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MOTION PICTURE HERALD

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REVIEWS
(In Product Digest)
Presenting Lily Mars
Lady of Burlesque
Above Suspicion
Prelude to War
Follow the Band
Captive Wild Woman
Wild Horse Stampede
Russians at War
Let's Have Fun

LATE REVIEW
(In News Section)
Mission to Moscow

SENATE COMMITTEE to weed out 'amateur meddlers' in U.S. film projects; to determine content of fact and fancy

'WILL IT WIN THE WAR?' standard for draft rulings; boards order four film employees to take 'essential jobs'

MORE ARBITRATION indicated in consent decree revision; MPTOA invites Department of Justice to its board meeting

REPUBLIC plans 68 to cost $16,000,000 for 1943-'44 season; Program to include 32 features, 32 westerns, 4 serials

—in

Better Theatres

Paint to Give New Life to the Theatre in Wartime

VOL. 151, NO. 5 MAY 1, 1943

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THE HUMAN COMEDY

from

Metro·*Goldwyn*·Mayer



GOING UP

all over America!

William Saroyan's "The Human Comedy" starring Mickey Rooney with Frank Morgan, James Craig, Marsha Hunt, Fay Bainter, Ray Collins, Van Johnson, Donna Reed, Jack Jenkins, Dorothy Morris, John Craven, Ann Ayars, Mary Nash, Henry O'Neill • From the story by William Saroyan • Screen Play by Howard Estabrook • A Metro-Goldwyn-Mayer Picture • Produced and Directed by Clarence Brown

Fight! We're all soldiers in the 2nd War Loan Drive!

Busy as a NARNER Exhibitor!

BIZ! BIZ! BIZ!

BIZ!

BIZ!

BIZ!



BIZ?

Take a look →

All Honey



and all from that

WARNE



Jack L. Warner, *Executive Producer*

BUY MORE WAR BONDS!

First Engagements Terrific!*

"MY FRIEND FLICKA"

*A Smash! In Salt Lake City, Ogden and Kansas City!

Another 20th Century-Fox TECHNICOLOR Triumph!

ENLIST TODAY IN THE SECOND WAR LOAN BOND DRIVE!

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 151, No. 5

May 1, 1943

THE MACHINERY

AS the demands of war production grow and grow, the pressures on the home economy increase. Every industry involving technological and mechanical elements is affected—conspicuously the industry of the motion picture in its far flung and complex equipment of exhibition.

The necessity of care and conservation, as it has never before been applied, reaches into the sixteen thousand-and-odd projection rooms of the theatre of the United States.

Most machines can be repaired, few can be replaced.

This cause of conservation is now getting the special attention of the International Projector Corporation in a series of discussions beginning in the advertising pages of this issue of The Herald. It begins with a quotation from Mr. Si Fabian, speaking from the viewpoint of exhibition.

■ ■ ■ ■

This is reminiscent of a recent conversation with Mr. Barney Balaban in which he discussed observations and the special urgency of attention to the maintenance of the theatre in these prosperous but difficult days.

"The great crowds, with many new customers, and with new staffs of less experienced people, the manager of the theatre is today confronted with a responsibility even greater than ever," observed Mr. Balaban. "We are in a situation, too, these days, with the theatre such a center of concentrated attendance, where even one mishap might be a disaster of grave importance to the whole industry. This is a time for special precaution.

"I have observed, too," Mr. Balaban continued, "that, while generally the standards of projection and sound are good, there are theatres, too many of them, that are continuing to be content with the standards that were acceptable maybe ten years ago, but which are inferior today.

"The equipment and presentation which does not deliver a full measure of what the studios put into the film represents both waste and a loss to the standing of the motion picture. I have seen too many theatres presenting our best photography under the handicap of dim yellow light and with the faulty acoustics of installations made the year that sound was born. In many instances improvement can be had by the investment of nothing more than attention and adjustment."

△ △ △

GROWING PATTERN

THE shape of things to come in the field of American industry is tracing a pattern in many aspects of the motion picture's concerns of the day. Most immediate of the indications appears in the invitation of the Motion Picture Theatre Owners of America to Robert L. Wright of the Department of Justice to attend a meeting of the association's board of directors next week.

This is an incidental aspect of the progress of the trend toward an inter-relation between Government and business new to this land of independent enterprise.

Again, out in Hollywood the motion picture is concerning itself with another aspect of the developing new order, which is to say the establishment of a labour-management committee. At the moment, this project is concerned, so it is set forth, only with problems growing out of the manpower demands of war. Once established, however, extension of scope and function would appear almost inevitable.

■ ■ ■ ■

WITH the contemplated line of contact between the MPTOA and the Department of Justice, the field of organized exhibition is considerably covered. There have been conferences, communications and representations between the Allied States Association, the Independent Theatre Owners Association of New York, and the Pacific Coast Conference of Independent Theatre Owners and the Department of Justice. There have been assorted recommendations for procedures to follow the expiration of the trial period of the Consent Decree in November, including some urging from independents that the Government go to trial on the theatre divorcement elements of the anti-trust suit, a conspicuous part of the action when filed.

Meanwhile, with the multiplication of contacts and conferences, the motion picture, along with most other industries in the courts, is proceeding by negotiation rather than litigation.

This keeps the hand of Government in and on industry and business. As a consequence, ultimate controls are through and by lawyers and bureaus. This is new, and growing.

△ △ △

INCIDENTALLY

SAID Mme. Chiang-Kai-shek at a press conference the other day, "Brains have no sex." And she might have added, "Vice versa." :: :: There's a boom in the snuff market because so many war workers in strictly "no smoking" plants have taken to dipping and sniffing. :: :: The powder making industry, which is right busy now, is turning to woodpulp as a source of cellulose. That may ease the demand for cotton linters from which film base is made. The trend is not reflected in rationing allotments, yet. :: :: Some Victory gardeners have been intimidated by imported British war-garden pictures, because of show of mighty preparations, including double trench spading, two feet deep. We do not go that far for vegetables. :: :: A new high in motion picture promotion is reported from the Army in Hawaii. The encampment on the island of Maui, complete with theatre, is in the crater of an extinct—we hope—volcano, at an altitude of 10,000 feet. :: :: The trout in our sparkling Silvermine river are suckers for the "Silver Doctor" fly this season. Meatless Tuesday is making your editor a twilight fisherman. When in doubt, try a worm—anything is fair in war.

—Terry Ramsaye

THIS WEEK IN THE NEWS

OWI Controls Film

Washington Bureau

CONTROL of raw stock for factual pictures made by Government agencies, except military, and producers of factual trailers, has been turned over to the Office of War Information by the War Production Board, to make effective an agreement reached in March.

Formerly serving only in a consulting capacity in the allocation of film for such pictures, OWI now will have control over the issuance of authorizations for the making of factuals by the non-military Government agencies, a system which is expected to simplify and expedite the production of films relating to the war program.

The agency will be given allotments of film from the 25,150,000 feet set aside for factual pictures for the quarter ending June 30th. Film for military use will continue to be allotted specifically and apart from the civilian quotas by WPB, which also will retain the power to issue specific authorization for types of factual pictures not subject to OWI control.

Pola Returns

POLA NEGRI, who was discovered for the American screen twenty years ago in "Passion," is now to emerge from ten years of retirement in "Hi Diddle, Diddle." United Artists announces Miss Negri in a supporting role of Andrew Stone's initial release for that company. Adolphe Menjou and Martha Scott are co-starred. Miss Negri has the role of an opera star and will be seen, not as the slinking siren of yesteryear but in the full trappings of "Brunhilde," and bearing a spear and shield.

Miss Negri was a star in pretentious productions made in Germany by Ufa in the early 1920's. She had the title role in "Madame Dubarry," imported by First National Pictures in 1923. It was re-edited for the American market and retitled "Passion," which was more familiar to the audience than "Dubarry." The striking success of this picture ordained a Hollywood career for Miss Negri.

Dies Looks

THE Congressional committee headed by Representative Martin Dies of Texas last week continued its investigation into un-American activities by peering into the huge New York offices of the Office of War Information. Members of this organization previously had been attacked by various groups and individuals in Congress, who charge it has been used as a propaganda agency for the New Deal.

Meanwhile, a special House investigating sub-committee has pronounced two executives of the Federal Communication Commission's Foreign Broadcast Intelligence Service, "unfit." They are Dr. Goodwin B. Watson, chief analyst, and Dr. William E. Dodd, Jr., whose alleged association with movements termed "subversive" caused the verdict. The evidence against Dr. Frederick L. Schuman, analyst in the Service's German section, was found insufficient. The House sub-committee began its investigation two months ago after charges by the Dies Committee against 30 persons in Government offices.

Autographs

MITCHELL bombers, the famed two engine B-25's, shortly will carry into battle microfilmed scrolls bearing the names of hundreds of thousands of War Bond buyers, as a result of a new theatre drive to sell the Treasury war issues. The campaign, under the auspices of the War Activities Committee, will begin May 27th to offset any slack in buying at the end of the Second War Loan Drive.

It will be the "Buy a Bond to Buy a Bomber and Send Your Name to War" campaign, and will continue so long as the public likes it. Each bond-buying theatre patron will be allowed to sign his name on a scroll in the lobby. The scroll will be transcribed to film, and placed in the bomber cabins.

Participant exhibitors will receive from National Screen Service, without charge, a free 100-foot trailer. They also may receive gratis 40 by 60 display posters to which the scrolls are attached.

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WMC tightens policy on manpower of film industry Page 14

DECREE revision may add to scope of arbitration system Page 17

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U. S. admission tax receipts chart course of theatre grosses Page 19

FOUR cities in Washington levy taxes on theatre admissions Page 27

THEATRES of nation assist in final spurt of War Loan drive Page 30

REPUBLIC plans 68 films for next season to cost $16,000,000 Page 31

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COOPERATION between Mexican and Cuban industries planned Page 44

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New Company

ACQUISITION of most of the American assets of the late Arthur Lee by Charles L. Casanave, former vice-president and general manager of National Screen Accessories and Advertising Accessories, Inc., was announced this week by Mr. Casanave and Oscar R. Hanson, of Toronto, president of Artlee Corporation.

The new company will be known as Casanave-Artlee Pictures, Inc. Included in its properties are the American rights to a number of features acquired by Mr. Lee before his death in a Lisbon aircraft accident. The company will occupy the Artlee offices at 1600 Broadway, New York, will deal in 16mm. film, and may eventually engage in the production and distribution of American pictures.

Charles L. Casanave is president and general manager, and Edward P. Casanave vice-president and secretary.

More Gas

FILM salesmen and others who drive "in the course of work" and who hold "C" gasoline ration books, on Monday were given additional gasoline by the Office of Price Administration. The 17 severely rationed Eastern states were not included. The amount now allows 720 miles of driving per month instead of 470. OPA spokesmen said the increase stemmed from a climb in tire quotas from Rubber Director William Jeffers.

It's Ladd, Again

WHEN attendance flooded into the Paramount Theatre on New York's booming Broadway to see a bill including "China" with Loretta Young and Alan Ladd and Harry James and his band, the strong coloration of jiving youth in the box office lines led a deal of trade opinion to the notion it was the music, and maybe the weather. But now come reports from the second engagement, at the Paramount in Newark. Over there Ben Griefer, manager, reports that "China," playing alone without the benefit of band, in its first three days did 40 percent more than "Road to Morocco," a production of comparable calibre and highly successful.

Mr. Ladd, as recorded in MOTION PICTURE HERALD of April 3rd, is the most remarkable box office manifestation since the rocket rise of Rudolph Valentino. None of the experts can say what he has, but whatever it is he has lots of it. Fans ravish lobby frames for his photographs.

Incidentally, the young man is now Private Ladd of the Army Air Force. Just the other day he became the father of a daughter, christened Alana. Mrs. Ladd, Alan's agent, Alana's mother, is Sue Carol.

Lily Launches

LILY PONS stepped to the launching platform in the yards of the Greenport Basin and Construction Company, way out on the end of Long Island, Tuesday, and sang "The Star Spangled Banner" to three hundred shipbuilders and guests. Then she smacked a minesweeper on the nose with a bottle and christened it, as it started down the ways.

The press of New York covered the function carefully but the reporter was too thrilled to make note of the name.

Miss Pons is rather in demand for christenings. Once she named a locomotive, in the presence of a camera, in behalf of the Southern Pacific.

Film but no Wood

IT is a piece of two by four inch lumber and not the supply of raw stock film, that is responsible for the new crop of gray hairs on heads of Hollywood producers, Harold Hopper, the War Production Board man, said in the film capital last week shortly before he boarded a train for Washington.

"It is a serious problem," he said. "There simply is not enough lumber in this country to go around and we are getting the studios second hand lumber, as well as what new supplies we can. With their own resources of reclaimed wood and what we get them, there will be enough lumber, although it may not be all they would like to have."

No further curtailment of raw film stock is expected, Mr. Hopper, chief of the Film Conservation Division of the WPB, said. "It will get better before it gets worse. None of the major producing companies is using its full quota now, with fewer pictures in release, and there is an ample supply on hand."

The needs of the armed services for film have been systematized and they now are getting only what they actually use, and the United States is supplying the world raw stock market, too, with its actual needs, foreign countries' exchange systems now functioning on bases similar to our own. The shipments of raw film to other parts of the world have been stepped up 200,000,000 to 300,000,000 feet a year.

Any new, independent producer planning a film venture will have to have his releasing arrangements set up before he starts shooting, Mr. Hopper said. That way he can get his film supply from the quota of the company through which he will release. Otherwise, he can't get any.

For Absentees

IT IS just an idea on paper yet, but the Scott Paper Company, makers of a fundamental product of wide application, is pondering a project to produce a picture on absenteeism in munitions work in behalf of the War Manpower Commission. The notion is said to have originated with the J. Walter Thompson advertising agency, which operates a film producing department for its clients. A plan for a film program is said to have been submitted to WMC, but it remains for the while "under discussion."

Mickey Retires

TWILIGHT years of retirement have at last settled on Mickey Mouse. As with some of Hollywood's brightest stars the sprightly rodent who carried Walt Disney to fame and fortune has stepped aside for younger players and now is playing character roles. Mickey's successors are Donald Duck, Pluto, Goofy and Joe Carioca, the Brazilian parrot who recently made his Disney debut in "Saludos Amigos."

Mickey last appeared in a lead role in "Symphony Hour," released March 20, 1942. He was born September 27, 1928, and won stardom that year in "Steamboat Willie," the first sound cartoon. *Motion Picture Almanac* credits him with over 100 screen appearances. Mickey won his Oscar in "Fantasia." Last year he appeared for the Government in "Out of the Frying Pan," a fat conservation film, and he was seen briefly as a South American visitor in "Pluto and the Armadillo." He is busy with war work also, as mascot and emblem for many U. S. fighting crews and in official training films for the armed services.

Jail for Hoodlums

HOODLUMS in Newark will land in jail if they come before Police Judge Robert Buckly on charges of disorderly conduct in the city's theatres. He gave stiff sentences to two young rowdies this week.

One boy arrested for interrupting the performance at Warners' key Branford theatre was sentenced to a year in jail, and then placed on parole. Harold Weidenhorn, assistant manager of the theatre, filed the complaint. Another young tough who slugged an usher when warned not to smoke in RKO's Proctor went to jail for 60 days. The manager of the Newark theatre is Ansel Weinstein.

Judge Buckly insists that the public is entitled to peace and quiet in their hours of relaxation from war activities. "There will be no more paroles, but jail sentences, and no foolin'" for youths arraigned for fighting with ushers, whistling, shouting or otherwise making themselves objectionable in theatres, he told John J. Clancy, lawyer for the circuits. Newark managers have joined in a concerted drive to protect their patrons from rowdyism.

Awards

SOVIET INFORMATION BUREAU

By cable from Moscow

RUSSIA'S "Academy Awards"—the Stalin Prizes—have been given to the full length documentary, "Leningrad Fights On," and to producers and cameramen of that picture and two other documentaries of 1942, "Stalingrad" and "Men of the Black Sea," the Soviet Information Bureau announced this week. In addition, five cameramen received the signal award for documentary work. They are Ivan Belyakov, Theodor Bunimovich, Joseph Veinerovich, Victor Dobronitsky, and David Ibragimov.

"Leningrad Fights On" was directed by Valerei Solovzov, and photographed by Anselm Bogorov, Anatoli Pogorely, Vladimir Stradin, and Efrem Uchital.

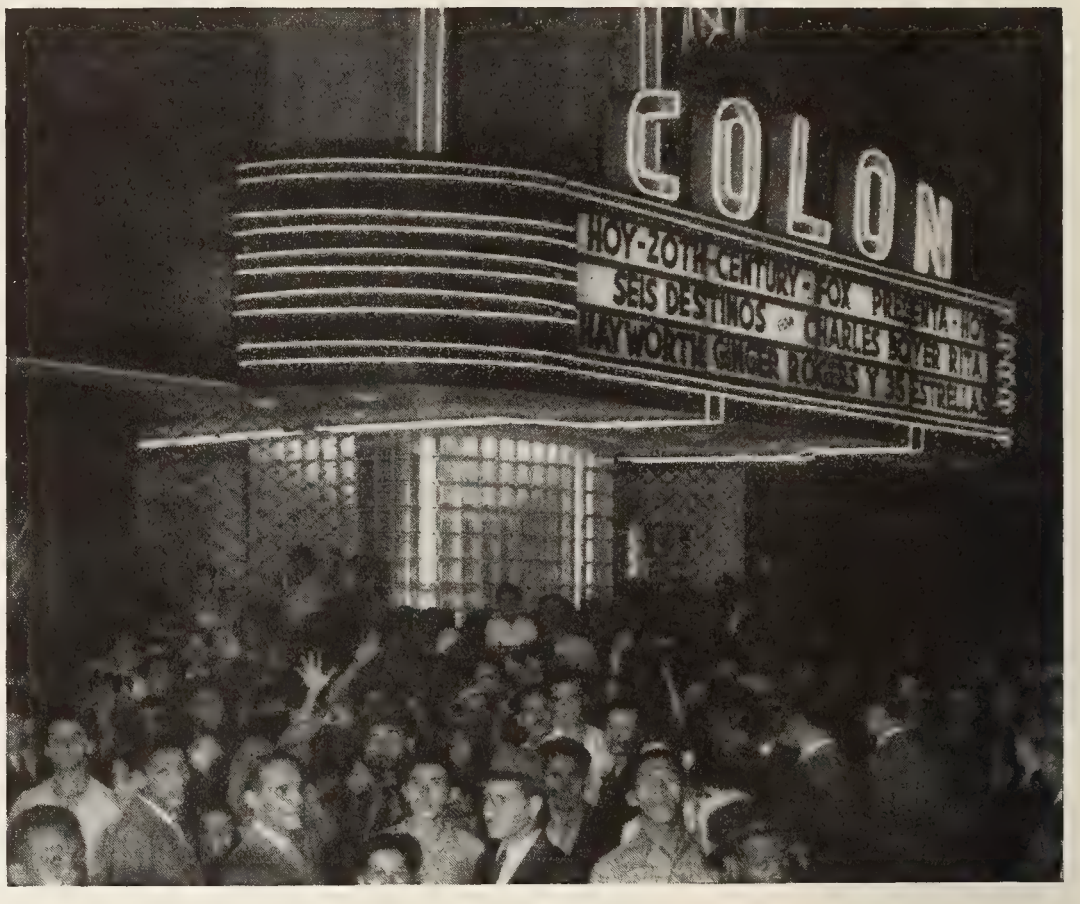
She's a Longshot

WARTIME is putting women into all manner of manful jobs. Most spectacular of them is the new role of Victoria Zacchini, nineteen years old and a member of the famous circus family. She used to perform on the high wire. Now her brother Egizio, who was the human bullet fired from a cannon for the amazement of the multitudes, has gone into the Navy and Victoria has taken over the projectile assignment. The circus publicity has it that she has proved the best cannonball of them all, with an extreme range of two hundred feet—a record for the shooting Zacchinis.

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THIS WEEK the Camera observes:

■ TWENTIETH CENTURY-FOX'S new theatre in Cali, Colombia, the Colon, was opened to the public this month. At right: the theatre, and the crowds which attended. Below: J. M. Gomez, manager; E. F. Lomba, Twentieth Century-Fox manager; the Bishop of Cali, who blessed the house; A. Aristizabal, Colombian businessman and builder of the theatre, with his young daughters. The opening feature was "Tales of Manhattan".





"DIRECTOR" of "Desert Victory", Lieutenant Colonel David MacDonald, center, is greeted at Chicago by Clyde Eckhardt, right, Twentieth Century-Fox branch manager, and Herman Beiersdorf, its Great Lakes district manager.





By Staff Photographer

■ AT "EAGLES OF THE NAVY" special screening in the Warner New York home office, left. The officers are Lieutenant Commanders Thomas Morse, E. T. Thomas, and James Boyd, Lieutenant James Taylor, and Lieutenant Commanders Kenneth Salisbury and Albert Rice. The Warner executives are Leonard Schlesinger, circuit official; Norman Moray, short subject sales manager; Joseph Bernhard, vice-president; Mort Blumenstock, eastern advertising-publicity director; Harry Kalmine, assistant circuit general manager.



CHECKS totaling $21,000 were handed the Hennepin County, Minnesota, Red Cross, last week, by Minneapolis exhibitors. At right, Mrs. Neil Messick receives them from William Levy and Mike Weinstock, kneeling; Fred Holsapfel, Nate Fisher, Sam Zuckman, Max Torador, William Maddy, William Secrest, Harold Kaplan, Paul Mans, Kenneth Erickson, Vern Zeesman, Charles Rogers, W. R. Stephens, William Klein, standing; Ben Friedman and W. A. Steffes, seated.



■ COLUMBIA'S "More the Merrier" trade screening in Albany brought, among many: Joe Miller, branch manager; C. J. Latta, Warner zone manager; E. Van O'Linda, *Times Union* critic; Henry Frieder, John Cooney, and Henry Grossman, exhibitors, and the latter's daughter, Shirley.



PRESUMED DEAD. Sergeant J. M. Atkinson, of the Canadian army, and former employee of Associated Screen News, Montreal. He enlisted in 1940 and went overseas in 1941.



AT MINNEAPOLIS trade screening of "More the Merrier": Benjamin Berger, circuit owner; Joseph Stern, Mohawk, St. Paul; Don Conley, Columbia; Al Aved, Columbia; Merle Potter, Berger circuit.

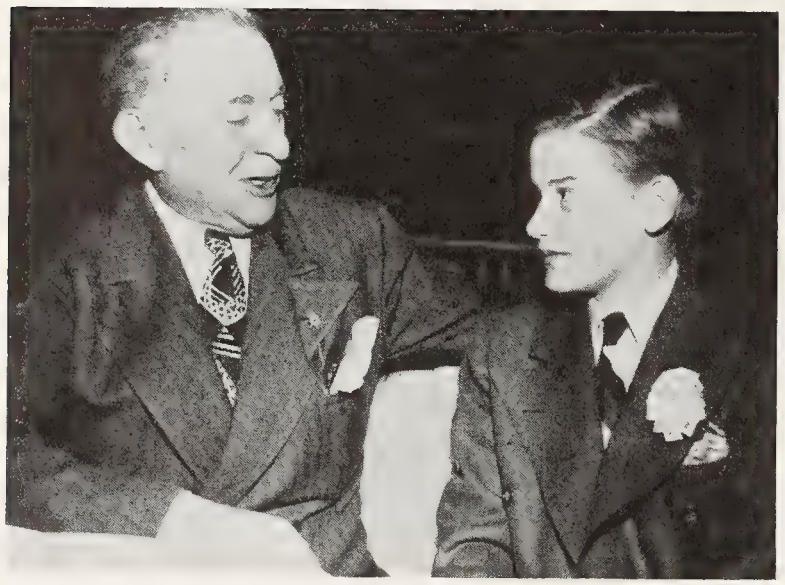


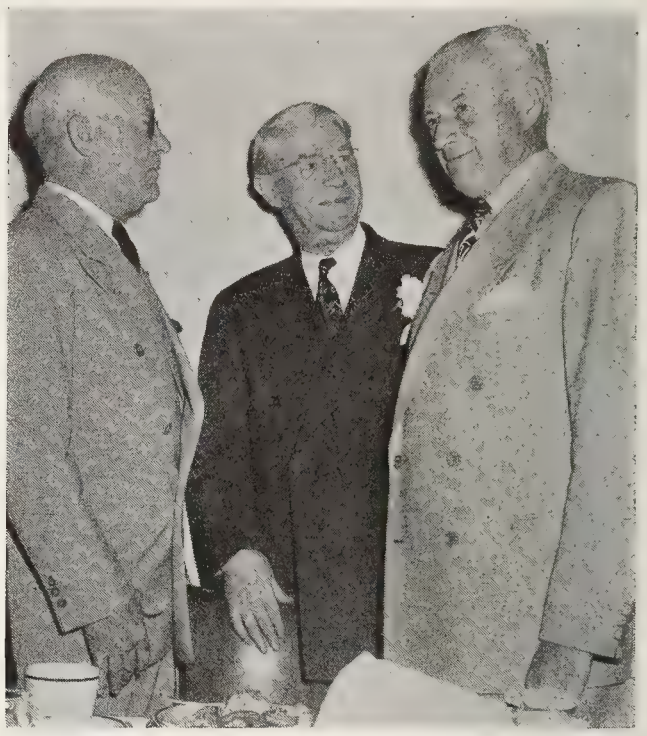
■ FROM USHERETTE to assistant managership, at the Broadway theatre, Portland, Oregon, is the record of Mrs. June Revell, who entered the work nine years ago. Her husband is in service.



■ A DONATION of $1,700 from the Fall River Junior Red Cross to the senior organization. Judy Canova, Republic star, watches as a war fund check is handed William Canning, Interstate Empire manager and campaign chairman.

ON TOUR, Twentieth Century-Fox's young star of "My Friend Flicka," Roddy MacDowall, meets M. M. Rubens, of the Great States Theatre circuit, in Chicago.





HONOR for 35 years in the industry, and 20 with National Screen Service, was paid recently at a Dallas Variety Club luncheon, to Wallace Walthall, center. With him are L. C. Griffith, of the Griffith Amusement Company, and R. J. O'Donnell, vice-president of the Texas Interstate circuit, and national Variety Club chief barker.

■ MGM'S "The Human Comedy" screening at Portland, Oregon, brought Mr. and Mrs. Bob White, below. Mr. White is president of the Oregon Theatre Owners Association.





EXHIBITOR IN UNIFORM. Lieutenant Bentley S. Freeman, above, with Bill "Hopalong Cassidy" Boyd on the "False Colors" set, and Daniel Foley, Los Angeles distributors' representative. Lieutenant Freeman owns the Will Rogers Theatre, St. Louis, and the New Vernon Theatre, Mount Vernon.

SENATE UNIT TO WEED OUT MEDDLERS IN U.S. FILMS

Senator O'Mahoney Says Government Films Must Be Used Wisely

by JOHN STUART, JR.
in Washington

The motion picture is a communication medium which must be used wisely and skillfully by the Government, without amateur meddling or interference by groups with special interests, in the opinion of members of the powerful Senate Judiciary Committee.

It is now looking into all U. S. information and propaganda services. So are several other Congressional committees.

"We are dealing with a new method of communication in the motion picture. Old habits of thought no longer apply. It is important that we know how these new techniques of film and radio are being used," Senator Joseph C. O'Mahoney of Wyoming, a Democratic majority leader on the Judiciary Committee, told MOTION PICTURE HERALD this week.

The Judiciary Committee expects to find out how film and radio are being used by Government agencies, the Senator indicated. The motion picture programs of the Office of War Information, Coordinator of Inter-American Affairs, Army, Navy, War Manpower Commission and other agencies are definitely within the scope of the Committee's inquiry into official information, he indicated. They are to be examined closely.

The Judiciary Committee is not, however, the only Congressional group currently interested in Government motion picture activities. Senator Robert Taft of Ohio has asked for a special investigation of film expenditures. The Truman committee investigating the war effort has examined OWI, CIAA and Army and Navy film management and hinted at continuing investigation. The budgets of the OWI and CIAA film units for the next fiscal year are pending.

Facts and opinion should be clearly differentiated in the motion pictures, press releases and radio programs prepared and paid for by Government agencies, according to Senator O'Mahoney. He discussed this problem of keeping fact apart from message, of using the Government's information services to inform the people rather than to "sell" them on particular viewpoints.

Senator Spoke as Onetime Newspaper Man

Mr. O'Mahoney leaned back in an old fashioned, tufted leather chair as he talked, in the green carpeted, lofty, mahogany paneled office provided for Wyoming's senior senator in the Senate Office Building, in Washington. His desk was crowded with the reports and pending bills of a busy Congressman.

But he spoke as a onetime working newspaper man. A former reporter and later editor in Boulder, Colo., and in Cheyenne, Wyo., the Senator made it clear that he knew well the sharp division between fact and fancy which is made by the conscientious newspaper man.

"Let me say that the importance of providing the facts for the people cannot be overestimated," the Senator said. "The difference between the reporting of facts and the dissemination of opinion must be clearly marked out so that the people when they receive information from any Government press relations bureau will know whether it falls into one or the other category."

This holds true also for the Government motion picture, in his opinion, the Senator indicated.

Expressing confidence that Elmer Davis, head of the Office of War Information, was endeavoring to provide the facts, Mr. O'Mahoney said he would urge that the Judiciary Committee investigation continue nevertheless with respect to all of the agencies which release information to the public.

"The relationship between the OWI and the Coordinator of Inter-American Affairs in the dissemination of facts and opinions abroad, and in Latin America, by way of press releases, radio and motion picture films," particularly interests the Committee, according to Mr. O'Mahoney. He wants to find out where the responsibility for decision rests, and how well the contents and over-all objective of pictures, publications and radio are coordinated.

"The purpose of the whole information service is to inform the people of the facts and not to promote a particular point of view upon which division of opinion may exist," the Senator declared. "It will tend to produce more effective unity among all our people when this is clearly understood and applied by Government information services, including the many motion picture agencies," he added.

"The Senate committee seeks to make sure by a constructive and not critical study, that the agencies do understand this.

"Great care should be taken that promotional material and opinionated material should not be distributed in the guise of facts and that there should be no 'phoney' morale-building," Mr. O'Mahoney remarked.

"I feel that the information service of the Government, including the film agencies, should base their policy and technique on a comprehension of the high standard of intelligence and patrotism that exists among our people.

"As one who is a convinced advocate of collective security among all the nations of the world, I would hate to see that objective fail because of misunderstanding of the purposes and methods of information agencies," he added.

The investigation got under way last week when the Judiciary Committee members sat in on Elmer Davis' weekly press conference. Monday they proposed that Secretary of War Stimson and Navy Secretary Knox permit the committee to watch Army and Navy press relations at first hand.

Continuing, the inquiry will lead into the motion picture and radio sections of the information, armed service and Inter-American agencies. Mr. O'Mahoney, and other committee members indicated that it was quite probable that they would ask to see many of the motion pictures prepared by the CIAA, OWI and Army and Navy.

Committee Is Interested In Army, Navy Films

The Senator said he had not yet examined personally many of the motion pictures produced by war agencies or by Hollywood, through the cooperation of the organized motion picture industry. He said the committee undoubtedly would turn its attention to these special releases prepared under the general direction and advice of Lowell Mellett, chief of the motion picture bureau of the OWI, and for Nelson Rockefeller's Latin American film programs. Committee members have also expressed interest in the pictures which the War and Navy Department have issued for public distribution.

The investigation will study the degree of cooperation between the Government and the motion picture industry and commercial broadcasting and publishing interests, it was indicated. The Senators have expressed particular interest in the manner in which radio and picture scripts are prepared and approved in cooperation with commercial companies and advertisers.

Interest was expressed also in the maintenance of large field forces by information agencies for the distribution of their material. This also includes the Government's approach to motion picture distribution, not only through the regular theatrical channels but also through the establishment of extensive 16mm. outlets for disseminating pictures to "educational" groups, a Senator said.

Grading the information services "as one would in an examination" Senator O'Mahoney said that in his opinion they had been 90 per cent effective.

"The fact that deficiencies are pointed out is merely because we feel that the American people are entitled to an even better job," he added, outlining the Judiciary Committee's program.

Touching again on the particular part of the motion picture the Senator remarked that visual education had proved an important advance in the methods of communication. But he repeated his warning that it must be used with knowledge of the overall objective and without influence or impairment by unskilled or prejudiced supervisors, in or out of the Government.

Senator Frederick Van Nuys of Indiana is chairman of the Judiciary Committee.

WMC TIGHTENS POLICY ON INDUSTRY MANPOWER

New Haven Boards Order 4 Theatre Men to Shift Jobs or Go Into 1A

"Will it win the war?" is the guiding yardstick by which the War Manpower Commission measures all jobs and industries to determine the degree to which they are essential, according to Washington officials associated with the commission.

This rule, they said, had been given a strict interpretation by Paul V. McNutt, chairman, and most of the members of the commission. It probably will become an even narrower gauge in the next few months as the needs of the armed services for recruits and of war production plants for labor increases. The maintenance of farm production also will be an important determining factor.

The first interpretation by a draft board of the Manpower Commission's policy as applied to distribution and exhibition came from New Haven this week. Two bookers and two exhibitors were notified by their draft boards that they would have to shift to essential jobs within 30 days or be reclassified in 1A for draft purposes.

Applied to the motion picture industry by observers in the Capitol who have followed the manpower situation, the "win the war" rule portends few deferments in production and practically none in exhibition and distribution. Officials will not go on record with quotations as to the possible draft chances of motion picture workers.

It is pointed out, however, that even in plants directly engaged in the production of war materials, including munitions, aircraft and gun factories, essential job deferments are growing fewer. Additionally, interviewers are reminded that all deferments are for a limited period, usually six months, and are intended to enable employers to find a replacement for the particular worker to whom the deferment is granted by a local draft board.

Visits to Washington by industry representatives are likely to gain little relief for either studios or theatres, observers said. While the commissioners are reported to believe that the motion picture is indeed a vital war time morale and information service, they are said to hold that it is dependent on no one group of persons. Star talent, executives, technicians, theatre managers, projectionists and distribution employees are all held to be eminently draftable by the Government manpower agents.

Status of Film Workers Not Clearly Defined

Persons working in the industry stand slight chance of an essential rating, except for the dozen technician groups already listed specifically by the WMC. On the other hand, film jobs have not yet been declared a non-essential activity.

According to the latest Manpower Commission and Selective Service directives, the film industry is neither essential nor non-essential. There is no indication of an immediate disposition to change this intermediate status, however much some groups advocate a positive classification one way or the other.

Observers, in fact, warn that too insistent a plea is likely to place the industry in a worse position than that in which it finds itself today. Numerous examples of even more drastically hit industries are cited.

To Reconsider Essential Production Jobs

The War Manpower Commission this week was reported engaged in a reconsideration of the jobs in motion picture production which it previously found essential. A decision was expected within a few days, accompanied by a new list of the few skilled jobs that are entitled to deferment.

The list is not expected to be enlarged from the dozen-odd key studio technicians jobs now listed by WMC directives. While spokesmen in the press division of the WMC refused to comment, it was reported in several reliable quarters that the Commission was preparing to pare down the present list of jobs. It was said to be applying the "will it help win the war" criterion very literally.

On Friday a committee of theatre men from the War Activities Committee visited the WMC offices. They conferred with Bruce Smith, assistant to Mr. McNutt, and other officers on the problem of keeping theatres open. But they emerged with no definite promises. It was considered doubtful that they would get any.

In the group that visited the commission were Si Fabian, chairman of the WAC theatres division; Harry Brandt, New York independent, and Francis Harmon, executive vice-chairman of the WAC.

Representatives of exhibitor associations are also reported to have been in recent conference at the WMC. They, too, are understood to have received no assurance of theatre deferments. Officials with whom they talked are reported to have said that theatres must get along with the help of women, and the available supply of non-draftable labor, not needed for defense work.

Laboratory executives are also waiting for action on their request for the deferment of key technicians. The film processing companies in New York and Hollywood filed manning and replacement tables with the commission several weeks ago. It was reported unlikely that a decision would be made on them for a month or more. Several WMC officials were said to have expressed annoyance that the laboratory studies were not filed more promptly.

In New Haven last week a test appeared developing on the degree to which local draft boards were bound by the fact that the War Manpower Commission and Selective Service officials have not classified the film industry one way or another.

Two exhibitors and two bookers in the New Haven area received notices from their local draft boards that they must shift from their present occupation to essential jobs within 30 days. They included Sam Hadelman, operator of the Colonial and Capitol theatres, Bridgeport, and George Miller, operating the Bailey, New Haven.

Philip Gravitz, an MGM exchange booker, and Jack Post, booker for the Fishman circuit, also received letters directing them to find essential jobs or face reclassification into 1-A.

The orders appeared unique to the New Haven area. No reports of similar notification in other sections of the country have been received. Executives were apprehensive, however, lest the New Haven cases be taken as a precedent for action without specific WMC orders. They pointed out that WMC had previously said theatre men were not required to immediately change to war jobs.

On a national scale the WMC moved to clarify the application of President Roosevelt's order limiting wage increases and job transfers. Tuesday it was reported that the Labor-Management-Agriculture committee of the WMC tentatively had approved a plan to put a national employment stabilization program into effect. It is now applicable only by agreement in specified labor shortage areas.

If the national plan were set up it would be possible to shift for higher wages from one essential job to another, and would facilitate other transfers now forbidden, or requiring special approval, WMC agents said.

In Louisville, Ky., Sunday the WMC froze all male civilian workers in their jobs, whether they were essential or not.

Coast Labor-Studio Committee Adjourns

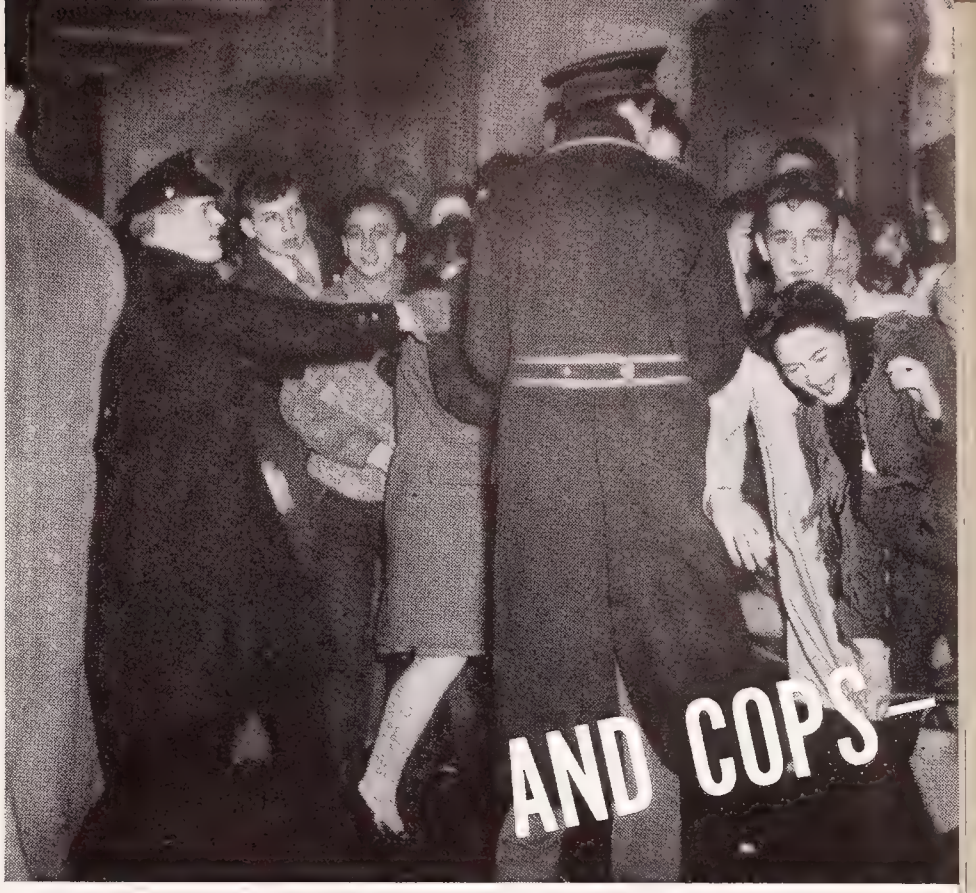
Studio, guild and union members of Hollywood's newly organized labor-management committee met for the second time last week after a preliminary session devoted to the working out of operational routines. They were told by E. C. Rinehart, assistant area director of the War Manpower Commission, that progress toward the objective of fitting the motion picture industry's manpower problems to the governmental requirements of the emergency had been brought to a stop by President Roosevelt's "hold-the-line" order.

The Presidential order, Mr. Rinehart said, had necessitated revision of the over-all stabilization plan for Southern California, on which preliminary plans for meeting the motion picture industry's problems had been predicated. This revision could not be completed until the Los Angeles area office of the WMC had received further clarification from its Washington headquarters, he said.

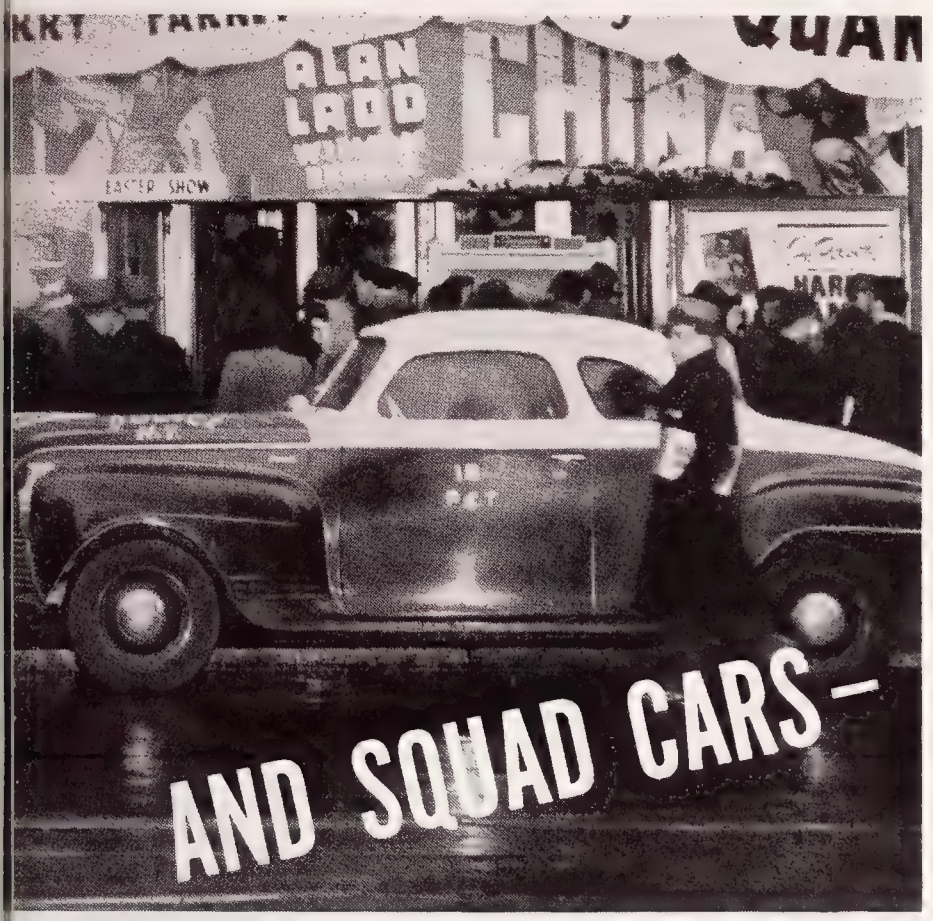
The next meeting of the labor-management committee will be called by Mr. Rinehart when the new stabilization plan has been set up. Meanwhile, studios and labor groups were instructed to submit their problems, in writing, to Fred Pelton, the Association of Motion Picture Producers representative on the committee.



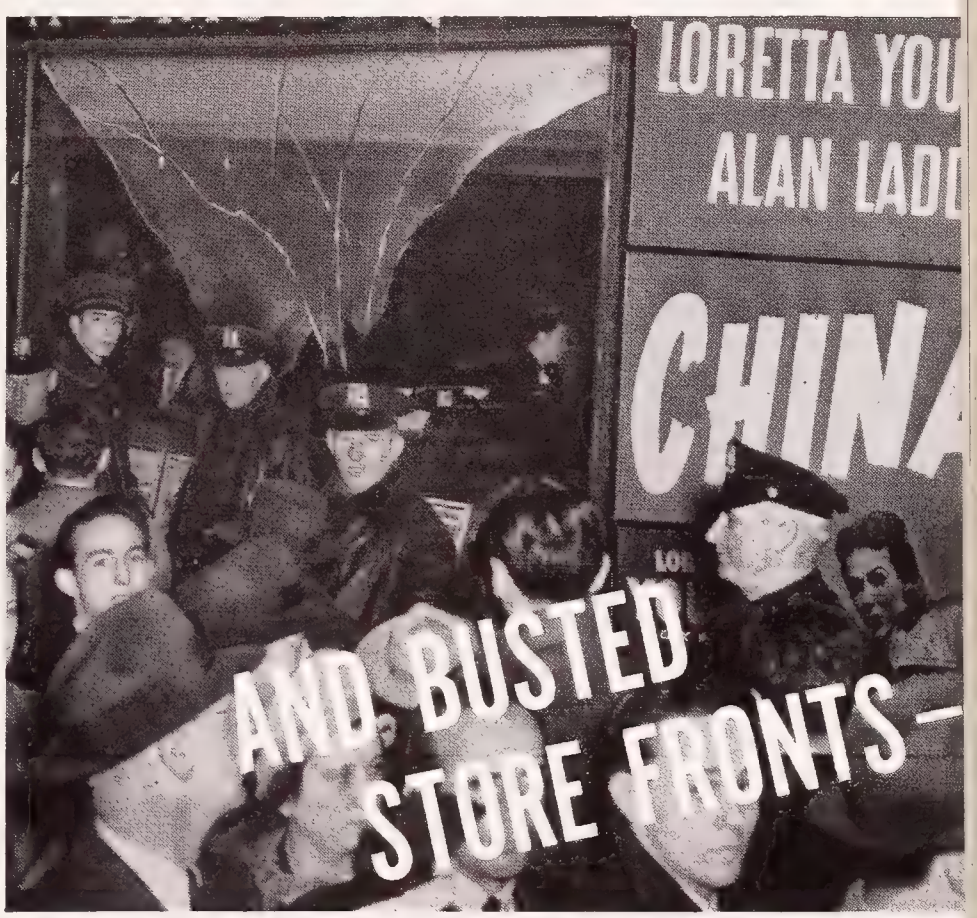
STARTS FORMING AT 4 A.M.—GROWS TO 4000 BY OPENING



COMES THE DAWN—COME THE COPS! POLICE CALLED AT 5:3



RESERVES ARRIVE AT 7 A.M. TO HANDLE BLOCK-LONG CROWD



OPENING ADVANCED TO 8:30—4000 SEATS FILL LIKE MAGIC

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In Broadway History!...

ALL OPENING RECORDS FALL AT N.Y. PARAMOUNT

Frantic Lines 4000-Long Brave Broadway Storm From Dawn To Midnight To Hail "The Most Amazing Star Since Valentino"

SENSATIONAL CROWDS MAKE HEADLINE NEWS IN N. Y. PRESS —
DOORS NOW OPEN 7 A. M.

starring LORETTA

YOUNG

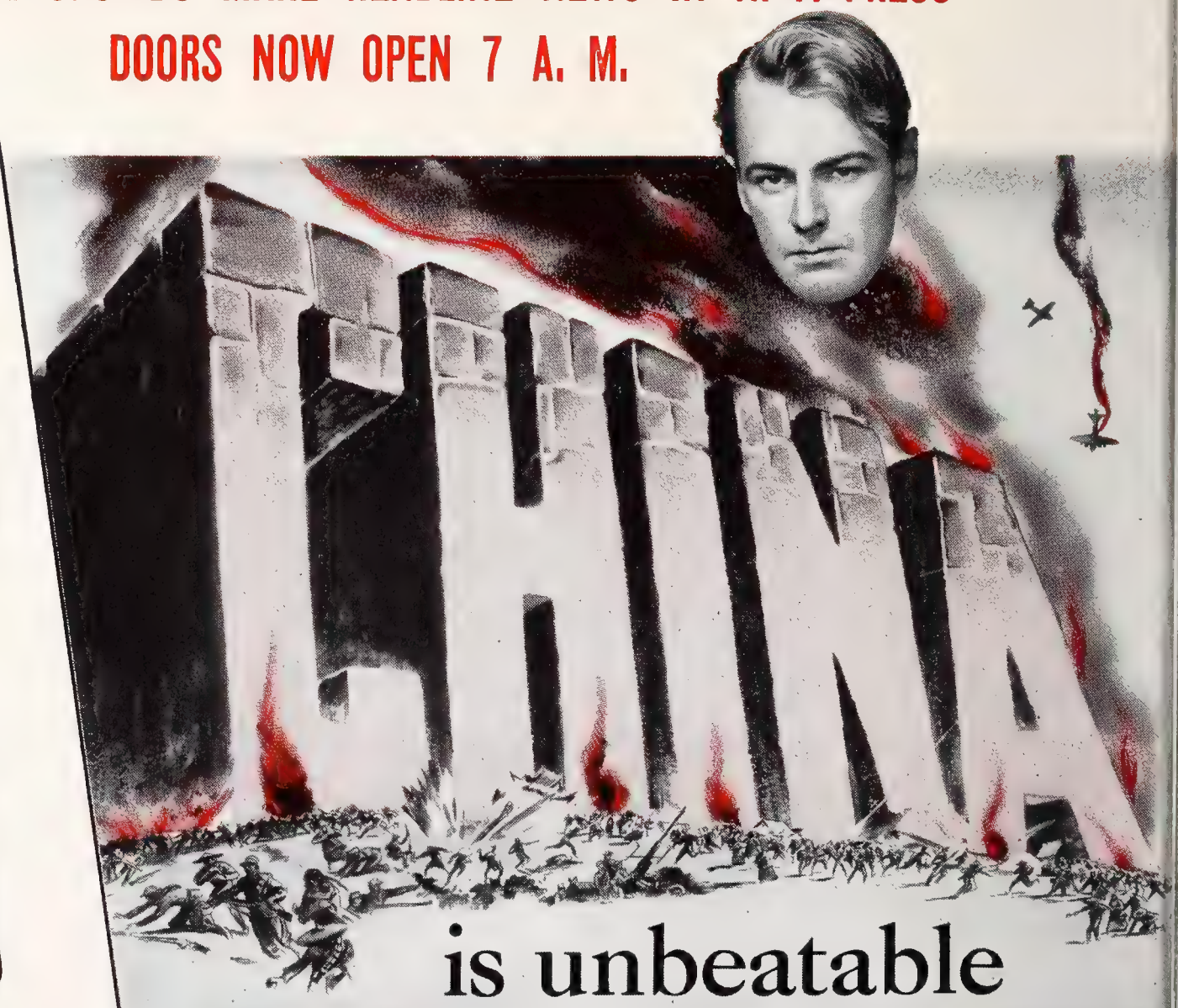
ALAN

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Directed by JOHN FARROW
who gave you "Wake Island"
A Paramount Picture • Screen Play by Frank Butler
Based on a play by Archibald Forbes



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NOW TURN TO 3rd PAGE FOLLOWING FOR MORE GREAT PARAMOUNT NEWS

DECREE REVISION MAY ADD TO ARBITRATION SCOPE

U. S. Attorneys Seek Ways to Expand System, Put Teeth in Rules

More arbitration is in the offing, if revisions of the New York Consent Decree now reported under consideration by the Department of Justice are carried through.

The Government's attorneys, it is reported in Washington, are studying carefully possible avenues of expansion for the motion picture arbitration system. They are said to contemplate widespread additions to the arbitration sections of the Consent Decree and to have in mind a revision of the Rules of Arbitration which would expedite hearings and place "new teeth" in the powers invested in arbitrators.

Officially there is no word from the Department of Justice as to the direction its course will take next November 20th when the three-year trial period of the Consent Decree terminates.

"Wait until November," Robert Wright, head of the motion picture section of the Justice Department, has cautioned. "If the case calls for a trial, there will be a trial," Tom C. Clark, his chief, and the new Assistant Attorney General in charge of anti-trust matters, also has indicated. But there is evidence they are not idle.

Department attorneys are admittedly engaged in a very careful analysis of the first two and a half years of decree operation. They are studiously quiet about the tack their investigation is taking, but very busy drawing conclusions, according to word from the marble corridors of the Department of Justice.

Recently all arbitrators of motion picture cases received an extensive questionnaire from the Department of Justice. They were cautioned to keep it confidential. The answers now are being compiled in Washington, and are expected to weigh heavily in the Government's decisions in November.

On the basis of the replies of arbitrators, and an examination of the records of nearly 300 cases filed since the motion picture arbitration tribunals began operating in February, 1940, the Government are reported to be preparing its demands for changes in the Rules of Arbitration.

May Seek to Simplify Action on Run

It will seek principally to enlarge the clauses under which exhibitors may file demands against the distributors for changes in run. Simplification of the clearance procedure may also be sought. Possibly new grounds for arbitration may be inserted in the decree, according to observers familiar with the developments in Washington.

The Government's attorneys are said to believe that the conditions which must be met by a complainant seeking a specific run under Section X of the Decree are entirely too restrictive. They are said to contemplate a clause under which any theatre might come to arbitration in quest of a change in run resulting from an allegedly unfair circuit deal, changes in competitive conditions or other causes.

Operation of Section X is said to have proved far less effective to date than the Government originally contemplated. Increased power may be sought also for arbitrators in defining the terms under which "some run" offers must be made to comply with Section VI of the decree.

Clearance provisions are understood to have operated fairly satisfactorily, so far as the Government lawyers are concerned.

The attitude that the Consent Decree is by no means the final solution either to trade problems or the New York anti-trust suit against MGM, Paramount, RKO, Twentieth Century-Fox and Warner Brothers is reported to prevail among Government lawyers. They do not appear to regard the war as a bar to further litigation in the case.

One official also is reported to have pointed out to a caller recently that the Government did not seek the Consent Decree. He took the attitude that the settlement was proposed by the defendants. As such, he contended, it is open to review and change at any time, if the Department feels it has not operated in the most satisfactory manner.

At a distance of seven months it is impossible to predict which way discussions of the Decree, and arbitration might turn. But distributors, exhibitors, and the Government all are showing increasing signs of this concern. Several distributors have advocated more arbitration, which would place them in agreement with the latest reports from the Government. Exhibitor associations also are said to be in accord on this point, and are preparing to ask the Department of Justice to consider their views on arbitration, selling and trade practices.

Wright Asked to Address MPTOA Meeting

In this connection, the Motion Picture Theatre Owners of America have asked Mr. Wright to speak at the meeting of their board of directors at the Hotel Astor, New York on May 4th and 5th. Tuesday Mr. Wright notified the MPTOA that it was unlikely that he could attend the New York meeting. He currently is engaged in a war fraud case in Chicago.

Members of the MPTOA board, including Ed. Kuykendall, president, are expected to stop off in Washington en route to New York to discuss the decree, arbitration and other problems with Government officials. They are expected to meet with Department of Justice, War Manpower Commission, War Production Board and Office of War Information officials.

The New York meeting, it was indicated by an MPTOA spokesman, would be concerned largely with wartime problems of exhibitors. The board is expected to consider the elimination of double features as a wartime economy. Fred Wehrenberg, chairman of the MPTOA board and a leader of the fight against duals in St. Louis, is expected to introduce a resolution calling for national action.

Also, for the first time in years, the MPTOA board may consider the question of film rentals and percentage demands. It recently has received a number of requests from rural exhibitors that it examine current sales practices.

In the group which is expected to meet in Washington and later in New York are Mr. Kuykendall, Oscar Lam, of Rome, Ga.; Mitchell Wolfson, Miami; Roy Rowe, North Carolina; J. C. Shanklin, West Virginia; A. Julian Brylawski and Sidney Lust, Washington; Benjamin Pitts, Virginia, and R. X. Williams, Jr., Oxford, Miss.

Jersey Allied To Meet At West End in June

Allied Theatre Owners of New Jersey will hold their 24th annual meeting, a "showman-at-war" conference at the Hollywood Hotel, West End, N. J., on June 29, 30 and July 1st, the board of directors decided on Monday. National Allied leaders and representatives from other branches of the industry will be invited to attend.

Irving Dollinger was appointed convention committee chairman, and E. Thornton Kelly, conference manager, by Harry Lowenstein, president. Other members are, for North Jersey, Lee Newbury, George Gold, Helen Hildinger, Dave Snaper, Harry Hecht, Dr. Henry Brown, Edward Lachman, Dave Mate. South Jersey members are Sam Frank, Ralph Wilkins, D. R. France, and Simon Myers.

Grosses Up One-Third, Ohio ITO Estimates

Contending that first runs in the metropolitan centers, most of them operated by distributing companes, are responsible for a 30 per cent increase in Ohio theatre receipts for the first three months of 1943, the Independent Theatre Owners of Ohio have asked independents to check their records for comparative increases or decreases. The figures will be used for discussion at the Ohio Allied convention in Columbus, May 11th and 12th.

The ITO, comparing censor license fees with admission taxes, claimed distributor revenue increased 30 per cent while the product supply dropped 20 per cent during the first quarter. It estimated State grosses at $15,000,000 for the first three months of 1943 compared with $11,500,000 in 1942.

Eastern Pennsylvania Allied sent a questionnaire to its membership last week to determine if a cut in the use of newsreels would help to relieve the shortage of prints. Allied leaders said that if there could be a reduction in the number of newsreels, a vast amount of raw stock would be saved.

"Dandy" Has 12 Weeks in Boston

Warners' "Yankee Doodle Dandy" has had 12 weeks of playing time in Boston downtown theatres, the company announced last week, and now is scheduled to be shown in subsequent run houses.

ON THE MARCH

by RED KANN

HOLLYWOOD

ON the Hollywood drafting board currently is a blueprint of much significance, all of it potential. It has to do with labor-management, an accelerating movement which already has established its workability in a number of industries in various sections of the nation.

There is need for the clearing house which such a committee, already appointed, seeks to establish here, as will be explained presently. That need assumes sharper and clearer outline these days when the manpower situation grows steadily tighter and the rules governing its disposal more confused and confusing.

One essential segment of the over-all picture is the requirement of the Army. The other, equally as integral a part, deals with replacement in essential industries on the home front. Obviously, somewhere in the middle is private industry and, while there isn't much of it left nowadays, the film business is extremely lucky to be in the running.

This is the situation which precipitated formation of a labor-management committee for production. Six individuals represent management, or the studios and their producers. Six carry the lances for labor, which means the actors', directors' and writers' guilds and the craft unions. Together, these groups have been meeting with representatives of the War Manpower Commission for the Southern California area. Jointly, they are going through preliminary wrestling with the ponderables and the imponderables of a huge problem and whipping up the skeleton outline of a formula under which the studios may keep going on as even a keel as conditions may allow.

All of this has nothing to do with pictures, good or bad. Neither does it bear on rentals, high or low. It has much to do, on the other hand, with the stream of manufacture and the hope that production can manage to flow without too serious dislocations.

The expectancy of the moment is that it can, and will. But nobody within the roaming range of our probings is willing to deliver any guarantees.

The Statistics, They're Overwhelming

THE knot that snarls the cord is the manpower need. In meetings here, it has been explained that approximately 12,000,000 able-bodied men of military age will be required by the end of the year. This total covers replacements for casualties and discharges for injury, as well as attainment of the published objective of a fighting force of 10,800,000.

Three million men of military age will be deferred in 1942 for agriculture, thereby cutting the national pool out of which new men will be drawn to 24,500,000. Physical disability will reduce ultimate possibilities by about 40 per cent. This leaves a net of 13,000,000 fit men of military age, or an overage of 1,000,000 after the goal figure is achieved.

To capture the staggering canvas in proper perspective, it has to be appreciated that this residue of 1,000,000 blankets the whole country. To remember is that this untapped source of manpower —untapped, by present plan, until the end of this year—is being sought by the thirty-five groups of industries classified as "activities essential to the support of the war effort." But ahead of them are the essential industries—munitions, aviation, shipbuilding, lumber included.

Furthermore, military quotas will be met by withdrawals from essential industries. In turn, the essential industries must replace from other fields, train women or employ men over military age or younger men of military age who are unfit physically for active service. Quickly enough it follows, then, that the manpower availabilities for industry not directly linked to the war face severe drainage. Finally, it ought to be self-evident that the film industry, not alone in Hollywood, but throughout its length and breadth, is confronted with what may be a total loss of its manpower of military age and physical fitness by January 1.

No one should sink his final teeth into the idea this means studios will close down, exchanges shutter their doors and exhibitors padlock their theatres. Everyone, however, ought to acquire the idea, but fast, of what the future will be like, how tough the prospects loom and prepare to get along with what he now has. And, probably, less.

To bring this back to Hollywood now. Specifically in Los Angeles, it appears to be recognized that Hollywood embraces a number of operational phases unique unto itself. No doubt, this explains why management representatives on the joint labor-management committee naturally strike out for the elimination of the necessity to issue certificates of employment availability for its principals. These certificates are required under the recently inaugurated job-wage regulations of War Manpower Commissioner Paul V. McNutt, but what management is manoeuvering is exemption for employees who deliver artistic and creative services. Reduced to its simplest definition, this is a move in the direction of special consideration for actors and actresses, producers, directors, writers, and musicians on the pre-determined stand they are unique. The outcome is in very great doubt, but it's a stab anyway.

The Bewilderment, It's Magnificent

HOWEVER and while presumably such a designation, if ever made, would keep the creative branches fluid and permit their constituents to move at will from one job to another, the problem becomes more complex by the President's "hold the line" directive. This froze jobs in their tracks, but was followed almost immediately by a modification stipulating workers could continue to move from one post to another under certain defined conditions. It sounds like confusion, and is.

Another element in this magnificent bewildermetn is the uncertainty trailing the death of the $25,000 expendible income ceiling. The man along the boulevards at once figured all's right in Heaven now, and he may turn out to be correct. Cautious production executives, however, are not so easily convinced.

There are points they want clarified before they take to the open road again. They want to know how new salary celings in the January-September period of 1942 are to be calculated. They're asking, as one example, if an actor working only eight weeks at $3,000 per week in that period has established his ceiling at the weekly figure or whether it's a case of $24,000 divided by 52 weeks and a ceiling, therefore, of about $450. Because no one here is qualified to answer this with assurance, they intend having their attorneys find out through clarification sought in Washington.

If you are nicely mixed up by this time, it may comfort you to be assured company in these parts is plentiful. If the mixup happens to be straightened away by the time you read this, don't think your observer has let you down. Be understanding and put the blame where it more directly belongs; in Washington. Nothing political in this. Just factual. . .

The sole purpose in unfolding this tale of criss-crossing climaxes is to draw a quick, if presently inconclusive, picture of the birth pains of the labor-management potential in production.

It can be, perhaps will be and certainly it ought to be, the opening wedge in an entirely new relationship between employer and employee. Out of it can be chiseled an avenue leading to greater mutuality and better understanding through which the common purpose may be more strongly welded.

The practical results can be many, not at all inconceivably among them better pictures reflective of happier working conditions born of greater trust.

Geared to the war, the development, if it should flower, can carry over into the postwar period, hopefully it will, for it is in that period of unquestioned wide readjustment when the urgency may be far keener than even now.

U. S. Admission Tax Receipts Chart Course of Grosses



[Graph by Motion Picture Herald]

UNITED STATES Treasury receipts from amusement admission taxes for March increased more than half a million dollars over February, according to figures released this week by the Bureau of Internal Revenue, and were one and one-quarter million dollars over the total for March, 1942.

As shown graphically above, the receipts thus have begun the climb toward the peak reached in December, 1942, when the record-breaking Christmas week theatre business boosted the receipts to $15,922,909, the highest since the tax became applicable to all admissions.

Collections for March were placed by the Bureau at $11,874,676, against $11,317,101 in the preceding month and $10,592,455 last year, bringing the total for the first quarter to $34,920,267, as compared with $31,717,492 for the first quarter of 1942.

The increase over February was about evenly divided between New York and the remainder of the country, the special report for the Third New York (Broadway) District showing March collections of $2,368,546, against $2,093,948 the preceding month.

All and more than the net increase in the New York area was confined to box-office admissions, taxes on which jumped from $1,899,924 in February to $2,220,022 in March.

Motion picture theatre admissions are generally estimated to constitute all but between 3.75 and 4.25 per cent of the total on which taxes are collected. The tax is one cent on each unit of 10 cents but, calculating it at 10 per cent, a total motion picture box-office gross of $335,234,570 is indicated for the first quarter of 1943, compared to $304,487,930 for the first quarter of 1942.

Collections on tickets sold by brokers dropped from $16,433 to $12,777, and on admissions to roof gardens and cabarets from $177,524 to $135,594.

'Prelude to War' To Be Released To Theatres

"Prelude to War," first of a series of orientation films made by the War Department to instruct U. S. troops, will be released to theatres on May 27th, it was announced Monday by Elmer Davis, director of the Office of War Information, and by Francis Harmon, executive vice-chairman of the War Activities Committee of the motion picture industry.

No rentals will be charged for the exhibition of the 52-minute documentary history of Axis aggression. Distribution costs will be borne by the motion picture industry, with designated exchanges handling the film in each release territory and the National Film Carriers Association transporting prints to theatres without charge.

A list of local exchanges handling "Prelude to War" follows a review of the picture on Page 1290 of the Product Digest Section of this week's MOTION PICTURE HERALD.

One hundred and fifty prints, from the allotment used for Army theatres, are being loaned by the War Department for theatre circulation.

Arrangements for the exhibition of the picture were completed at conferences in Washington last week among Mr. Harmon and WAC officials, Mr. Davis, and representatives of the Army and OWI.

Lieutenant Colonel Frank Capra produced and edited the film for the Special Services Branch of the War Department. It has been shown to members of the Army and Navy to instruct them in the history of the war and the principles for which they are fighting.

Mr. Harmon said that exhibition of the picture in theatres would be voluntary. It is not one of the WAC pictures which exhibitors are pledged to exhibit. On Wednesday, Joseph Bernhard said it would be shown over the entire Warner circuit.

S. H. Fabian, chairman of the theatres division, is writing 16,432 exhibitor members of the War Activities Committee, describing the film and listing the exchanges handling it.

"The enthusiastic reception accorded "Prelude to War" in training camps and Army posts undoubtedly will whet the interests of the families and friends of our soldiers," Mr. Harmon said. "Undoubtedly many service men already have written home about this motion picture."

It first came to industry attention at the 1942 dinner of the Motion Picture Pioneers in New York. It was applauded then, Mr. Harmon recalled, "as a remarkably edited picture which contrasts dramatically the regimentation of the Axis powers and the freedom for which we are fighting."

"The Nazis Strike," second in the series of Lieutenant Colonel Capra's films, will have its first public showing to industry executives on Tuesday evening, May 4th, at the annual inaugural meeting of the Cinema Lodge, B'Nai B'Rith. It will be held in the grand ball room of the Hotel Commodore in New York.

At this meeting Adolph Schimel, the new president, will be installed in office. Rabbi Joseph H. Lookstein will deliver the invocation. Edward F. Gudtstadt, executive director of the Anti-Defamation League, will speak.

Annetta Ward Dead

Annetta Ferguson Ward, mother of Anna Bell Ward Olsen, secretary, treasurer and general manager of the Elliott-Ward Enterprises in Lexington, Ky., died Wednesday, April 28th. Funeral services were held at the Ward home in Lexington, Ky., on Friday, April 29th.

Release "Redhead" May 6th

Columbia Pictures has announced that it will release "Redhead from Manhattan" on May 6th.

CHECKER GAME IS BOND STUNT

When Edward Arnold represents the industry on May 3rd in the Gary, Ind., Bond drive, he will witness the world's most expensive checker game. The first 24 merchants to buy $5,000 worth of Bonds will enter their representatives, who will take the part of checkers, and the two top buyers of Bonds will play the game on a huge checkerboard, at a downtown location. Emil Ruberti, manager of the State theatre, is in charge of the program.

Operators Deny WPB Violation

Not guilty pleas were entered Tuesday in Newark before Federal Judge Thomas F. Meaney by Frank V. Merritt and N. H. Waters, operators of the Mosque Theatre Building there, to a criminal information charging violations of regulations of the War Production Board.

The Mosque is a legitimate theatre. The criminal information, filed April 20th, charged that the operators, who live in Birmingham, Ala., on November 19th unlawfully and willfully began remodeling the Terrace Room, in the theatre's basement. This construction, it was charged, did not come within the categories exempted from WPB Conservation Order I-41.

The remodeling, the charge stated, included a new soundproof ceiling of about 1,100 square feet, a new maple floor of about 1,500 square feet, and enlargement of the stage by approximately 250 square feet. The cost was approximately $4,000.

The defendants may file a demurrer. Judge Meaney set May 18th for trial. A demurrer, if filed, will be heard that day, and the trial delayed.

The Terrace Room opened February 5th.

Eastman Reports 34 Per Cent Increase This Year

Eastman Kodak in the first three periods of this year scored a 34 per cent increase in business over the same periods of last year, it reported at Rochester Tuesday.

The report was in a statement to stockholders, and was given them in their annual meeting in Jersey City. They reelected as directors Frank W. Lovejoy, board chairman; William G. Stuber, honorary chairman; Perley S. Wilcox, president of the Tennessee Eastman Corporation; and Raymond N. Ball.

The increase in business was attributed to orders from the Government and prime contractors.

National Decency Legion Classifies Nine Films

The National Legion of Decency reviewed nine films during the current week, classifying three as unobjectionable for general patronage, three as unobjectionable for adults and three as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Gildersleeve's Bad Day," "Santa Fe Scouts" and "Shantytown." Class A-2, Unobjectionable for Adults: "Next of Kin," "Ox-Bow Incident," and "Presenting Lily Mars." Class B, Objectionable in Part: "Follow the Band," "The More the Merrier" and "White Savage."

'Desert Victory' Producer Plans Tunis Sequel

Cameramen of the British Eighth Army who photographed "Desert Victory," which 20th Century-Fox is releasing, are now filming a sequel, following Rommel's Afrika Corps towards Tunis to record the final chapter of the Battle of North Africa. Lieut. Colonel David MacDonald, commanding the British Army Film and Photographic Unit, outlined the new feature length battle film to the press in an interview at the 20th Century-Fox home office in New York Tuesday. Colonel MacDonald returned to New York after showing "Desert Victory" on the west coast and now is awaiting transportation to Tunisia via England.

Forty cameramen now are in the desert with the Eighth Army Corps and have exposed 100,000 feet of film recording the drive on Tunis. Captain Basil Keys, son of comedian Nelson Keys, who played in many Broadway musical comedies, is in charge of the Cairo headquarters, and in the field with the advance cameramen is Captain Geoffrey Keating, formerly of the London *Daily Sketch* and business manager for several British film companies. Captain Roy Boulting, who assisted Colonel MacDonald in making "'Desert Victory," is supervising the laboratory and headquarters in London. He is a well known British film director, as was Colonel MacDonald, and his most recent picture "Thunder Rock," made on leave from the Army after the desert campaign, will be released in the United States this summer.

Discussing future plans of Eighth Army Film Unit, Colonel MacDonald said they planned to record the film history of World War II in a series of feature length pictures with each one to include the word "Victory" in the title. Four pictures are scheduled and the three new ones will be, he said: "Tunis In Victory," "Victory In Italy" and "Victory Over Berlin."

"Desert Victory," which is having a successful run at the Globe theatre on Broadway, is being shown to war workers throughout the middle west, following recommendations by the War Production Board that plant managers and labor-management boards arrange for workers to see the picture at local theatres. WPB officials pointed out that the film showings would encourage production of the ordnance materials which played such a large part in the successful rout of Rommel's Afrika Corps by General Montgomery's British Eighth Army.

Jules Field, Chicago publicity manager for 20th-Fox, is arranging the showings in 14 midwest cities, in cooperation with the WPB.

The schedule of special screenings at theatres included: Aurora, Ill., April 26th; Springfield, Ill., April 27th; Quincy, Ill., April 28th; Davenport, Iowa, April 29th; Elgin, Ill., May 3rd; Joliet, Ill., May 4th; Waukegan, Ill., May 5th; South Bend, Ind., May 6th; Madison, Wis., May 7th, and Rockford, Ill., May 8th.

Showings were held last week at Peoria Decatur, Bloomington and La Salle, all in Illinois.

The film had its world premiere recently at the Erie theatre, Schenectady. Round-the-clock shows were held for employees at the American Locomotive Works on the opening day.

Rosselli Bail Continued; Trial on May 17th

Federal Judge John W. Clancy yesterday denied an application by John Rosselli in the New York Federal Court for a substantial reduction of the $100,000 bail fixed when he pleaded not guilty to the charge of extorting more than $1,100,000 from producing companies.

The court set the date of the trial for May 17th. It is expected that Louis Kaufman, business agent of the Newark operators union, and six others, now awaiting removal hearings in Chicago, will appear at the New York trial.



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To The Split Second

as no screen debut has been timed before!. . .

E.P.K.

legend...genius...monster...myth...
sinister superman of mystery–

strides to the screen in
PARAMOUNT'S
scoop of the century...




Miss
"The Allies are stupid"—
"Their armies can't fight"—
"We'll win Africa in 5 days."
But a woman's courage blasted his lies!



starring

FRANCHOT TONE · ANNE BAXTER

with **Akim Tamiroff**

and **ERICH VON STROHEIM**

as **Field Marshal Rommel**

Directed by BILLY WILDER

Screen Play by Charles Brackett and Billy Wilder · Based on a Play by Lajos Biro

RAVES OF CAIRO

Five Secrets
That Rommel
Couldn't Keep –
From A Woman!

Paramount Pictures

Breathless Desert Drama Behind the Scenes in Africa!



How a man and a girl out-foxed "The Desert Fox" to uncover the five amazing secrets that might have brought him victory!



Paramount Announces-

Pre-Release Date Advanced!

Rushed From Lab To You

For Earliest Possible Bookings

To Catch the Flood-Tide of World Attention

On the Super-Timely Topic of

"Five Graves to Cairo"

FOUR CITIES IN WASHINGTON LEVY ADMISSION TAX

Few Other Municipalities Assess Tickets, but 26 States Impose Tax

Municipal taxes on theatre admissions, enacted by four cities in the State of Washington following the repeal of a similar state tax, were to go into effect this Saturday, May 1st. In another Washington city, Colfax, exhibitors this week were vigorously protesting a proposed admission tax.

An admission tax also will be levied by King County, Washington, to be effective outside the limits of incorporated cities, under the same state legislation which permits the city taxes, according to the April 24th issue of the *Seattle Municipal News.* All the taxes are five per cent, the amount previously levied by the state.

Only a few other United States cities have municipal admission taxes superimposed on the Federal tax, but there are 26 states which levy annual taxes on theatres based on total receipts. Philadelphia has a tax of one cent on each 25 cents of admission price or fraction thereof, approved by the state legislature. Bessemer, Ala., has a tax of one cent on admissions under 15 cents and two cents on prices over that amount.

Effective in Four Cities Of State May 1st

The Washington cities in which the tax becomes effective May 1st are Seattle, the first to consider the move, Pullman, Ellensburg and Tacoma. Colfax this week was considering the enactment of a similar levy in spite of violent protests by exhibitors. F. C. Weskil, objecting chiefly because he said the tax would make public the volume of his business, offered to pay a $400 annual license fee instead of the admission tax.

According to David Levine, finance chairman of Seattle's City Council, the new levy "will not mean an additional burden on either the amusement industry or on those who patronize places of amusement, but rather a shifting from the state to a municipal tax. Municipal officials," he said, "recognized that after all they are the ones that were performing the most needed services for motion picture theatres, such as police, fire protection, maintenance of streets, etc. We in Seattle felt that that type of a tax was fully justified."

In repealing the state law, the legislature pointed out that although municipal measures were to be taken, no tax could exceed the amount which previously had been levied by the state.

Mr. Levine estimated that the Seattle amusement tax would raise $400,000 for the city budget and said it was but a part of the $1,000,000 program of state aid. The tax is one cent on every 20 cents of admission charged, or for any fraction thereof, with admissions of 10 cents and under not included in the bill.

In a letter to Motion Picture Herald this week B. F. Shearer, president of the B. F. Shearer equipment and supply company, gave full credit to James Hone, secretary of the Independent Theatre Owners Association of Washington, for effectively presenting exhibitor opposition to extension of the taxes beyond the limits already enacted. The original plan of the Seattle Council had been to superimpose a city tax upon the state tax but exhibitor protests resulted in the repeal of the state tax.

When the measure was under discussion, Seattle exhibitors indicated that once it became law, it would help to put many suburban theatres out of business.

Would Tax All Types Of Entertainment

According to provisions of the measure proposed in Pullman, all theatrical entertainments, dances and athletic contests within the corporate limits of the city could be taxed. The new impost also would be one cent on each 20-cent admission, replacing the state tax, the repeal of which was effective April 30th.

Ellensburg was the third city to move toward enacting a theatre admission tax. In Tacoma, amusement taxes formerly levied throughout Washington by the state will begin going to the Tacoma county treasury May 1st. Also, all persons collecting the tax must obtain a certificate of registration from the county. The fee will be $1 a year. Revenues for the state last year were about $500,000, it was reported.

In Port St. Joe, Fla., the Board of City Commissioners recently eliminated the city tax on theatre admissions to all men in uniform. This is another municipality which levies an impost on admissions.

To make up for the loss of revenue due to the closing of the horse-racing tracks, a bill was introduced in the Florida Senate last week by Senator Adams which would add a tax of five cents on every admission ticket sold by a theatre or other place of amusement in the state. In the Florida House, Representative Beasley of Walton County introduced a bill to place a tax of one cent on all amusement tickets and use the funds thereby collected to build farmers' curb markets in each Florida county.

A third proposal for an amusement tax in Florida came from Representative Andrews of Union County. He urged a bill to levy a tax of 10 per cent on all admission charges to theatres and other places of amusement. The revenue to be derived from this source he estimated at $650,000 annually, and this money would be used to increase old age pensions, he said.

Another tax bill was suggested recently in the Florida legislature when Senator Johnson of Brooksville recommended a "chain theatre" tax. He estimated that this tax would bring in approximately $350,000 in new revenue to the state annually. He proposed that the annual license tax on a single theatre be $150. Then circuits of five or more theatres would have to pay an annual tax of $300 on each theatre.

"Land Is Mine" Premiere Set in 50 Situations

RKO's "This Land Is Mine" will have its world premiere on May 7th in 50 mid-west cities simultaneously. Radio Station WLW, Cincinnati, will sponsor the opening with spot announcements in advance, and on the evening of May 6th, a special broadcast will include station talent and the personal appearances of Charles Laughton, Maureen O'Hara, Nancy Gates, Walter Slezak, and Dudley Nichols, the latter the author of the story.

Cities and theatres which will participate in the premiere are: Albee, Cincinnati; Keiths's, Dayton; Palace, Columbus; Keith-Albee, Huntington, W. Va.; Capitol, Charleston, W. Va.; Columbia, Portsmouth, O.; Ohio, Lima, O.; Fayette, Washington Court House, O.; Palace, Lancaster, W. Va.; Colonial, Bluefield, W. Va.; Wayne, Greenville, O.; Leeds, Winchester, W. Va.; Capitol, Frankfort, O.; Midland, Newark, O.; Liberty, Zanesville, O.; State, Cambridge, O.; Hippodrome, Marietta, O.; Palace, Marion, O.; New LaMax, Wilmington, O.; Town Hall, Lebanon, O.

Circle, Indianapolis; Rialto, Louisville; State Anderson; Orpheum, Terre Haute; Clinton, Frankfort, Ind.; Indiana, Kokomo; State, Logansport; Roxy, Peru, Ind.; Fort Sackville, Vincennes; Rivoli, Muncie; Princess, Bloomington; Indiana, Bedford; Castle, Newcastle; Ohio, Madison; State, Richmond, Ind.; Paramount Fort Wayne; Indiana, Marion; Main, Lafayette; Auditorium, Connersville; Grand, Evansville; Vendee, Seymour.

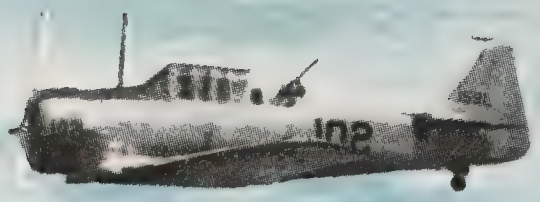
Monogram Gets New Bank Credit

Monogram has arranged to obtain a new revolving bank credit, from which borrowings will in the aggregate "substantially exceed $1,000,000."

The credit will be from the Security First National Bank and the California Bank of Los Angeles, and from the Guaranty Trust Company of New York. It will be used for Monogram's 1943-44 schedule, described by company spokesmen as its "most ambitious production schedule."

Four features will be released by Monogram during May. Three are outdoor films, and one is straight drama. May 2nd is the release date of "Ghost Rider," first of the new Western series starring Johnny Mack Brown with Raymond Hatton, and produced by Scott R. Dunlap, with Wallace Fox as director. "Wild Horse Stampede," to be released May 16th, is the initial film in another new Western series, the "Trail Blazers," co-starring Hoot Gibson and Ken Maynard.

The third picture of the month, set for May 23rd is "I Escaped from the Gestapo," featuring Dean Jagger, John Carradine and Mary Brian. King Bros. produced, and Harold Young directed. "Cowboy Commandos," featuring Ray Corrigan, Dennis Moore and Max Terhune, will be released on May 30th. This is the sixth in the "Range Busters" series.



"BOUND TO DO WEL



"ONE OF THE BEST MEL



"FAST MOVING, ENGROSSIN



"WILL BE A HEALTHY MONEY

"Records at '12 O'clock'!"*

ONE OF THE SCREEN'S GREAT AIR-ACTION SHOWS TAKES OFF MAY 8th IN GOLD-BRAID PREMIERE AT FAMOUS HARLINGEN AERIAL GUNNERY SCHOOL

A Two-Day Celebration Including Full Dress Reviews, Dancing in the Streets, and Broadcast on Interstate Theatres' "Showtime" Program . . . with High Officials, Hollywood Stars and the Press Saluting this Sky-Scorching Sensation

FILMED ON THE SPOT AT HARLINGEN WITH COOPERATION OF U. S. ARMY

And May 18th — The Western Premiere at Las Vegas Army Gunnery School, with Philip Morris Broadcast Spreading the News on N. B. C. Network!

"Aerial

Paramount Pictures

CHESTER MORRIS

Directe

A Pine-Thomas Productio

*Air Force Cod

…T THE BOX-OFFICE. EVERY AMERICAN WILL WANT TO SEE IT."

—Showmen's Trade Review

…RAMAS OF PRE-COMBAT TRAINING TO BE WHEELED OUT OF ANY STUDIO."

—Variety

…CTION, SUSPENSE, PRODUCTION VALUES."

—Boxoffice

…MAKER…A BANG-UP JOB…A HIT!"

—Hollywood Reporter

BIG As Uncle Sam's Own
Airdevils Can Make It, In
a Brilliant Production by

Paramount



Aerial Gunner



Advertised in 8 Great National Magazines—and READ GENERAL ARNOLD'S OFFICIAL WIRE

MOTION PICTURE QUOTE AERIAL GUNNER UNQUOTE MADE WITH COOPERATION OF ARMY AIR FORCES WILL BE EXHIBITED IN CIVILIAN THEATRES IN NEAR FUTURE STOP COOPERATION BY INSTALLATIONS OF YOUR COMMAND WITH LOCAL EXHIBITORS IS AUTHORIZED PROVIDING SPECIFICALLY THAT NO REPEAT NO FLIGHTS BY MILITARY AIRCRAFT BE UTILIZED IN THIS COOPERATION STOP ASSISTANCE RENDERED BY ECHELONS OF YOUR COMMAND WILL BE COMPATIBLE WITH WARTIME RESTRICTIONS AND WILL NOT REPEAT OR INTERFERE WITH THE MILITARY EFFORT END ARNOLD.





Starring

…CHARD ARLEN • JIMMY LYDON

WILLIAM H. PINE

Screen Play by Maxwell Shane

…or "Directly Ahead"

Theatres Aid Final War Loan Spurt

Loew Exceeds Bond Sale Quota; Paramount Will Purchase Bombers

Exhibition and production continue to bear a major responsibility and to give full cooperation to the nation's war effort, as the Treasury's Second War Loan drew to a close Friday night.

Collections continued in theatres, enlivened by extra stunts for the drive, and the studios and home office sales departments continued enlisting employees for War Bond pledges.

Loew-MGM exceeded its quota of $5,275,000 in Second War Loan Bond sales to the company, executives and employees, according to David Bernstein, vice-president and treasurer. Indications were that between 90 per cent and 95 per cent of the company's New York home office employees would have signed pledges for additional Bond purchases. The company is buying the Bonds immediately in the employees' names, putting them in escrow, and deducting the cost from pay checks over a period of one year.

The Loew-MGM campaign was climaxed Friday morning with a rally at the Loew's New York exchange. Speakers included George Hamilton Coombs, WHN news analyst; Ernest Emerling, campaign manager, and Ray E. Cole and H. C. Daytch of the New York War Savings Staff.

Purchase of a B-25 bomber, of the type in which Major General James Doolittle led the air attack on Tokyo a year ago, was pledged by Paramount New York home office employees and executives at a rally under the auspices of the Paramount Pep Club last week. This is in addition to the Flying Fortress the company will buy.

With the slogan, "buy a Bond for each of the 200 Paramount home office boys and girls in the fighting forces," John W. Hicks, Jr., vice-president in charge of the foreign department, keynoted the rally.

It was reported at the meeting that purchases of small denomination Bonds by employes in the low-salary brackets rose to a new level during the April drive and that the campaign among all Paramount employees had met with such response that the quota had been nearly doubled.

Theatre Copper Drive Is Continuing

The War Activities Committee reported last week to the War Production Board that since January, the theatres' special campaign to collect copper, brass and bronze, had yielded 1,164,727 pounds. This includes copper drippings and strippings from projection machines.

The campaign, which began in January when the WPB said the Government's store of these materials was dangerously low, placed the exhibitors in the vanguard of an effort currently being sponsored by the WPB.

On the basis of field reports, it was estimated by Arthur Mayer, WAC national salvage chairman, that more than 4,000 theatres staged "copper, brass and bronze matinees," playing host to more than half a million youngsters whose bundles of scrap entitled them to free tickets.

Paul C. Cabot, director of the salvage division for the WPB, wrote:

"I want to thank the War Activities Committee, the theatre exhibitors and their employees for their whole-hearted cooperation in making this copper matinee drive a success."

Mr. Mayer paid tribute this week to the producers for supplying films for the matinees free of charge, to the labor unions for waiving overtime, to the WAC's public relations division, which cooperated on promotion for the specific campaigns, and to the exhibitors, who gave freely of time and facilities.

WAR WORK HAILED BY GOVERNOR

The cooperation of the film industry in the promotion of the causes necessary to victory was praised last week by Governor Homer M. Adkins of Arkansas. He wrote the War Activities Committee in New York that "when the ultimate triumph has been achieved, the motion picture industry must rightfully be recognized for a great and priceless contribution".

Pamphlet To Illustrate Bond Selling Ads

Vincent F. Callahan, director of radio, press and advertising for the War Savings Staff, Treasury Department, Washington, will publish a special pamphlet illustrating how motion picture theatres are aiding in Bond sales by using "hitch-hike" copy in their newspaper advertising. The public relations division of War Activities Committee was requested to collect tear sheets, clippings and proofs of theatre ads carrying Bond promotions. These will be reproduced in the pamphlet as examples of the constant promotion of Bond sales by theatres.

All theatres are asked to rush their examples of Bond advertising to the War Activities Committee, 1501 Broadway, New York.

Under the theme, "Cooking Goes to War," five New York exhibitors, one in each of four boroughs, and one in Jamaica, have offered their facilities to the CDVO for a special series of wartime courses. The first of these classes, to which admission is free, will be held on May 4th, from 10 to 11 A. M.

The Fox Wisconsin Circuit has paid tribute to its former employees now in the service in newspaper advertisements in the Milwaukee press. They promoted the Second War Loan drive.

Edward Alperson, general manager of the RKO circuit, left New York for the coast this week to obtain picture stars for the Greek War Relief Show at Madison Square Garden May 18th. Mr. Alperson is chairman of the entertainment committee, and the show is sponsored by the industry to raise $100,000 for an immediate food shipment to Greece.

MGM Promotes Carmichael

Ralph W. Carmichael, associated with MGM since 1919, has been appointed sales manager of the company's Los Angeles branch, it was announced last week by J. E. Flynn, MGM Western sales manager.

Leading Role for Films After War Seen by Coe

Charles Francis Coe, vice-president and general counsel of the Motion Picture Producers and Distributors of America, speaking before the Kiwanis Club of Atlanta on Tuesday, predicted that the motion picture would play a dominant role in the education of the peoples of the world when victory is achieved.

"I believe this," Mr. Coe said, "because it speaks the universal language of oral-visual-color expression, already entrenched in the hearts of men the world over. Pedagogic films will teach what freedom really means. They will dispel the evil roots of 'kultur' more quickly than any other force. I imagine motion pictures will stand as an imperishable barrier of contact against marauders of the future."

Mr. Coe described the inspiration which American films provide in other countries, citing an instance when, according to U. S. commentators in Russia, men, women and children in that country formed long lines at 6 A.M. in order to be sure of admission to the theatre. "And the story could be repeated for the remotest village in the remotest land in the world where freedom still reigns," he added.

Besides Kiwanis Club members, representatives of Government units, civic organizations and the Army gathered to hear Mr. Coe pledge the industry's complete cooperation. He declared that the motion picture theatres and studios which had enlisted for the duration to help win the war would continue to aid to help win the peace.

O'Donnell Aids Copper Drive

R. J. O'Donnell, national chief barker of the Variety Clubs of America, prepared this week for a tour of the country in behalf of the drive for copper salvage, conducted for the industry by the War Activities Committee and its representatives, who are leading industry executives. Mr. O'Donnell is vice-president of the Interstate Circuit of Texas, southwestern chairman for the WAC.

He is visiting the Variety Club tents, and last week was honored at his first stop, Los Angeles. Mr. O'Donnell was to address the clubs, and be honored guest, in the following cities: Minneapolis, May 4th; Chicago, May 5th; Indianapolis, May 7th; Cincinnati and Dayton, May 8th; Cleveland, May 9th; Albany, May 10th; Columbus, May 11th; Washington and Baltimore, May 12th; Philadelphia, May 13th; Boston, May 14th; New York, May 15th and 16th; Pittsburgh, May 17th; Buffalo, May 24th; Detroit, May 25th; St. Louis, May 26th.

Chicago Union Buys $2,000 War Bonds

Sam Lamasky, business agent, announced that Local B45, Chicago shippers' union, had purchased $2,000 worth of War Bonds. The union also made a donation of $100 to the Chicago Service Men's Center and has decided to curtail social activities for the duration. A proposed dance for members has been cancelled but the advisability of holding a picnic this summer is still being debated.

Military membership cards have been issued to 62 members who are now in the service and privileges are reported to have been given them by theatre managers.

REPUBLIC PLANS 68 FILMS TO COST $16,000,000

New Season Schedule to Include 32 Features, 32 Westerns, 4 Serials

Republic's production plans for the new season were announced Tuesday in New York by its president, James R. Grainger, following his return from conferences with leading exhibitors in key centers. He had submitted the program to them for "showmanship approval," he said.

The company will produce 32 features, eight Roy Rogers Premiere Productions, 24 Westerns and four serials. The budget has been set at $16,000,000. The company's spokesmen said this week that the sum was warranted by reception by the public of recent "big" pictures. The company last year had the biggest gross in its seven years.

The following amounts have been appropriated for the various groups: $9,750,000 for the 32 features; $2,800,000 for the eight Roy Rogers Premiere Productions; $600,000 for the eight Westerns in the Star Series, based on stories by such authors as Rex Beach and Zane Grey; $600,000 for the eight Action Westerns starring Don "Red" Barry; $800,000 for eight Bill Elliott Westerns, several of which are currently in production and release, and $1,450,000 for the four serials.

Feature productions are divided into the following classifications: eight Deluxe Productions, 14 Anniversary Productions and 10 Jubilee Productions.

The DeLuxe pictures, headed by "The Fighting Seabees," "Convoy to Malta," "Brazil," and "Hit Parade of 1944," include "Gay Blades," "Someone to Remember," "War Time Brides" and "Man from Frisco." Background material for "The Fighting Seabees," which is being produced with the full cooperation of the Bureau of Yards and Docks, is now being shot at construction bases.

Maritime Commission to Cooperate on Film

"Convoy to Malta" is to be produced with the full cooperation of the U. S. Maritime Commission. "Brazil" is to be an adventure story, set to music . "Hit Parade of 1944" is slated as another in the studio's series of musical productions. "Gay Blades" is an ice show to be produced on an elaborate scale. "Someone to Remember" is an aviation picture; "War Time Brides," a drama about the problems of women whose loved ones are in service and "Man from Frisco" an account of the life and production accomplishments of a captain of industry.

The 14 Anniversary and 10 Jubilee Productions include the following story titles:

"Three Little Sisters," a musical built around the hit song of the same title; "Here Comes Elmer," a tune-title musical featuring radio performers; "Hitler's Hatchet Men," a story of the Gestapo executioners; "Rosie the Riveter," a musical about the thousands of "Rosies" in defense plants, titled from the popular song; "Hoosier Holiday," a story of homespun philosophy and romance, and including folk songs; "Navy Blue Eyes," a film set against a background of music and song; "Northwest Frontier," a story based on Japanese aggression and the bombing of Dutch Harbor; "The Deerslayer," a picturization of the famous James Fenimore Cooper novel; "O, My Darling Clementine," a musical built around the popular song.

Pictures of Varied Types Included in List

Also, "Under Alaskan Stars," a romance of the Klondike in the days of the Gold Rush; "Nobody's Darling," a musical based on the song; "The Saint Meets the Tiger," based upon one of the stories in the series of Leslie Charteris; "Gone With the Draft," based on the current best-seller by Park Kendall; "The Return of Casanova," a comedy with music; "Blood on Her Shoe," a mystery story by Medora Field; "Port of Forty Thieves," a melodrama of the Port Said waterfront.

Included also are: "Under Sealed Orders," the story of our attack upon Tokyo; "Mystery Broadcast," the story of the underground radio in Germany; "Vampire's Ghost," based on "Donovan's Brain," the current novel by Curt Siodmak; "Queen of the Spies," a melodrama of espionage; "Silent Partner," a story of a super-sleuth; "Whispering Footsteps," melodrama of political intrigue and Fifth Columnists; "Secrets of the New York Police," a tribute to the city's police, and "Fu Manchu," based on one of the popular Sax Rohmer mystery stories.

Western Pictures Are In Four Groups

The titles of the eight Roy Rogers Premiere Productions are: "Cowboy and the Senorita," "Yellow Rose of Texas," "Texas Boys Ranch," "Heart of Old Mexico," "Jesse James' Last Ride," "Code of Billy the Kid," "Song of Nevada" and "Wells Fargo Stagecoach."

The eight Star Productions include: "Beneath Western Skies," "Call of the Rockies," "Beyond the Last Frontier," "Hills of Idaho," "Raiders of Sunset Pass," "Pride of the Plains," "The Laramie Trail" and "In Old Wyomin'."

The eight Action Westerns, starring Don "Red" Barry, are titled: "California Joe," "The Man from the Rio Grande," "South of Cimarron," "Fugitive from Sonora," "Stage to Tombstone," "Canyon City," "Outlaws of Santa Fe" and "The Fargo Express."

The eight Bill Elliott Westerns, several of which are in production and release, are: "Calling Wild Bill Elliott," "Man from Thunder River," "Bordertown Gun Fighters," "Overland Mail Robbery," "Death Valley Manhunt," "Wagon Tracks West," "Mojave Firebrand" and "The Outlaw Buster."

"Captain America" and "Twenty Thousand Leagues Under the Sea" are the two 15-chapter Super-Serials, and "Tiger Woman of the Amazon" and "The Masked Marvel" the two 12-chapter Streamline Serials.

Republic will complete its 1942-43 program by July 1st, and two of the Super DeLuxe productions on the 1943-44 program, "The Fighting Seabees" and "Convoy to Malta," will be ready for release during the month of August.

Advertising budgets will reach a new high during the coming season, the company announced, with cooperative campaigns scheduled for the Deluxe Productions and the Roy Rogers Premiere Productions, and a national outdoor billboard campaign on the latter group of pictures.

K-A-O 1942 Net Is $2,017,433

The Keith-Albee-Orpheum Corporation last week reported a net profit of $2,017,433 for 1942. The figure represented an increase over the previous year of $1,279,338. The net profit was after income taxes, but not Federal excess profits taxes, since the companies are not liable in this respect.

Theatre admissions accounted largely for the sharp profit rise, the 1942 statement showing total collections of $15,847,304, compared with $13,402,477, an increase of $2,444,827. Provision for income taxes in 1942 was $426,837, an increase of $165,897 over the previous year's $260,940.

Preferred stockholders were paid 1942 dividends of $102,550, compared with $426,275 in 1941. Common stockholders received $603,190 in 1942 against $301,595 in 1941. Current assets at the end of 1942 were $2,900,056 compared with $2,589,812 the year before. Current liabilities decreased from $1,331,826 in 1941 to $942,853 in 1942. The company acquired $300,000 in Treasury Notes—Tax Series C in 1942 and $99,900 in War Savings Bonds—Series F.

At the end of 1942, operating surplus amounted to $2,814,824; in 1941, $1,462,488. Capital surplus totaled $9,655,884 in 1942 and $9,652,266 the previous year.

GPE Net $293,082

General Precision Equipment Corporation and subsidiaries this week reported for the three months ended March 31, 1943, consolidated net profit of $293,082 after provision for depreciation and for estimated Federal income tax and excess profits tax. These earnings, subject to renegotiation of war contracts and to year-end adjustments, compare with net profit of $284,568 for the corresponding period of last year.

Goldenson Russeks Director

Leonard H. Goldenson, vice-president of Paramount in charge of theatre operations, has been elected a member of the board of directors of Russeks, retail fur establishment in New York.

Complete Brooklyn Scenes

The Hollywood unit filming scenes at Ebbetts Field in New York for "Whistling in Brooklyn," MGM picture starring Red Skelton, left for the coast this week.

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

The shortage of manpower consequent upon the continued calling of men to the armed forces has made itself felt in no industry section more keenly than in that of production. Not only in the field of technicians and studio labour generally, but no less among the specialist directors, writers, artists and production executives has the continued drainage stimulated new faces and even new methods to maintain the structure of the industry.

Thus it is not surprising that new names and new faces have found their way into the limelight and on to the front pages in the course of the last two war years. The gradual but emphatic appreciation of the production quality and entertainment value of the British film would seem superficially to suggest that the process has not been unfruitful.

A casual glance at the films in production at the moment of writing, and others due to take the studio floor within the immediate future, brings new names to the front and transfers others from one section to another. Not least of the companies currently fostering talent, which if not new is at least new to its mission, is the Two Cities organization, whose Filippo Del Giudice has an emphatic point of view in that direction.

Writers Are Directing Own Pictures

The handing to David Lean of the joint directorial reins on Noel Coward's "In Which We Serve" was no ill-taken step. Mr. Lean now is to direct Mr. Coward's "This Happy Breed" for the company. Jeffrey Dell, author, was transplanted from that solo category to that of director of his own "Flemish Farm." Bernard Miles, actor and author, is to direct his own "Tawny Pipit" and will emulate his distinguished confrere, Mr. Coward, by taking the leading role therein.

In the forthcoming "Red Horizon" similar opportunities will be offered.

George Formby Has Tried Hand at Producing

Two Cities, however, have no monopoly of the gentle art of chance taking. Gainsborough's writers, Launder and Gilliatt, and Val Guest all have turned directors lately, with the former two making their own "Millions Like Us" and Guest currently directing his second Askey musical, "Bees in Paradise."

George Formby, comedian, has tried his hand at producing, while Will Hay continues in the craft of directing. Gordon Wellesley, who made a marked directorial hit—jointly with Gordon Sewell, his fellow writer—on "Silver Fleet" again is directing, this time Vera Lynn in "I Love to Sing." There are others in the same category.

The essential values of many of these newly tried has yet to be proved, their films still awaiting presentation. None the less, the second chance given some of them would seem to suggest that at least the production executives are unsatisfied—or that there just isn't anybody else to whom the reins can be handed.

Val Guest's Askey-Gainsborough comedy, "Miss London, Limited," yet awaits the critical onceover, but Mr. Guest has been given another to make, and is currently at work. Titled "Bees in Paradise," it is a Guest conception and creation, although Marriott Edgar, long standing teammate of writer Guest, was jointly responsible for the script.

Beauty Is Rated High In Askey Film

Like the other Guest picture, beauty is rated high as an attraction, and more than 40 hand-picked girls, including "the perfect screen blonde," will offer ocular assistance to Arthur Askey, star, and his immediate support, Anne Shelton, Joan Kent, Antoinette Cellier and Joy Shelton, and Ronald Shiner, Peter Graves, Max Bacon and Terry Randal. Not content with directing and writing the show, Mr. Guest also wrote music and lyric for the film, which is a fantasy set on a South Atlantic island where exists a colony all feminine, and whither an aeroplane crash dumps Askey. Ted Black produces with Maurice Ostrer in charge.

Gordon Wellesley's attention currently is being devoted to the direction of Vera Lynn, "sweetheart of the forces," in her second film, also a musical, "I Love to Sing." The subject is described as both intimate and romantic. Ben Henry, initially a distributor, is producer, with George Formby as his collaborator.

In no field has there been greater need of new talent than in that of scenario writing. Many of the scenarists have become directors—whilst remaining writers. New writers have been given a chance and have taken it. Moe Charles, author of Two Cities' "The Gentle Sex," also is author of "The Mountains Clap Their Hands" which Two Cities will make later. Elizabeth Baron, young writer whose "John Citizen" attracted the atention of the discerning, has written "The Lamp Still Burns"—which was born as Monica Dickens' "One Pair of Feet"—but apparently has marched some way from its parent.

Established Names Linked With Other Product

Older and established names, however, are associated with such productions as the Tommy Handley comedy, "Time Flies." Here Walter Forde directs the erstwhile "Mer" of "Foaming at the Mouth," and hero of "ITMA," in a fantastic comedy in which he has the collaboration of Evelyn Dall, George Moon and Felix Aylmer.

No newcomer, either, is Joseph Somlo, who will produce for Gainsborough, "Woman of France," a drama in which Pierre Laval will be portrayed by James Mason. R. J. Minney, English author and journalist, wrote the story, which covers France from 1914 to the total occupation by Germany last year.

Both these—like Val Guest's Askey subject—are Gainsborough Pictures.

Hardly new to the limelight, either, is Herbert Wilcox, currently making the latest Anna Neagle picture, "Yellow Canary," at Denham for RKO Radio release. The role handed to Miss Neagle in this picture is claimed to be entirely off the usual road on which the re-creator of Queen Victoria, Nell Gwyn and Peg Woffington has been wont to travel.

While shooting has been finished right up to schedule on Two Cities' Anatole De Grunwald production "The Demi Paradise," the satirical comedy with a serious undercurrent, in which Laurence Olivier was directed by Anthony Asquith, it continues in full swing at Denham on "The Lamp Still Burns."

Work of Nurses Theme Of "Lamp Still Burns"

Iodoform, starched uniforms and surgeons' scalpels are still *de rigeur* in the studio, where Maurice Elvey has been and is still directing Rosamund John, Sophie Stewart, Joan Maude, Ann Bennett, Godfrey Tearle, and some live, dyed in the blue professional nurses, in a picture which is said to be as medically authentic as rubber gloves or M. and B. 693.

The nursing profession have been coaching the grease paint and crepe hair variety in clinical and hospital detail, with producer Leslie Howard—who will appear in a small and incognito role in the film—keeping a critical and therapeutic eye on the proceedings.

Busy as capacity will permit are the National Studios at Elstree where under the British National and Strand Film banners work is at full pelt on various films with a batch to follow.

Taylor Film Includes Noted Virtuosi

Not least interesting is Strand's "Battle for Music" which Donald Taylor is producing and into which he has persuaded such celebrities as J. B. Priestley and Jack Hylton, Sir Adrian Boult, Malcolm Sargent, Warwick-Braithwaite, Benno Moseiwitsch, and a host of virtuosi and vocalists.

Elsewhere in the studios British National are at work on preparations for "The Shipbuilders" which John Baxter will direct and produce. Leslie Hiscott and his wife Elizabeth are completing their film, "A Touch of Nature." Oswald Mitchel is to make a comedy for Strand with Hay Petrie in the lead. Strand also will make a feature length documentary on tanks.

Rice Joins Biow Agency

Harry Rice, veteran exploitation representative, has joined the staff of the Biow agency and is now en route to Hollywood. Prior to joining Biow, Mr. Rice was associated with the exploitation departments of Universal, United Artists and RKO.

REVAMP BROADCASTING FOR U. S. TROOPS IN BRITAIN

Expect Army to Set Up Own Radio Outlets to Serve American Forces

by AUBREY FLANAGAN
in London

Few problems have concerned the U. S. governmental authorities in Britain more keenly than that of providing information and entertainment for the armed forces quartered here and throughout the whole European theatre of operations. Much has been done to improve conditons with regard particularly to motion pictures, stage shows and, in a more limited degree, radio.

There remains none the less some preoccupation in regard to the medium of radio, which is a more complex problem than might seem on the surface. It now is firmly established that this spring will see vital and far reaching developments which will go far toward stabilizing the whole position and providing the troops quartered here with as much news, information and entertainment as reasonably can be provided through the ether.

Just what these developments are to be remains a military secret, although there should be a formal announcement some time this month.

It can be recorded that the whole process of radio broadcasting for the U. S. forces here will be put on a solid and all-American basis and that news, cultural and information programs, music and entertainment will be provided direct in a way which should leave little ground for criticism from any point of the radio compass.

Since the U. S. Army plans remain a secret it has been left to speculation as to how the process will be operated. Attentive students of the situation believe that nothing short of a separate broadcasting machine, operating exclusively to the U. S. forces, with American programs, news and subject matter, speaking in an American idiom, will solve the problem. Such consideration cannot be lost from the minds of the U. S. Army and the Office of War Information here.

Providing Material Is Big Problem

There have been problems facing the OWI and the Army, the problem of providing the material without monopolizing the medium, for instance. The boys in the Army and Air Force long for news from home, a longing which is not answered in the British newspapers or on the British radio. Nobody, least of all the OWI, expects newspapers here to devote much space to matter which would be of scant interest to their millions of readers.

Nor do they believe the British Broadcasting Company should be expected to devote much of its time to such matters. The same applies to entertainment—although in a lesser degree, for U. S. programs rebroadcast here are tops with both forces and civilian listeners—for which the troops depend in the main on the BBC transmitters. BBC time cannot be increased. It is impracticable to increase the size of newspapers or to print new ones. The shifting of *Stars and Stripes* from a daily to a weekly only partially solved the problem. None the less the BBC's programs, for reasons which are involved with the idiom and the presentation, with quality and scope of material, are hardly of adequate appeal to the Americans here. For that matter, they are hardly of adequate appeal to the Britishers in uniform.

The greatest tact and delicacy has been called for in considering and solving the problem but Brewster Morgan, who sits in at the OWI office here, with the careful aid and guidance of the Army authorities, has done a magnificent job in which both diplomacy and showmanship have been manifest, in the opinion of many observers.

Americans Relying on BBC Programs

At present the Americans here rely for radio entertainment upon the BBC's programs—mainly those broadcast over the forces wave length. Thanks to the OWI there have been of late some contributions to the forces program which have helped ease the burden of watching and waiting. Such programs as "Mail Call," "Command Performance" and the Bob Hope and Jack Benny show are rebroadcast from records weekly. It has been suggested by critics, considering their editorial treatment here, that the word should be spelled "weakly."

A brief sports flash of five minutes each night gives the ball game results, snippets on ice hockey, racing news, etcetera. It is in the American idiom and by Americans. "Transatlantic Call," an interchange program alternately broadcast from New York and London, is another transatlantic gesture. Each Saturday such commentators as Ernest K. Lindley or Raymond Gram Swing provide an American angle on the week's news.

Apart from these occasional spots the U. S. boys in uniform here must depend upon the BBC's all-British idea of what makes up radio entertainment and information, an idea which, while it does manifest itself superlatively at times, and probably pleases some of the people all of the time, has been and is the objective of unceasing and acid criticism from all sections of the public and the services.

While the OWI has been of considerable help to the BBC and consistently has commanded the open and unqualified appreciation and gratitude of Broadcasting House, the administrators and officials situate within that cultural temple nevertheless admit their own perplexities. Programs have been passed on to the BBC. A topline American radio writer has been brought over and is employed at Broadcasting House to infuse the American idiom and American appeal and American authenticity into appropriate places.

Advice and assistance have been and still are rendered on matters of policy or on programs for the U. S. An OWI official, Morris Gilbert, sits in permanently at the BBC to advise on the short wave North American programs. Any artists or programs which are brought over here under the new scheme will be offered to the BBC at once without reservation.

British Anxious Not to Offend Americans

None the less the BBC, while zealous and enthusiastic in their desire to assist the U. S. Army and the U. S. Government, keep in the forefront of their mind that they have 40,000,000 British listeners whose claims must come first. The numbers of Americans here cannot of course be disclosed but it is obviously an atom compared to the British listening public.

So, while on the one hand the Americans here are nervously anxious not to tread on the corns of the British authorities, the Britishers are no less determined not to offend the Americans, and not to be misunderstood or neglected or indifferent.

Some indication of the BBC's conception of what appeals to Americans is found in their North American (short wave) transmissions. There, although there would seem to be a preponderance of talks and magazine subjects, and although music and variety do find a place, there is a definite attempt to interpret Britain in a way and in an idiom which Americans will understand. These programs, of course, are intended for the States and Canada but can be picked up here by short wave radios in camps.

Some of the purely British programs are greatly appreciated by the U. S. boys here. Despite the strangeness of presentation, comedians of the type of Tommy Handley, Gillie Potter, Cyril Fletcher and of course Ben Lyon, are favorites with the Americans no less than with the Britishers. Some of the dance bands are liked, and the Symphony Orchestra has its followers. Plays in general seem to be shunned.

Recently machinery was set in motion under which the OWI would broadcast directly through the BBC transmitters 100 American programs a week, on all wave lengths. They will originate in New York, and be rebroadcast through the BBC all over Europe. There has been commendable collaboration here between the U. S. authorities and the BBC technicians.

Even to the U. S. radio corporations the BBC have ever extended a welcoming hand. Their studios are open to Columbia's Bob Trout, Mutual's John Steele, and NBC's Stanley Richardson and Ed Murrow for their broadcasts home. Programs are exchanged by American radio groups and our own BBC.

LATE REVIEW

For other reviews see Product Digest Section, starting on page 1289.

Mission to Moscow

(Warners)

Message to the World

In "Mission to Moscow," wherein Warner Brothers has translated into terms of the screen the book by Joseph E. Davies, former Ambassador to Russia, the exhibitor has a unique and notable experiment in showmanship. Told most convincingly, the picture carries a message to the free peoples of the world, a message calling for unity, mutual understanding and confidence in each other among the three great nations, the United States, Great Britain and the Soviet Union.

It is absorbing drama, but being history as told by those who made it, sharp debate inevitably must follow its exhibition. At the same time, the veracity of the facts set forth, of incidents and the manner in which the forecasts have come to pass, should mean that the picture will be believed, which in itself is translatable into terms of box office dollars.

A cast of hundreds, giving sincere performances, lends weight to the film's story, which adheres closely to the pattern of the original. It is told in simple terms. In a prologue, narrated by Mr. Davies, the diplomat gives his reasons for writing the book, and for permitting it to be screened. In a brief outline of his own life, he sets the scene for the film.

As the story unfolds, Emperor Haile Selassie of Ethiopia pleads with the League of Nations at Geneva to halt Italy's grab in 1936. Litvinov, played by Oscar Homolka, pleads in support of the Emperor, for "in collective security there is peace." But German, Japanese and Italian delegates walk out.

From this point Europe seethes, and President Roosevelt calls on his friend, Mr. Davies, to go to Russia as Ambassador, to learn Stalin's feelings toward the Axis. Walter Huston is excellent as the Ambassador. Mr. Davies is told to stop in Berlin, to advise Hitler that the United States would agree to part of his demands, if then, he would agree to disarm almost completely. The United States, Great Britain, France and possibly Russia would do likewise. But the Ambassador is denied access to Hitler, and goes on to Russia, there to be impressed by the morale of the people, and the preparations Russia is making for the war it knows to be inevitable.

But some plotted against the regime, and their apprehension and trial in a Soviet court is a highlight of the film.

The Ambassador returns home, his job finished, but he tells the President, "the nations that win the war must be in accord to win the peace." and that "there will be no separate peace."

Throughout the picture, but particularly in the climactic purge trials and in a final interview between Mr. Davies and Stalin, there runs the thread of Mr. Davies' conviction of the Soviet Union's honesty of purpose. The narrative explains carefully, through the Ambassador's eyes, reasons for and the motives behind Russian diplomatic moves. High praise for the Roosevelt Administration's foreign policy while the war clouds were gathering, is prominent.

Bits of humor and human sidelights on the assimilation of Russian life by Mr. Davies' wife and family relieve the historical document.

Ann Harding, as Mrs. Davies; Gene Lockhart, as Molotov; Helmut Dantine, as Major Kamanev; Victor Francen, as Vyshinsky; Manhart Kippen, as Stalin, and Dudley Malone, as Churchill, offer a few of the more important roles, brilliantly played. Michael Curtiz rates high praise for his direction. The screenplay was by Howard Koch, and Bert Glennon was the photographer.

Previewed before an audience of newspaper men at the Earle Theatre in Washington. Reviewer's Rating: Excellent.

Release date, not set. Running time, 123 min. General audience classification.

Joseph E. Davies.....Walter Huston
Mrs. Davies .....Ann Harding
Litvinov .....Oscar Homolka
Molotov .....Gene Lockhart
Madame Molotov .....Frieda Inescort
Freddie .....George Tobias

Eleanor Parker, Richard Travis, Helmut Dantine, Victor Francen, Henry Daniell, Barbara Everest, Dudley Field Malone, Roman Bohnen, Moroni Olsen, Minor Watson, Vladimir Sokoloff, Jerome Cowan, Frank Publia, Maria Palmer, Maurice Schwartz, Konstantin Shane, Mannart Kippen, Kathleen Lockhart, Kurt Katch, Felix Basch, John Abbott, Charles Trowbridge, Captain Jack Young.

'Mission' Opens In New York

The Warner picture based on the book of former Ambassador to Russia Joseph E. Davies, "Mission to Moscow," opened at the Hollywood theatre, New York on Thursday. It had received press previews the night before at that theatre, and at the Earle Theatre in Washington. To the latter preview, the country's leading newspaper men and prominent Washington officials were invited, as well as a delegaton of film trade paper editors. It was sponsored by the National Press Club.

Mr. Davies on Monday issued his personal approval of the picture from his Washington home. He said: "while there are a few dramatic licenses taken, the picture is a true and correct factual representation of history as I saw it.

"So far as the purge trials are concerned, the film discloses the words spoken by the accused as contained in the official stenographic record of the trial. These stenographic reports were checked at the time at my request by American observers and interpreters and were found to conform to what we actually heard in these proceedings."

Meanwhile, Daniel Bell, managing editor of the liberal weekly, *The New Leader,* this week protested against the film's probable treatment of the trials. Mr. Bell called attention to the book's treatment and said:

"Mr. Davies' published state documents do not support the official judgment of the courts in the trials. His documents, on the contrary, were critical of the proceedings."

Find 21 Days Fair Boston Area Clearance

First run Boston theatres are entitled to at least 21 days' clearance over key theatres in neighboring towns, the Appeal Board of the motion picture arbitration system ruled this week.

In decision No. 66 the Appeal Board found that arbitrator Arthur P. Hardy had granted the Strand theatre, Quincy, an excessive reduction when he awarded it a 14-day maximum after Boston in the 13th Boston case. The board modified his award to conform to the 21 days granted to theatres in comparable situations on the fringe of Boston's metropolitan area.

Paramount, MGM, 20th Century-Fox, RKO and Warners, the defendant distributors, were excepted in respect to their own pictures played in affiliated theatres.

Hancock Theatre Company, of Quincy, filed the complaint for the Strand, and Quincy theater. The appeal ruling found they were entitled to the 21-day margin enjoyed by Lynn and other cities of like size and distance from the Hub. The size and importance of Quincy as a business center, transportation between Boston, and the fact that it is nine miles distant make the current 28-day margin unreasonable, the board said.

Intervenors in the case included most key theatres adjacent to Boston. The majority merely asked that any reduction to Quincy be applied equally to them. Dismissal of these requests was upheld by the Appeal Board on the ground that intervenors must enter a record and participate in proceedings if they are to secure relief along with the complainant.

The affiliated theatres for whom exceptions were made under Section 17 of the consent decree are Loew's Orpheum and State; Paramount's Metropolitan, Fenway, Paramount, Modern, and Scollay; RKO's Boston and Keith Memorial. Costs were divided equally.

Los Angeles

The Southgate theatre, Los Angeles, operated by L. W. Allen won a partial clearance reduction Friday from the five consenting firms. W. W. Wallace, arbitrator, set clearance of the Vogue over the Southgate at 42 days when the latter charges 25 cents admission, plus tax, or 70 days at a 20-cent admission.

San Francisco

The sixth San Francisco case was withdrawn Friday when Robert L. Lippert notified the arbitration tribunal that RKO, Paramount and Warners had granted him the clearance relief which he sought for his liberty theatre, Sacramento.

Rockefeller Office To Show Latin-American Films

The motion picture division of the coordinator of Inter-American Affairs will show regularly to the trade press at New York the films prepared by the Government for distribution in Latin America, Francis Alstock, director, said on Monday. The agency will screen its 16mm. non-theatrical releases to South America which it is distributing in this country, and newsreels and theatrical product distributed in South America with industry cooperation.

More than 130 titles have been prepared for Latin American distribution, Mr. Alstock said. An average of three 16mm. programs a week is being shipped and he estimated the Coordinator's audiences in Latin America at 300,000 persons weekly. He promised to disclose full details of the Coordinator's 16mm. theatrical, newsreel and Mexican projects at an early date.

This

is the one!

THE SCREEN'S
STIRRING
DRAMA
OF DEFIANCE!



SPECTACULAR SHOWMANSHIP IN THE "HITLER'S CHILDREN" MANNER . . . FOR THE SCREEN'S STIRRING DRAMA OF TODAY'S SECRET HEROES!

50-City World Premiere May 7th in the Ohio - Indiana - Kentucky - West Virginia area, with WLW blanketing the territory with the most intensive radio coverage ever given a motion picture!

THIS LAND IS MINE

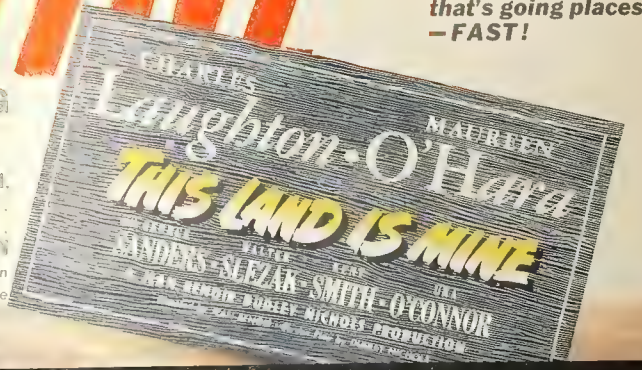
IS THE PICTURE

Other big radio networks already set and more being added every day to give an eloquent picture the most wide-spread promotion any exhibitor could even dream about! . . .

Just one more example of the RKO Radio brand of showmanship that's going places — FAST!

SOME OF THE TOWNS AND THEATRES PARTICIPATING IN THE GREAT WLW-SPONSORED PREMIERE . .

CINCINNATI, *Albee* . **DAYTON,** *Keith's* . . **COLUMBUS,** *Palace* . **HUNTINGTON,** *Keith Albee* . . **CHARLESTON,** *Capitol* . . **SPRINGFIELD,** *State* . . **BECKLEY,** *Beckley* . . **MARION,** *Palace* . . **NEWARK,** *Midland* . . **ZANESVILLE,** *Liberty* . . **CAMBRIDGE,** *State* . . **MARIETTA,** *Hippodrome* . . **LIMA,** *Ohio* . . **PORTSMOUTH,** *Columbia* . . **CHILLICOTHE,** *Sherman* . . **BLUEFIELD,** *Colonial* . . **GREENVILLE,** *Wayne* . . **LANCASTER,** *Palace* . **WILMINGTON** . *New La[illegible]x* . **WASHINGTON COURT HOUSE,** *Fayette* . . **WINCHESTER,** *Leeds* . . **FRANKFORT,** *Capitol* . **WAPAKONETA,** *Wapa[illegible]* . **LEBANON,** *Town Hall* . . **INDIANAPOLIS,** *Circle* . . **LOUISVILLE,** *Rialto* . . **ANDERSON,** *State* . **KOKOMO,** *Indiana* . . **LOGANSPORT,** *State* . **TERRE HAUTE,** *Orpheum* . . **VINCENNES,** *Fort Sackville* . . **FRANKFORT,** *Clinton* . . **PERU,** *Roxy* . . **[illegible]DFORD,** *Indiana* **BLOOMINGTON,** *Princess* . . **NEWCASTLE,** *Castle* . . **MUNCIE,** *Rivoli* . . **MADISON,** *Ohio* . . **CONNERSVILLE,** *Auditori* . **LAFAYETTE,** *Main* . . **MARION,** *Indiana* . . **RICHMOND,** *State* . **SEYMOUR,** *Vondse* . **FORT WAYNE,** *Par*



and THIS is what the trade press says:

THIS LOOKS LIKE A SURE BET FOR TOP GROSSES."
—*Box Office*

THIS IS BOUND TO BE A HIT AT THE BOX OFFICES OF THE NATION . . . PLENTY OF ENTERTAINMENT FOR THE ENTIRE FAMILY."
—*Showmen's Trade Review*

THIS PROMISES AMPLE REWARD AT THE BOX OFFICE . . . HOLDS APPEAL FOR MOST AUDIENCES."
—*Motion Picture Herald*

THIS WILL STIR ANY AUDIENCE TO THE DEPTHS . . . AN IMPORTANT AND STIRRING PICTURE."
—*Daily Variety*

THIS IS TOP FLIGHT ENTERTAINMENT . . . SHOULD HAVE A LUSTY AND PROFITABLE LIFE . . . MERITS A PLACE WITH THE BEST."
—*Independent*

THIS SHOULD DO PROFITABLE BUSINESS . . . SINCERE, DIGNIFIED, ELOQUENT AND STEADILY ENGROSSING FILM."
—*Variety*

THIS IS CERTAIN TO BENEFIT THE BOX OFFICE."
—*Exhibitor*



CHARLES LAUGHTON · MAUREEN O'HARA

IN

THIS LAND IS MINE

with

GEORGE SANDERS · WALTER SLEZAK

KENT SMITH · UNA O'CONNOR

Directed by Jean Renoir
Screen Play by Dudley Nichols

A JEAN RENOIR · DUDLEY NICHOLS Production



RKO RADIO PICTURES

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Preparations for the production of "The Life of Eddie Rickenbacker" on the Twentieth Century-Fox lot started this week when producer Winfield R. Sheehan moved his staff to the studio. Twentieth Century-Fox also announced the signing of Christy Walsh, head of the newspaper syndicate bearing his name, and close friend of Captain Rickenbacker, as associate producer.

Academy Award winner Edwin Burke and playwright Paul Green have been signed to prepare the screenplay. Six writers have been collecting data about Captain Rickenbacker's early life from relatives, friends, business and military associates and boyhood chums in Detroit, New York and other cities. Research and story contributions will be directed by Alva Johnston, John Larkin, Isobel Leighton, Bill Henry, Lee Loeb and John Kobler.

Newspaper Serial on Universal Agenda

Universal led the field in the week's announcements of pictures-to-come, naming three of the 11 new projects disclosed during the period.

"The Strange Guest of Adolph Hitler," which has been running serially in the New York *Post,* has been added to the Universal agenda and assigned to Ben Pivar for production from a script by Fritz Kortner.

"His Butler's Sister" is announced as the next vehicle for Deanna Durbin and producer Felix Jackson has assigned Frank Borzage to direct it.

"Her Primitive Man," by Dick Hyland, is announced as the studio's next vehicle for Louise Allbritton, now rated a star of first rank, with Alex Gottlieb giving the property a top-budget production.

Warner Brothers has announced "The Conspirators" as a reassociation of Humphrey Bogart, Paul Henried, Claude Rains, Sydney Greenstreet and S. Z. Sakall, from the "Casablanca" cast, with Ann Sheridan supplanting Ingrid Bergman, and has named "Brazaville" as a picture in kind to follow that one, with the same talent.

Berman Will Produce Elaborate Metro Film

Columbia added "This Is a Free Country," meaning America, by Harry Trivers, to P. J. Wolfson's production schedule.

"Gone Are the Days," having to do with Chautauqua, is a Columbia project of dimensions with Cary Grant, Rita Hayworth and Charles Coburn heading the cast.

Metro-Goldwyn-Mayer whispered about, rather than announced, a new and elaborate property, to be produced by Pandro Berman, who has gone east to attend to some researching in person.

Paramount announced "The Well Groomed Bride," not a war picture, as a vehicle for Betty Hutton and Diana Lynn.

RKO Radio announced "Tempest" as the property with which Dudley Nichols, Jean Renoir and Jean Gabin will be identified, and "Show Business" as the Eddie Cantor film, to be produced as well as starred in by the comedian, which will trace the highlights of the Cantor career.

What with WAACS, WAVES, SPARS and such monopolizing public interest in feminine groupings, Pete Smith has decided to make one of his shorts glorifying and entitled "WIVES" (written that way). . . . Alfred E. Green is to direct Columbia's "Officers Candidate School."

Walt Disney, whose studio has been devoted to training films and kindred efforts to such an extent that it's been classified a war plant, is not going to revert entirely to films of comedic interest when the conflict is over, according to a message conveyed to former Disney workers now in service via a booklet prepared for transmission to them. Addressing them as a group, he says in part, "Making training films, we are learning techniques for tackling our share of the reconstruction problems ahead. Making films for development of a better understanding between North and South America, we look forward to similar work on a worldwide scale. That is the work to which you will return with the ending of war."

Statistics Upset Rumors

Rumors about the curtailment of production for a variety of reasons, circulated during recent weeks, are dispelled by statistics covering the first 16 weeks of 1943 as chronicled weekly in this space.

In that period the studios of the area have maintained an average of 36.875 features in shooting stage per week. And the weekly figures from which the average is compiled range from a low of 33 to a high of 41, indicating consistency of manufacture in the face of obstacles, real as well as rumored, which have occasioned much worrying and considerable overcoming but no tangible abatement of activity.

Seven pictures were started and six completed in the week charted below, bringing the shooting figure to 38.

Andrew Stone started "Hi Diddle Diddle", his first production for United Artists, with Adolphe Menjou, Martha Scott, Pola Negri, Billie Burke, Dennis O'Keefe, June Havoc and Walter Kingsford.

Twentieth Century-Fox launched "The Girls He Left Behind", a Technicolor musical, with Alice Faye, Carmen Miranda, James Ellison, Phil Baker, Edward Everett Horton, Charlotte Greenwood and Eugene Pallette.

Universal put the Technicolor camera on "Cobra Woman", third of its presentations of the Jon Hall-Maria Montez-Sabu trio, and started "Fired Wife", in black and white, with Robert Paige, Diana Barrymore, Louise Allbritton, Walter Abel and Bobby Brooks.

Columbia began filming "Without Notice", offering Charles Coburn, Marguerite Chapman, Bill Cater and Melville Cooper.

Republic started "Bordertown Gunfighters", a Wild Bill Elliott number with George "Gabby" Hayes, Anne Jeffreys and Henry Woods.

Monogram started "The Law Rides Again", with Hoot Gibson, Ken Maynard, Betty Miles and Jack LaRue.

The scene by status, studio and title:

COMPLETED

Columbia
What's Buzzin', Cousin
Right Guy
Somewhere in Sahara

Paramount
Let's Face It

Republic
West Side Kid

20th Century-Fox
Jane Eyre

STARTED

Columbia
Without Notice

Monogram
Law Rides Again

Republic
Bordertown Gunfighters

20th Century-Fox
Girls He Left Behind

UA
Hi Diddle Diddle (Stone)

Universal
Fired Wife
Cobra Woman

SHOOTING

Columbia
Attack by Night

Goldwyn
North Star

MGM
Lost Angel
America
Russia
Man from Down Under
Madame Curie
Guy Named Joe
Whistling in Brooklyn

Monogram
Melody Parade

Paramount
Henry Aldrich Haunts a House
Uninvited

PRC
Billy the Kid, No. 6
Isle of Forgotten Sins

RKO Radio
Falcon in Danger
Tarzan and the Sheik

Republic
Headin' for God's Country

20th Century-Fox
Winter Time
Holy Matrimony
Roger Touhy, Last of the Gangsters
Song of Bernadette

UA
McLeod's Folly (Cagney)
Riders of the Deadline (Sherman)

Universal
Sherlock Holmes Faces Death
Two Tickets to London
Hers to Hold
Corvettes In Action

Warners
To the Last Man
Saratoga Trunk
This Is the Army
Animal Kingdom

THE CROSLEY CORPORATION

CINCINNATI

WLW

The Nation's Station

OFFICE OF THE
VICE PRESIDENT IN CHARGE OF BROADCASTING

March 9, 1943.

Mr. Ned E. Depinet,
RKO Radio Pictures, Inc.,
12 - 76th Avenue,
New York, N. Y.

Dear Mr. Depinet:

After looking at several motion pictures, I am happy to inform you that we at WLW have selected your picture "This Land Is Mine", starring Charles Laughton, as our second Regional promotion, following "Hitler's Children."

We feel that aside from its entertaining value, it carries a vital message to every American citizen, and you can assure your exhibitors that WLW will give "This Land Is Mine" every promotional facility within its power.

Please advise us the starting dates as soon as possible, so that our joint promotion departments can get into action.

Very sincerely,

J. D. Shouse

JDS:C

SELECTED FOR SPONSORSHIP BY WLW "THE NATION'S STATION"

Smash!

"Money in the bank for any and all exhibitors. It is BIG BOXOFFICE!"
—Motion Picture Daily

"Packs terrific wallop. Geared to exceptional b.o. grosses in all situations!" *—Variety*

"Here's a boxoffice baby that should pull in plenty of dough! A film of great boxoffice power!"
—Film Daily

"A knockout to the eye, tingling to the senses, a tip-top, first class show destined to roll up top-flight grosses...highly important and lusty boxoffice dollars!"
—Red Kann, Motion Picture Herald



CRASH

ENLIST TODAY IN THE



DIVE

20th CENTURY-FOX

TECHNICOLOR SMASH!

Plan Mexican, Cuban Film Cooperation

Mexican Producer Visits Cuba; Grovas Defends Industry Chamber

by LUIS BECERRA CELIS
in Mexico City

Closer cooperation of Mexican and Cuban film producers, distributors and exhibitors is expected to result from the visit to Havana of Santiago Reachi, president of the Association of Mexican Producers and Distributors of Motion Pictures, who is also president of Posa Films, S.A., an important Mexican producer, and Carlos Carriedo Galvan, president of the Banco Cinematografica, the film industry's own bank. They both flew to Havana where they expect to be for several weeks.

Labor troubles of the Principal, Roxy, Estrella and Alhambra, leading local subsequent run theatres, were smoothed over for the duration, at least, with the granting of a 40 per cent pay increase that allows the projectionists, for example, the record high pay for their work here of $4.75 a shift ordinary days and double that amount Sundays and holidays.

The National Supreme Court has erased one of the industry's problems occasioned by the amendment to the Federal Labor Law enacted in February, 1942, which gave all industries operating under Federal concession six months to build homes for their workers. The high court unanimously held that the amendment was unconstitutional, and granted several industrialists injunctions restraining the Ministry of Labor from enforcing the measure. The tribunal interpreted the labor law as demanding that federalized industries need only provide homes for their workers when their work centers are too far from population centers.

Jesus Grovas, president of the National Cinematographic Industry Chamber, issued a public statement last week refuting charges by Pedro Tellez Vargas, secretary general of the National Cinematographic Industry Workers, that the Chamber provoked conflicts in the industry.

The union official's remarks were contained in a speech to members of his organization at the group's second convention held recently in the Cine Regis theatre in Mexico City. Mr. Vargas denied the implications by outlining the Chamber's unification policy, which, he said, was successful in harmonizing industry groups after all other efforts collapsed.

Disney Unit Working At CLASA Studio

Walt Disney is completing in the CLASA studios here "La Piñata" (the colorful clay jar that is smashed by young and old as the highlight of the true Mexican Christmas) that will be a part of his "Surprise Party," a Latin American extravaganza. Mr. Disney sent a crew here to handle the Mexican phase of the film. The crew is composed of:

Norman Ferguson, producer and director; Jack Dunham, production manager; Charles Wolcott, musical director; Sam Slyfield, sound engineer; Homer Brightman and Ernesto Terraza, writers and cartoonists; Edmundo Santos, technical expert, and Miss Dorothy Hughes, secretary. Shots of typically Mexican locale are being made for the production by Luis Osorno Barona, cameraman of the Government's tourist department. Musical sequences, featuring true Mexican songs, old and new, rendered by leading native artists, were arranged by Manuel Esperon.

"Les Miserables" to Be Made in Mexico

Production of two pictures of unusual interest is in the offing. One is the first production in Mexico of "Les Miserables." This is to be what is called an unabridged screen presentation, in Spanish, of course, of Hugo's classic. It is now being shot here by Fernando Rivero. The cast features Domingo Soler and Manolita Savel.

The other novelty is "Michael Strogoff, or the Czar's Courier." Film rights for production in Mexico of this Jules Verne classic have been bought by Cimesa which is now selecting a director and cast. Start of this picture is expected for immediately after Easter.

▽

Fire resulting from a short circuit in the projection room destroyed the only theatre in Aquiles Serdan, important Chihuahua State mining camp. The blaze got beyond control, it was said, because the town fire brigade lacked sufficient equipment, and even that voluntarily rushed to the fire by the two big American mining companies operating in the region, the Assarco (American Smelting & Refining) and the Potosi was not enough to save the theatre. There were no casualties.

Lent Business Unusually Good This Year

Lent, usually a dull time for exhibitors in Mexico, is surprisingly different this year. Business is very good for the theatres. Some of them are enjoying record business. The Cine Alameda, leading first run theatre, did extremely well with "El Circo" (The Circus"), a Mexican comedy, starring "Cantinflas," leading bum comedian, who in private life is Mario Moreno, vice-president of Posa Films, S.A. The Cines Magerit and Lido, also select first run theatres, did excellently with RKO's "Bambi." Mr. Moreno plans "Romeo," from the Shakespearian classic, as the most ambitious film of his career.

MISS DEL RIO IS SOLDIERS' HOST

Dolores Del Rio celebrated her saint's day, April 16th, in Mexico City, by giving a banquet at the Military Casino for 1,000 young Mexican soldiers just called to the colors, and 200 screen personalities. The dinner is said to have cost Miss Del Rio $1,750, and the guests consumed, among other things, 2,500 bottles of beer and 3,000 main dishes.

Set Committees For Jewish Appeal Drive

Committees for the amusement industry's part in the United Jewish Appeal campaign were announced last week by David Bernstein, Barney Balaban and Albert Warner, co-chairmen of the drive. The campaign will be launched on May 11th with the fifth annual luncheon of the entertainment division at the Hotel Astor, New York. Dr. Abba Hillel Silver again will be guest speaker, and B. S. Moss, chairman of the luncheon committee, will preside.

Members of the amusement division's campaign committees are as follows:

Columbia Pictures: Jack Cohn, Leo Jaffe, Abraham Schneider, Max Seligman, Nathan B. Spingold.

Loews, Inc.: Howard Dietz, Oscar A. Doob, Leopold Friedman, Irving H. Greenfield, Jesse Kaye, Arthur M. Loew, Wm. Melniker, Charles C. Moskowitz, Morton Spring, Charles Sonin, Joseph R. Vogel.

Monogram Pictures: Harry Thomas.

National Screen Service: Herman Robbins, Toby Gruen, William Sussman.

RKO: Leon Goldberg, Malcolm Kingsberg, Harry J. Michaelson, Phil H. Reisman.

Paramount: Joseph H. Cooper, Harold L. Danson, Leonard H. Goldenson, Arthur Israel, Jr., Robert Weitman.

Republic Pictures: Morris Epstein, Max Gillis, Milton Green, Sidney Picker, Ralph I. Poucher, Walter L. Titus, Jr.

20th Century-Fox: Jack Bloom, William Freedman, Dan Michalove, Joseph H. Moskowitz, Aubrey Schenck.

Pathe: Fred Ullman, Jr.

United Artists: Samuel Cohen, Miss Ida Garretson, Harry L. Gold, Monroe W. Greenthal, Paul N. Lazarus.

Universal: Walter J. Barber, Nate J. Blumberg, Samuel Machnovitch, John O'Connor, Joseph H. Seidelman.

Warner Bros.: Max B. Blackman, Harold Rodner, Samuel Schneider.

Motion Picture Exchanges: Harry L. Buxbaum, Nat Cohn, Morris Epstein, Joe Felder, Joseph J. Lee, Herman B. Gluckman, Dave Levy, Myron Sattler, Ed Schnitzer, Bob Wolff.

Independent Theatre Owners: Bernard B. Brandt, Harry Brandt, William Brandt, Leo Brecher, Jules Catsiff, Max A. Cohen, Simon H. Fabian, Louis Frisch, Edward A. Golden, Sam Goodman, Arthur L. Mayer, Charles H. Moses, B. S. Moss, Louis M. Nelson, Hyman Rachmill, Arthur M. Rapf, Walter Reade, Samuel Rinzler, Samuel Rosen, Edward N. Rugoff, Rudolph Sanders, Fred J. Schwartz, Jr., Edward Seider, Joseph Seider, Spyros Skouras, Joe Springer, Samuel Strausberg, David Weinstock.

Motion Picture Accessories: B. S. Moss, Chairman; Max A. Cohen, George Feinberg, Marcus J. Fessler, William Freedman, Emil Friedlander, Emanuel Frisch, Miss Ida Garretson, Joseph Hornstein, Stanley Kolbert, Jerome M. Loeb, Milton Maier, Harry Mandel, Harry A. Nadel, Eupene Picker, Sam Rosen, Fred Schwartz, Edward Seider, Max Seligman, Charles Sonin, Monroe F. Stein, James E. Stroock, Max Wolff.

Publications: Jack Alicoate, George Morris, Martin Quigley, Sam Shain, Sid Silverman, Louis Sobol.

Film Importers: Budd Rogers, Max A. Schlesinger.

General: Lawrence Bolognino, Louis J. Brecker, Jules E. Brulatour, Alan E. Freedman, Ted Friend, Hy Gardner, Harry M. Goetz, Jack Goetz, Reuben Guskin, Joe Katch, A. L. Kirwin, Fred Lakeman, Meyer H. Lavenstein, John Manheimer, Arthur Murray, Isroy M. Norr, H. J. Yates, Jr.

Division Secretary: Leo Rutstein.

Shumow Is Named MGM Milwaukee Manager

Harry J. Shumow, Metro-Goldwyn-Mayer branch manager at Omaha for the past 13 years, has been appointed branch manager at Milwaukee, succeeding the late Sam Shurman, it was announced this week. Mr. Shumow will assume his new duties on Monday.

Succeeding Mr. Shumow at Omaha will be John G. Kemptgen, sales manager at Chicago for several years. Henry Kahn, salesman at Chicago, succeeds Mr. Kemptgen.

Six Killed in Mexican Panic

Three men and three women were killed, and six children and three adults were injured on Tuesday as panic swept the Cine Isabel, important theatre in Leon Guanajuato State, Mexico. The panic followed a hurricane, which ripped the roof of the theatre.

Koerner Gets New 7-Year RKO Contract

Charles Koerner, vice-president in charge of production for RKO Radio Pictures, has been given a new seven-year contract by the board of directors, which met Monday in New York. The announcement was made by N. Peter Rathvon, president of the Radio-Keith-Orpheum Corporation. Mr. Rathvon returned from a long visit at the studio.



Charles Koerner

Mr. Koerner assumed his present post in May of last year. Previously, he had been general manager of the RKO circuit. He has been with the company since 1931, and had been successively, in the circuit, southwest, northeast and west coast division manager.

Under his studio regime, RKO has produced such pictures as "Once Upon a Honeymoon," "Flight for Freedom," "Mr. Lucky" and "The Navy Comes Through."

Civic Leaders in Picture To Aid New York Fund

Mayor F. H. LaGuardia, Wendell L. Willkie and former Governor Alfred E. Smith faced the camera in the March of Time studios in New York last week for appearances in the film, "In War and Peace—New York Must Care for Its Own."

The film will be shown for the benefit of the annual Greater New York Fund, which is seeking to raise $4,500,000 for 406 welfare and health agencies and hospitals. W. Randolph Burgess, general chairman of the campaign, issued a statement thanking those who took part in the making of the film, among whom were Eddie Cantor and Sergeant Robert Sisson, U. S. Army. Starting May 3rd, the film will be shown in New York theatres.

Charles Jackson To Head OWI in North Africa

Charles Douglas Jackson, vice-president of Time, Inc., publishers of *Time, Life* and *Fortune,* has been appointed chief of all operations of the Office of War Information in North Africa, it was announced last week by OWI officials.

Mr. Jackson is expected to make his headquarters in North Africa after conferences with Elmer Davis, OWI director, and Robert D. Sherwood, director of overseas operations. Mr. Jackson recently returned from Turkey after a six-month misssion for the State Department.

Stromberg Present at "Lady" Trade Show

Hunt Stromberg, producer of "Ladies of Burlesque" for United Artists release, attended the trade showing of the film at the Normandie theatre in New York on Tuesday for circuit and independent exhibitors in the metropolitan area. Also present was Michael O'Shea, who has the leading male role in the picture.

Home office representatives of United Artists who attended the showing were Carl Leserman, Lowell Calvert, Harry Gold, Edward Schnitzer, Emanuel Silverstone, Sam Lefkowitz, Dave Burkan, Abe Dickstein and Paul Lazarus, Jr., among others.

Herewith my annual subscription of $10 for one year for Motion Picture Herald—per enclosed bank draft. I hope you keep on sending the Herald, even though my sub is late arriving. I have been getting it now for well over 20 years, and would not be without it. I am a theatre owner and manager.
—GEORGE CALDER, general manager, Lyceum Talkie Circuit, Auckland, New Zealand.

Selznick, RKO In Talent Pool

David O. Selznick, producer, and RKO Radio Pictures will "pool" the stars under contract to their respective organizations, the latter company announced this week. The agreement provides for sharing the services of four personalities.

They are Gordon Oliver, leading man from the New York stage, recently signed by Mr. Selznick to an actor-director contract; Robert Anderson, radio player signed by RKO Radio to a long term contract; Kim Hunter, actress discovered by Mr. Selznick at the Pasadena Community Playhouse, and Gregory Peck, Broadway actor whose work in Guthrie McClintock's "Morning Star" led to his RKO Radio contract.

"The agreement has been made in the spirit of cooperation which is so essential to the industry at this time," said Charles Koerner, RKO Radio's vice-president in charge of production. "Here at RKO Radio we feel fortunate in joining with Mr. Selznick, long recognized as one of the screen's foremost discoverers of star talent, in a deal which makes available to both organizations the services of four newcomers, all striking screen personalities."

May Reconsider Chicago Union Contracts

The wage increases which were agreed upon between Chicago exhibitors and the operators, stage hands and janitors' unions may have to be reconsidered because of the presidential proclamation which limits pay raises to the correction of substandard living conditions and those that conform to the "Little Steel" formula, according to spokesmen for the exhibitor interests.

It has been learned that the new contracts have not been submitted to the War Labor Board for approval because of minor technicalities needed to reconcile the various interests. The old contracts for the operators and stagehands expired on September 1, 1942, and the contract for the janitors on March 1st. Any new scale agreed upon will be retroactive to those dates.

Edward Peskay Named Ealing Representative

Edward J. Peskay has been appointed representative of Ealing Studios, British company, in North and South America, it was announced this week by Reginald Baker and Michael Balcon, joint managing directors of Ealing.

Mr. Peskay succeeds the late Arthur Lee, who died in the Yankee Clipper crash near Lisbon last February. The new officers will be located at 729 Seventh Avenue in New York.

Goetz Resigns 20th-Fox Post; Plans Uncertain

William Goetz has resigned as vice-president in charge of production for Twentieth Century-Fox, that company's president, Spyros Skouras, announced Monday at the New York home office. The resignation is effective at the end of his current production schedule. Mr. Skouras commented: "The resignation was accepted with deep regret."

Mr. Goetz' contract had about nine years to run.

"I was given the post on a temporary basis, but had reached the point where I wanted to have clarified what was in store for the future. There is no contract settlement involved because I sought nothing beyond my release. Naturally, as a heavy stockholder, I am interested in the future of the company."

The producer also denied rumors linking him to United Artists, to David Selznick, and to MGM, insisting that he had made no plans for the future.

Mr. Goetz owns 44,588 shares of Twentieth Century-Fox common stock, and he holds 113,755 shares through the Louis B. Mayer family trust, as well as 6,912 shares of preferred, according to an SEC listing of his holdings as of January 1, 1943.

Mr. Mayer, vice-president of MGM-Loew's, in charge of production, was in New York this week. At the same time, Joseph M. Schenck conferred at the New York home office of Twentieth Century-Fox with Mr. Skouras and other executives.

Whether Colonel Darryl Zanuck, now on leave of absence, will be placed on the Army inactive list, and will return thereafter to the studio, where he was in charge of production, was not known at midweek. But the possibility remained a strong factor in the eyes of Hollywood observers. It was understood the resignation of Mr. Goetz was not in any way under pressure from Mr. Zanuck.

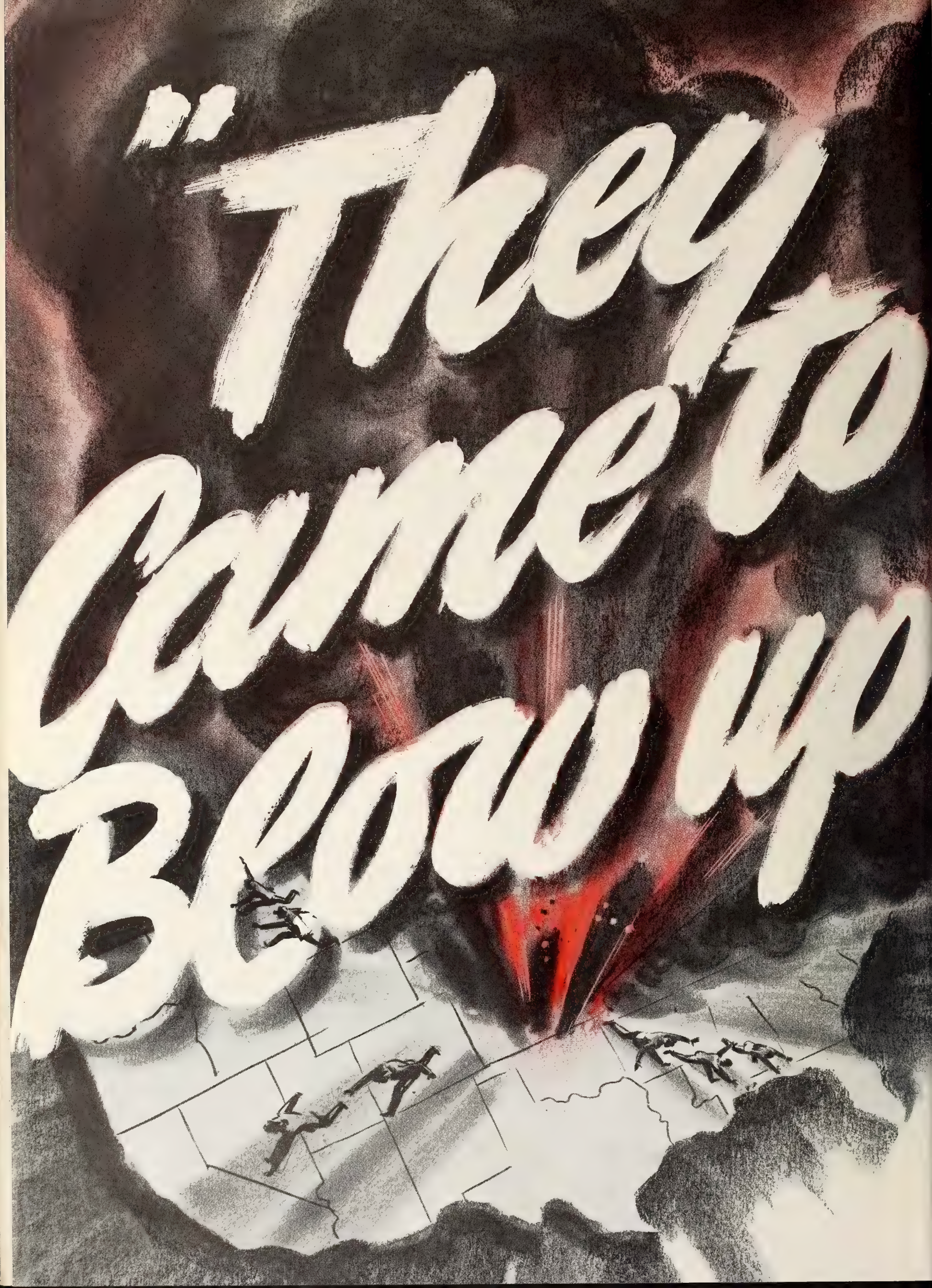
Mr. Goetz's stock holdings were estimated in Hollywood to be worth more than $4,000,000.

In Motion Picture Daily, Sam Shain's column recorded:

"The situation is conditioned by the terms of Col. Darryl Zanuck's contract with 20th Century-Fox Film Corporation as the head of production, subject only to the president and the board of directors. Thus, because of the possibility that Zanuck might return to active Hollywood production, were his application to be placed on the inactive reserve list by the Army to be granted, the question arose as to the future status of William Goetz, acting chief of production. It was suggested that the over-all production duties of the studio be divided between the two. Goetz was agreeable on condition that his authority over his division be co-equal with Zanuck's. The company heads, however, decided divided authority was impractical—and offered Goetz his own unit, but reserving the authority on stories and picture costs to Zanuck, which suggestion Goetz turned down. He resigned a week ago last Saturday. His resignation was accepted by the board of directors in New York Friday, April 23rd—the resignation having been offered during Spyros Skouras' recent visit to the studio."

20th Century-Fox Releases Set

The national release date of "They Came to Blow Up America" has been set for May 7th, Twentieth Century-Fox announced last week. The date for "Crash Dive" is May 14th. "My Friend Flicka" was released on April 23rd, followed by "Tonight We Raid Calais" on April 30th. All the films are in the company's ninth block.


"They came to
Blow up



Boxoffice DYNAMITE
from 20th Century-Fox

Enlist Today in the Second War Loan Bond Drive

NSS Holds 2nd Sales Meeting

More intensive use of advertising accessories during wartime, when fewer pictures are being made and exhibitors are giving them longer runs, was advocated at the National Screen Service regional sales meeting in Chicago on Sunday by George Dembow, vice-president in charge of sales. It was the second of two meetings held by the company.

Observing that product could not be "oversold," Mr. Dembow added that excellent business throughout the country had not been accompanied in proportion by advertising appropriations, and, hence, that greater use of available material is necessary.

Don Velde, accessories executive in the New York home office, outlined processes of their manufacture and distribution. Other speakers were William Brenner, vice-president in charge of operations; William Sussman, southern and western division manager; Jack Cohen, eastern division manager; William Bein, central division.

Congratulations on the company's 23rd anniversary were received from circuit executives Leonard Goldenson, Harry Kalmine, Edward Alperson, Charles Moskowitz, Joseph Vogel and Robert O'Donnell.

The Sunday sessions ended a three-day meeting.

Among those attending were: branch managers Louis Boyer, New Orleans; Gilbert Clark, Oklahoma City; Robert Conway, Memphis; H. Ted Liebtag, Indianapolis; H. R. MacPherson, Detroit; John Mednikow, Milwaukee; Louis Patz, Des Moines; L. George Ross, Kansas City; Harris Silverberg, Chicago; Wallace Walthall, Dallas, and Herb Washburn, St. Louis.

Others who attended were: Michael Kauffman, F. W. Allen, Roy Alexander, Frank Berglas, Herman Booth, Ivan Clavet, Bernard Cobb, Albert Cohen, E. J. Detwiler, Oscar Dixon, Frank Fischer, Charles Gregory, Harry Harris, Tom Harris, Arvid Kantor, Ben Lass, Cyril B. Lee, Jay W. MacFarland, A. P. Madison, Doyle Maynard, Joseph Powers, Tobey Roe, Leo Smith, Carl Sokolof, I. Sokolof, Paul Mooney, Henry Porter, Wallace Nass and Jack Baker.

Ask Film Be Made to Curb Property Destruction

The Allied Theatre Owners of Illinois at its meeting last week authorized Jack Kirsch, president, to propose at the meeting of national Allied that a short subject be produced showing that destruction of property is unpatriotic at this time as a measure to curtail increasing juvenile delinquency.

The film would be undertaken either by the Government or the War Activities Committee, according to a report of the meeting. The Allied group also authorized the signing of a new operators' contract.

Pizor Named Director

Lewen Pizor, president of the United MPTO in Philadelphia and owner of a circuit of independent theatres in the territory, was elected a director of the Arcadia Theatre Company, which operates the Arcadia theatre in downtown Philadelphia. The theatre is owned by a group of independent exhibitors headed by Abe Sablosky. Mr. Pizor succeeds Charles Segall, his former exhibitor partner, on the theatre board.

Zanuck in Hollywood

Col. Darryl Zanuck recently arrived in Hollywood on an assignment for the U. S. Army Signal Corps. He will edit films of the Aleutian Islands warfare, later returning to Washington.

Seek to Legalize Games For Charity in Ohio

With chance games definitely banned in Cincinnati by City Manager C. O. Sherrill, who previously issued playing permits, a move now is under way by members of the City Council and others to introduce a resolution in the Ohio Senate to exempt the games from constitutional provision against lotteries when conducted for religious, charitable or educational purposes. If the resolution is passed, considered doubtful during the current session, which is due to adjourn in the next few weeks, a referendum will be submitted to the voters at the next November election to legalize the games.

The Westfahl bill to legalize slot machines and the Gettelman bill to legalize bingo games when played "for charity" in churches, American Legion posts and fraternal clubs has been introduced in the Wisconsin legislature as the result of a drive by District Attorney James J. Kerwin against slot machines and bingo in Milwaukee County. The slot machines were banned in the county by Mr. Kerwin's order effective April 22nd and he indicated that he would also order the discontinuance of bingo games if the legislative measure to legalize the game failed to pass.

Labor Group Praises Equity In Defeat of Condon Bill

The New York State Federation of Labor has praised the successful effort of Actors Equity Association to defeat the Condon bill granting authority to the License Commissioner to fix fees charged by theatrical employment agencies in New York City. The present ceiling on such fees is five per cent. The measure died recently in the Assembly Rules Committee after having been passed by the Senate.

On the last day of the 1943 session, Actors Equity and the New York City Central Trades and Labor Council wired all members of the Assembly asking them to vote against the bill. The wire said the bill "opens the way for heavy increases which 20,000 entertainers must pay to get jobs."

Anti-Checking Bill Dies In New Jersey Legislature

An anti-checking bill introduced in the New Jersey legislature failed to come out of committee and has died with the adjournment of the legislature. The measure, known as the Doremus bill, was designed to prohibit checking on motion picture houses to ascertain the amount of business done in showing flat rental pictures. The measure was not reported for an open vote of the House members because of strong opposition of organized labor.

The bill had the support of New Jersey Allied, and producers and distributors, while not filing a protest, watched the progress of the measure. The New Jersey State Federation of Labor opposed enactment of the bill, terming it "a direct threat to organized labor," pointing out it would inadvertently deprive unions of the strongest weapon in their possession by prohibiting efforts to seek cooperation from customers of a company in case of a labor dispute.

Clarence Brown Seeking To Purchase Pantages

Clarence Brown, MGM director, has started negotiations for the purchase of the Pantages theatre, it was reported in Hollywood last week. The theatre and adjoining building are owned by the Bank of America. A down payment of $75,000 is reportedly the sum required for acquisition of the house, with the remainder of a total of $600,000 to be paid over a period of 10 years. The transaction, it is said, would not affect the operation or present policies of the theatre, which is under the supervision of Rodney Pantages.

NAB Head Hits Petrillo Ban

Approximately 800 delegates attended the 21st annual meeting of the National Association of Broadcasters in Chicago, April 26th to 28th.

Neville Miller, president of the NAB, presided at all the sessions of the three-day meeting, which dealt largely with the broadening of activities of the association in the past year in war effort cooperation. It was reported that the industry had been kept in good condition despite the drain on manpower and materials.

Mr. Miller's opening speech deplored the position taken by the American Federation of Musicians, of which James Ceasar Petrillo is president, on the music recording ban by the union. He said the morale of the fighting forces was sustained by music that went out over the radio and juke boxes and predicted that the battle against the union would be successful. He indicated that the problem might be laid before the War Labor Board.

Broadcasters must expect even more of their male technicians to be taken by an Army which needs them, General E. F. Stoner, assistant chief of the U. S. Signal Corps, told the meeting. Lawrence Appley, executive director of the War Manpower Commission, also pointed up the manpower shortage, noting the armed services' need for 11,000,000 men by the year's end. Colonel E. J. F. Glavin, Eastern Defense Command, New York, told the Association radio stations would be silenced only if needed.

Other speakers were Lieutenant Commander Patrick H. Winston, Selective Service executive; Lindsey Wellington, North American manager for the British Broadcasting Corporation; Frank McIntosh, WPB; Elmer Davis, Office of War Information head.

Second British Payment Made

Great Britain last week remitted $5,000,000 of frozen revenue of U. S. motion picture interests in that country, an estimated $20,000,000 still remaining in London. The first $5,000,000 remittance was made on November 28, 1942.

The release of the revenue to home offices in this country is in accordance with the quarterly payments which are to amount to $20,000,000 annually as authorized by the British Treasury under the third Embassy agreement. No new agreement has been concluded covering the withdrawal of American distributors' British revenue in any other form, although negotiations are being conducted by the U. S. State Department through the Embassy in London with Treasury and Board of Trade officials.

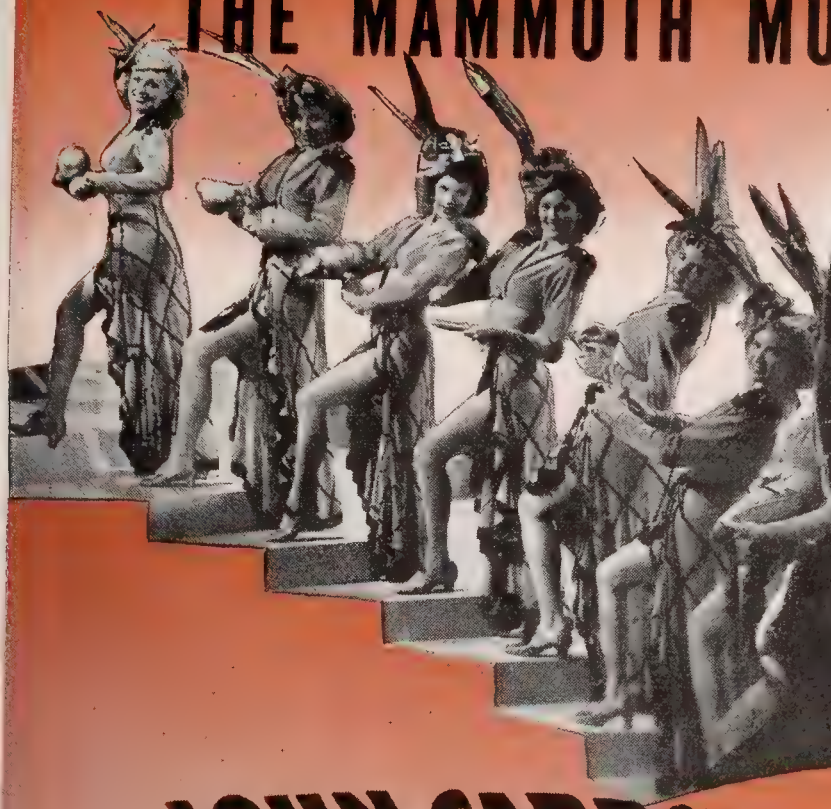
The agreement proposed by the companies asks for the total elimination of restrictions on remittance of their British earnings. Approximately $60,000,000 annually has been the estimated rate of American companies' business in Great Britain. The companies based their contention on the fact that this country's dollar position was improved.

The payment was accepted by the distributors on condition that their acceptance would not prejudice the negotiations for revision of the agreement.

February Film Wage $60.48

The State Labor Statistical Bureau of California has reported that average weekly earnings of film workers in the state for February fell slightly behind January, but were higher than February of last year. The weekly check came to $60.48. Last month the figure was $62.15, while for the same month last year, the figure was $45.46.

THE MAMMOTH MUSICAL JAMBOREE OF ALL TIME





JOHN CARROLL

SUSAN HAYWARD

HIT★PARADE OF 1943

GAIL PATRICK

EVE ARDEN

Melville Cooper • Walter Catlett
Mary Treen and Jack Williams, the Harlem Sandman
Dorothy Dandridge • Pops and Louie
The Music Maids • The Three Cheers
Chinita • The Golden Gate Quartette and

FREDDY MARTIN AND HIS ORCHESTRA

COUNT BASIE AND HIS ORCHESTRA

RAY McKINLEY AND HIS ORCHESTRA

ALBERT S. ROGELL, Director
ALBERT J. COHEN, Associate Producer
Original Screen Play by Frank Gill, Jr.
Additional Dialogue by Frances Hyland







A REPUBLIC PICTURE

SMPE Meeting to Study War Use Of Screen

War time applications of the motion picture will be discussed and analyzed in detail in many papers to be read at the 53rd semi-annual meeting of the Society of Motion Picture Engineers next Tuesday, Wednesday and Thursday at the Hotel Pennsylvania, New York. The meeting will be held this year in conjunction with the annual board meeting of the Motion Picture Theatre Owners of America, and Edward Kuykendall, president of the latter, will be a principal speaker at a "get together" luncheon the opening day.

The meeting will open with a business and technical session at which some of the papers will be by Navy and Air Corps officers, and at which reports will be read by W. C. Kunzmann, Arthur S. Dickinson, Donald E. Hyndman and Robert Linderman. After the luncheon, an exhibitors' session will feature papers by Henry Anderson, Mr. Hyndman and Walter Cutter. An invited speaker is Terry Ramsaye, editor of the MOTION PICTURE HERALD. A visit to the Museum of Modern Art Film Library will occupy the evening.

On Wednesday, the morning technical session will feature papers by Gordon Sawyer, John Boyle, John Maurer, Lloyd Thompson and William Offenhauser, and the afternoon, papers by John Bradley, Howard Walls, Carl Gregory, Allan Haines and Harris Tuttle. The semi-annual dinner dance and banquet will be held that evening.

Thursday morning's technical session will hear papers by Charles Oughton, Mr. Maurer and Mr. Offner, O. W. Hungerford, Major Ralph Jester and Captain Michael Bruno; the afternoon will feature a symposium on the Signal Corps' training film production and use. Ralph Evans will lecture that evening on "Visual Processes and Color Photography."

The Atlantic Coast Section of the SMPE met Thursday evening at the Signal Corps Photographic Center, Astoria, Long Island. They heard Colonel Melvin E. Gillette, commanding officer, and were shown the Army post.

Warners Win Dismissal Of Pacent Action

The Appellate Division of the New York Supreme Court last week granted Warner Brothers Pictures, Inc., Vitaphone Corporation, Stanley Company of America and Warner Brothers Theatres, Inc., a dismissal of a $225,000 damage action brought by Louis Gerard Pacent, as assignee of the Pacent Electric Company, Inc. The court dismissed the action for lack of prosecution, thus reversing two lower courts decisions, which had rejected the motion for dismissal.

The action involved a contract, entered into in September, 1929, under which Pacent agreed to engage in research, develop, manufacture and install a superior sound reproducer. The defendants agreed to order 100 of the reproducers, according to the complaint. The defendants, it was charged, breached the contract when after ordering one of the sound reproducers they refused the remainder, resulting in a loss to Pacent of the amount sought. Morris Gottlieb, attorney for Pacent, expects to appeal the decision to the Court of Appeals, highest court in the state.

Elevated to Monsignor

The Reverend John J. McClafferty, executive secretary of the National Legion of Decency, has been elevated to a domestic prelate with the title of Right Rev. Monsignor. The appointment was announced by Archbishop Francis J. Spellman of New York upon the authority of Pope Pius XII.

WARNERS PLAN TEN MUSICAL FILMS

With three musicals completed, another in work and six more in preparation, Warners contemplates film fare in a lighter vein for the coming season. "The Desert Song", "The Constant Nymph" and "Thank Your Lucky Stars" have been finished. "This Is the Army" is in production. Then, for the future, biographies will occupy the attention of Jack L. Warner, who will supervise films on the lives of Norah Bayes, George Gershwin, Helen Morgan and Marilyn Miller. Add "Mississippi Belle" and "Gay Nineties" to the roster, and the sum total adds up to 10 subjects with a musical theme.

Simplify Use of Enemy Patents

The United States Alien Property Custodian has issued a new formula on the use of enemy-owned patents which is said to overcome many of the restrictions embodied in the law as it formerly stood. The new agreement eliminates a provision requiring licenses to cross-license, and defends the Government's licensees against future claims by enemy aliens. Also, there are to be annual instead of quarterly reports.

Holders of these patents will not be required to put them into actual use immediately, but may retain them in their possession pending the return of more normal conditions. This simplifies many of the obstacles first encountered when American companies obtained enemy-owned motion picture, radio and other patents offered by the alien property custodian. Priorities on necessary materials dissuaded many companies from applying for patents, since their use of them would be negligible under the present shortage of materials. The latest APC ruling, however, has modified complications to the point where post-war production by American companies can be planned with benefit of the alien patents.

New York Theatre Now Newsreel House

The City Hall theatre last Thursday inaugurated a policy of showing only newsreels and short subjects. The theatre, located in the financial district in downtown New York, will have a complete change of program twice weekly, on Tuesdays and Thursdays, with a standard admission price of 25 cents. The theatre will remain open between the hours of 9 A.M. and 6 P.M.

Brief ceremonies were held on opening day with local business men participating in the dedication. The March of Time film, "One Day of War in the U.S.S.R.," was shown in addition to various newsreel releases, cartoons and travelogues.

UA Film Booked by Loew's In 21 Key Cities

"Lady of Burlesque," United Artists film produced by Hunt Stromberg, has been booked by Loew theatres in 21 cities for early May engagements, the company announced last week. On May 6th it will be shown in Loew's first runs in 14 cities. Loew's theatres in seven other cities will exhibit the film during the three weeks following that date.

Ask Free Trade In Australia For Pictures

A brief by distributors was approved by the foreign distribution managers at a meeting at the offices of the Motion Picture Producers and Distributors of America last week, calling for the right of free bargaining and trade in Australia. The brief sets forth the distributors' position with respect to applications of the wartime price ceiling regulations of that country to films.

The brief will be forwarded to Australia for consideration by the Governmental agency in charge of the price regulations at a hearing to be held sometime in May. It was re-drafted on Monday after only minor revisions following its submission to the managers by a legal committee for the foreign departments.

The distributors pointed out that the wartime population shifts in Australia had caused price ceilings inequitable in many localities, and that unhampered bargaining of seller and customer would result in fair price levels. Another argument favoring the right of free negotiation of contracts was cited in the distributors' claims that equitable film prices would be below the ceiling which would be established if the price regulations were applied to films. Where they to rise above it, the prices would reflect intrinsic values of individual films and ability of theatres to pay, it was stated.

Principal points in the brief concerned authorization for an increased number of percentage deals and higher percentage on the more costly productions. The Australian price control authorities recently postponed hearings on the question in order to allow American distributors to submit a complete brief.

Ad Campaign Set By DuMont Lab

The Allen B. DuMont Laboratories of Passaic has launched an institutional advertising campaign to run over a period of 12 months, stressing the commercial application of the company's devices in the post-war television plans.

The secret electronic devices are now being used in the war effort. The first insertion, which appeared last week, says, however, when we return to peace, the accuracy, the precision, the search for perfection which has made Allen B. DuMont able to divide a second into three-hundred million parts, will work again for our pleasure and profit as well as our safety."

Full page insertions monthly in *The Atlantic, Harper's Magazine, Barron's National and Financial Weekly,* and the Sunday magazine sections of the New York *Times* and *Christian Science Monitor* are on the company's schedule. The campaign, prepared by Buchanan and Company, is the first of such proportions undertaken by the Dumont Laboratories.

No Further Progress Made In Schine Divestiture

A report filed in Federal Court in Buffalo by the Schine Circuit Theatres on its divestiture proceedings disclosed that no further progress had been made since the filing of its last report on March 19th.

It was the fourth consecutive 30-day report in which the consenting circuit disclosed no progress had been made in divesting itself of the remaining theatres named in the court's temporary order of 11 months ago.

ONCE ONLY

EASTMAN Negative Films, with their high degree of uniformity, make it easy to confine the "takes" to one to each scene ...helping to close the gap between footage exposed and footage used. Eastman

Kodak Company, Rochester, N. Y.

J. E. BRULATOUR, INC., *Distributors*

Fort Lee Chicago Hollywood

PLUS-X

for general studio use

SUPER-XX

when little light is available

BACKGROUND-X

for backgrounds and general exterior work

EASTMAN NEGATIVE FILMS

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending December 31, 1942.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

SOMETHING TO SHOUT ABOUT (Col)

Final Reports:

Total Gross Tabulated	$248,000
Comparative Average Gross	209,450
Over-all Performance	118.4%

BALTIMORE—Hippodrome 142.8%
(SA) Barry Wood, Hollywood Blondes and others
BUFFALO—Lafayette 100.0%
(DB) Parachute Nurse (Para.)
CINCINNATI—RKO Palace 87.5%
CLEVELAND—RKO Palace 161.7%
(SA) Joe Venuti's Orchestra and Connee Boswell
INDIANAPOLIS—Loew's 106.2%
(DB) Reveille With Beverly (Col)
LOS ANGELES—Pantages 112.0%
(DB) City Without Men (Col)
LOS ANGELES—RKO Hillstreet 105.6%
(DB) City Without Men (Col)
MILWAUKEE—Palace 146.6%
(DB) City Without Men (Col)
MILWAUKEE—STRAND, MO, 1st week . . 100.0%
(DB) Star Spangled Rhythm (Para)
NEW HAVEN—Roger Sherman 80.6%
(DB) At the Front (Warner Bros)
NEW YORK—Criterion, 1st week 150.0%
NEW YORK—Criterion, 2nd week 75.0%
OMAHA—Brandeis 113.3%
(DB) At the Front (Warner Bros)
PHILADELPHIA—Fox 140.7%
PITTSBURGH—Harris 100.0%
SAN FRANCISCO—Orpheum, 1st week . . . 128.5%
(DB) One Dangerous Night (Col)
SAN FRANCISCO—Orpheum, 2nd week . . . 104.7%
(DB) One Dangerous Night (Col)
SEATTLE—Liberty 125.3%
(DB) Power of the Press (Col)
ST. LOUIS—Loew's State 96.6%
(DB) Tennessee Johnson (MGM)
WASHINGTON—Earle 129.0%
(SA) Ina Ray Hutton & Orchestra

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HAPPY-GO-LUCKY (Para)

Final Reports:

Total Gross Tabulated	$280,200
Comparative Average Gross	$251,700
Over-all Performance	111.3%

BALTIMORE—Keith's 150.0%
BOSTON—Metropolitan 108.3%
(DB) Henry Aldrich Gets Glamour (Para)
BOSTON—Paramount, MO, 1st week 125.0%
(DB) Henry Aldrich Gets Glamour (Para)
BOSTON—Fenway, MO, 1st week 100.0%
(DB) Henry Aldrich Gets Glamour (Para)
BOSTON—Modern, MO, 2nd week 87.5%
(DB) Henry Aldrich Gets Glamour (Para)
BOSTON—Scollay, MO, 2nd week 75.0%
(DB) Henry Aldrich Gets Glamour (Para)
BUFFALO—Buffalo, 1st week 94.6%
(DB) He Hired the Boss (20th-Fox)
BUFFALO—Buffalo, 2nd week 82.6%
(DB) He Hired the Boss (20th-Fox)
CINCINNATI—RKO Palace 100.0%
CINCINNATI—RKO Shubert, MO, 1st week . 122.2%
CINCINNATI—Lyric, MO, 2nd week 87.5%
CLEVELAND—Loew's State 117.8%
CLEVELAND—Loew's Stillman, MO, 1st week 114.2%
INDIANAPOLIS—Indiana 96.1%
(DB) Quiet Please, Murder (20th-Fox)
INDIANAPOLIS—Lyric, MO, 1st week . . . 100.0%
(DB) Quiet Please, Murder (20th-Fox)
MILWAUKEE—Palace 150.0%
(DB) My Heart Belongs to Daddy (Para)
NEW HAVEN—Paramount, 1st week 127.2%
(DB) At the Front (Warner Bros.)
NEW HAVEN—Paramount, 2nd week 94.5%
(DB) Wrecking Crew (Para)
OMAHA—Paramount 142.0%
(DB) Sherlock Holmes & Secret Weapon (Univ)
PHILADELPHIA—Boyd 125.0%
PROVIDENCE—Strand, 1st week 225.0%
(DB) Avengers (Para)
PROVIDENCE—Strand, 2nd week 112.5%
(DB) Avengers (Para)
SAN FRANCISCO—Fox 100.0%
(DB) Street of Chance (Para)
SAN FRANCISCO—St. Francis, MO, 1st week 115.3%
(DB) Tennessee Johnson (MGM)
ST. LOUIS—Ambassador, 1st week 117.3%
(DB) Amazing Mrs. Holliday (Univ)
ST. LOUIS—Ambassador, 2nd week 78.2%
(DB) Amazing Mrs. Holliday (Univ)
ST. LOUIS—Missouri, MO, 1st week . . . 100.0%
(DB) Amazing Mrs. Holliday (U)

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THE POWERS GIRL (UA)

Final Reports:

Total Gross Tabulated	$270,150
Comparative Average Gross	236,000
Over-all Performance	114.8%

BALTIMORE—Loew's Century 104.1%
BOSTON—Loew's State 85.7%
(DB) Boston Blackie Goes Hollywood (Col)
BOSTON—Loew's Orpheum 112.8%
(DB) Boston Blackie Goes Hollywood (Col)
BUFFALO—Great Lakes 106.4%
CINCINNATI—RKO Palace 108.3%
CINCINNATI—RKO Grand, MO, 1st week . 110.0%
CLEVELAND—Loew's State 78.5%
INDIANAPOLIS—Loew's 128.5%
(DB) At the Front (Warners Bros.)
KANSAS CITY—Midland 100.0%
MILWAUKEE—Riverside 111.6%
(SA) Glen Gray & Orchestra
NEW HAVEN—Loew's Poli 103.3%
(DB) After Midnight with Boston Blackie (Col)
PHILADELPHIA—Fox 120.0%
PHILADELPHIA—Karlton, MO, 1st week . 148.5%
PROVIDENCE—Loew's State 170.0%
(DB) A Night to Remember (Col)
PROVIDENCE—Carlton, MO, 1st week . . . 100.0%
(DB) A Night to Remember (Col)
SAN FRANCISCO—United Artists, 1st week 171.2%
SAN FRANCISCO—United Artists, 2nd week 121.2%
SEATTLE—Liberty 116.6%
(DB) McGuerins from Brooklyn (UA)
ST. LOUIS—Loew's 113.3%
(DB) At the Front (Warners Bros.)
ST. LOUIS—Orpheum, MO, 1st week . . . 116.6%
(DB) One Dangerous Night (Col)
TORONTO—Uptown 105.2%
(DB) Sherlock Holmes Silent Weapon (Univ)
WASHINGTON—Loew's Capitol 120.8%
(SA) Hal Sherman and others
WASHINGTON—Columbia, MO, 1st week . . 125.0%

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YOUNG MR. PITT (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$290,400
Comparative Average Gross	252,423
Over-all Performance	115%

BALTIMORE—New 131.2%
BOSTON—Paramount 125.0%
(DB) Night Plane from Chungking (Para)
BOSTON—Fenway 125.0%
(DB) Night Plane from Chungking (Para)
CLEVELAND—RKO Allen 150.0%
LOS ANGELES—Chinese 96.2%
(DB) Tonight We Raid Calais (20th-Fox)
LOS ANGELES—Loew's State 94.7%
(DB) Tonight We Raid Calais (20th-Fox)
LOS ANGELES—Ritz 111.7%
(DB) Tonight We Raid Calais (20th-Fox)
NEW YORK—Roxy, 1st week 136.0%
(SA) Grace Moore and others
NEW YORK—Roxy, 2nd week 106.0%
(SA) Grace Moore and others
PHILADELPHIA—Aldine 110.0%
PITTSBURGH—Fulton 100.0%
PROVIDENCE—Majestic 147.3%
(DB) He Hired the Boss (20th-Fox)
SAN FRANCISCO—Paramount 138.4%
(DB) Tonight We Raid Calais (20th-Fox)
SEATTLE—Paramount 97.2%
(DB) Tonight We Raid Calais (20th-Fox)
SEATTLE—Music Box, MO, 1st week . . . 92.2%
(DB) Tonight We Raid Calais (20th-Fox)
ST. LOUIS—Ambassador 91.3%
(DB) Saludos Amigos (RKO)
WASHINGTON—Capitol 100.0%
(SA) vaudeville

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TENNESSEE JOHNSON (M-G-M)

Intermediate Reports:

Total Gross Tabulated	$179,800
Comparative Average Gross	155,200
Over-all Performance	115.6%

BALTIMORE—Century 136.3%
CINCINNATI—Keith's 106.0%
CLEVELAND—Loew's State 84.6%
INDIANAPOLIS—Loew's 121.4%
(DB) Three Hearts for Julia (MGM)
KANSAS CITY—Midland 100.0%
(DB) Three Hearts for Julia (M-G-M)
MILWAUKEE—Palace 116.6%
(DB) Whistling in Dixie (M-G-M)
PHILADELPHIA—Aldine, 1st week 122.2%
PHILADELPHIA—Aldine, 2nd week 77.7%
PITTSBURGH—Stanley 110.0%
(SA) Earl Carroll's Vanities
PROVIDENCE—State 130.0%
(DB) Three Hearts for Julia (MGM)
SAN FRANCISCO—Warfiield 160.7%
ST. LOUIS—State 96.6%
(DB) Something to Shout About (Col)
WASHINGTON—Capitol 131.5%
(SA) Vaudeville
WASHINGTON—Columbia, MO, 1st week . 115.3%

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IT AIN'T HAY (Univ.)

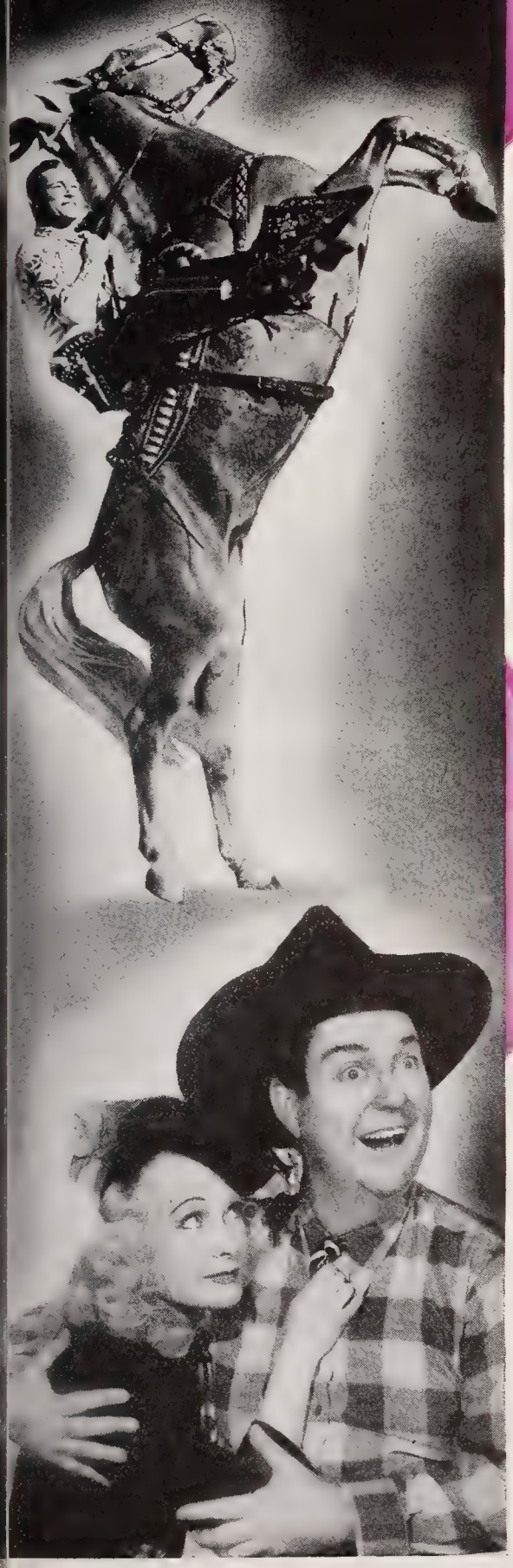
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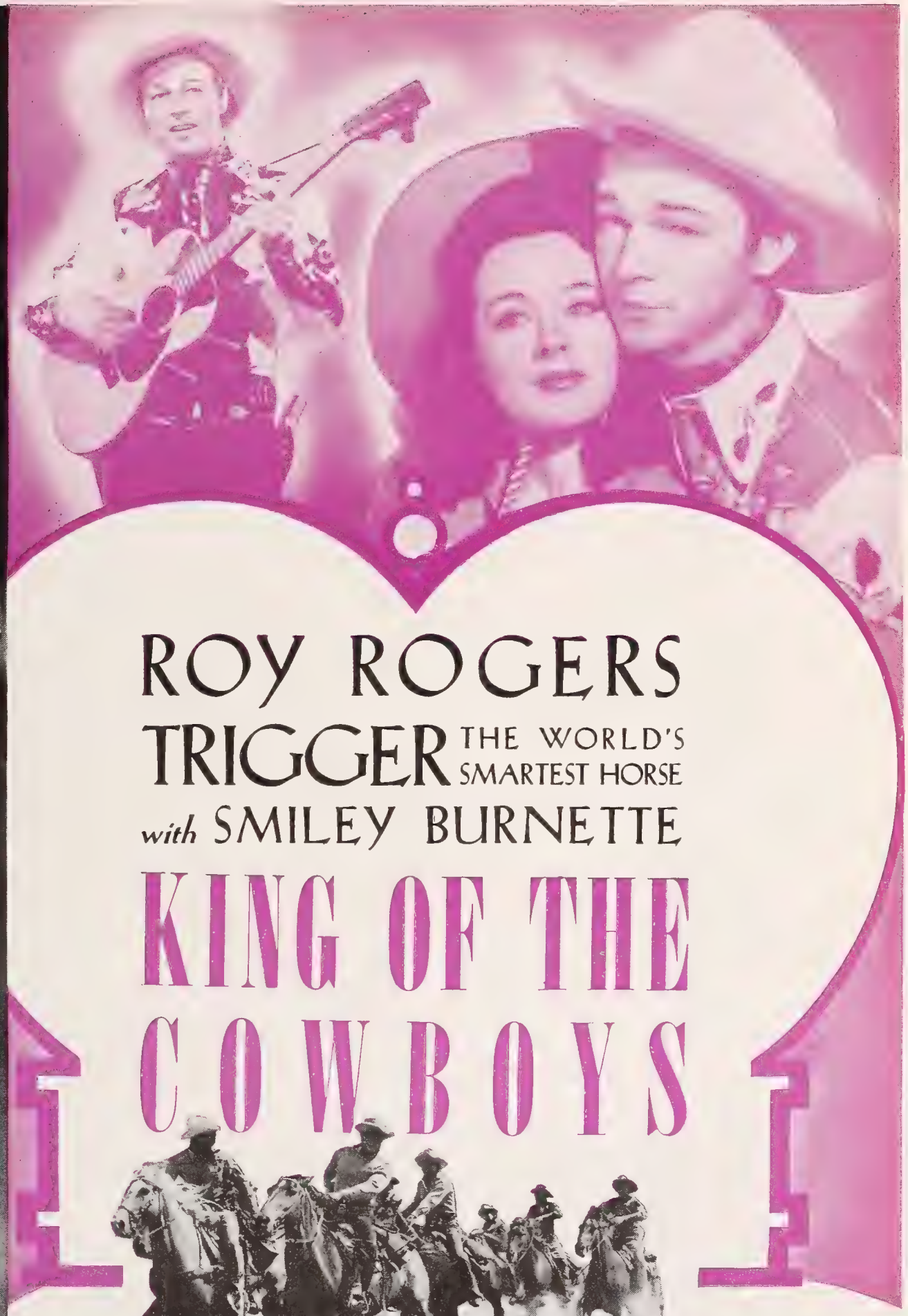
Total Gross Tabulated	$178,000
Comparative Average Gross	145,200
Over-all Performance	121.8%

BOSTON—Boston 129.6%
(SA) Sonny Dunham Orchestra and others
CINCINNATI—RKO Palace 91.6%
CINCINNATI—RKO Shubert, MO, 1st week . 106.6%
INDIANAPOLIS—Indiana 100.0%
(DB) How's About it? (Univ)
KANSAS CITY—Esquire 155.5%
KANSAS CITY—Uptown 100.0%
NEW YORK—Criterion, 1st week 200.0%
NEW YORK—Criterion, 2nd week 158.3%
NEW YORK—Criterion, 3rd week 116.6%
NEW YORK—Criterion, 4th week 100.0%
PITTSBURGH—Fulton, 1st week 133.3%
PITTSBURGH—Fulton, 2nd week 80.0%
ST. LOUIS—Fox 106.6%
(DB) Sherlock Holmes in Washington (Univ)

IT'S THE TOPS

For thrills . . . for songs . . . for laughs . . . for romance . . . for outdoor spectacle.





ROY ROGERS

TRIGGER THE WORLD'S SMARTEST HORSE

with SMILEY BURNETTE

KING OF THE COWBOYS

with BOB NOLAN *and* THE SONS *of the* PIONEERS • PEGGY MORAN

GERALD MOHR • DOROTHEA KENT

☆ LLOYD CORRIGAN ☆

☆ JOSEPH KANE—*Director* ☆

Screen Play by OLIVE COOPER — J. BENTON CHENEY

Original Story by HAL LONG

Republic PICTURE

BUY U. S. WAR SAVINGS BONDS

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

GO WEST, YOUNG LADY: Penny Singleton, Glenn Ford—Well received. Everybody seemed happy. Comments favorable, no refunds.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

JUNIOR ARMY: Freddie Bartholomew, Billy Halop—Fairly good program picture. Everyone seemed satisfied, so why shouldn't I be?—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

LADIES IN RETIREMENT: Ida Lupino, Louis Hayward—Morbid is the word for the film and receipts. The less said about this one the better. Drop it if you can. Played Monday, Tuesday, March 8, 9.—F. G. Poulters, Capitol Theatre, Duncan, B. C.

MEN IN HER LIFE, THE: Loretta Young—Although the picture was old we got a good print and the picture itself was, in my opinion, good, but the crowd was very small. Among those who saw it there were very few who did not like it. Played Sunday, Monday, April 4, 5.—V. C. Kinchen, Avon Theatre, Potect, Texas. Small town and rural patronage.

RIDING THROUGH NEVADA: Charles Starrett, Jim Davis—Here is what Western fans want. Good action, nice music and excellent singing by Jimmy Davis, who I consider as good as the best cowboy singers. I recommend this particular Western. Played Friday, Saturday, April 9, 10.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

YOU WERE NEVER LOVELIER: Fred Astaire, Rita Hayworth—Very good. Title did not mean anything, but word-of-mouth advertising brought them in on second night. Played Sunday, Monday, March 11, 12.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

Metro-Goldwyn-Mayer

AFFAIRS OF MARTHA: Marsha Hunt—There were plenty of laughs throughout this picture but it was strictly double feature class. Played Friday, Saturday, April 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

CROSSROADS: William Powell, Hedy Lamarr, Basil Rathbone, Claire Trevor—No complaints except myself. It just did not draw. Did not hold up on second night. Maybe I expected it to come up to the rental. —H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

JOHNNY EAGER: Robert Taylor—Good picture but not for kids. Adults only. Enjoyed by men, women and the older girls. Played Sunday, Monday, April 11, 12.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

JOURNEY FOR MARGARET: Robert Young, Larraine Day—Little Marge received with big ovation. Customers raved about this one. Word of mouth will build this one into a top ranking Sunday hit.—Alice Schwartz, Parkway Theatre, Bridgeport, Conn.

MRS. MINIVER: Greer Garson, Walter Pidgeon—A wonderful box office picture that clicked even in a big storm. Played Thursday, April 15.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

RANDOM HARVEST: Greer Garson, Ronald Colman—Biggest business since "Mrs. Miniver," which we played in September. Our only regret that we were unable, due to circumstances beyond our control, to run it longer. A great audience picture, which made its own way into the hearts of the people, and one we'll always recall as the money picture of the year. Played Sunday, Monday, March 28, 29.—Thomas DiLorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—It takes Gable and Turner to make the old box office smile. Even the old folks came out to see Mr. Gable. They all know he's in the Army now, and possibly they appreciate his pictures more than ever. Anyway, when Mr. Gable is in town our crowd gets the urge to go to the movies. Opened Sunday, April 4. —Tom McCormick, Rock Theatre, Rockford, Iowa. Rural patronage.

TENNESSEE JOHNSON: Van Heflin, Ruth Hussey—You can recommend this picture to your patrons, and you should tie up with your schools as we did. It's a good historical picture. Van Heflin does splendid acting, as do Ruth Hussey and Lionel Barrymore. Played Thursday, Friday, April 8, 9.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—Ran this with "The Forest Rangers" to good box office, but the draw was not due to this picture. This has some good moments, but some of the sentiment is badly overdone and very corny. My audience picks that kind of stuff out right away. I probably would have hurt nobody's feelings but MGM's if I had omitted it.—W. V. Nevins, III, Alfred Co-Op, Alfred, N. Y. Small college town patronage.

WHISTLING IN DIXIE: Red Skelton, Ann Rutherford—Teamed this with "We Are the Marines" to smash business on Friday and Saturday. A very pleasing show. Red Skelton is getting stronger at our box office and we hope Leo keeps his pictures as good as this one. Played Friday, Saturday, April 2, 3.—Thomas DiLorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Monogram

LET'S GET TOUGH: East Side Kids—This is one of their best, a little old, but enjoyed by all. Very good cast. Played Friday, Saturday, April 16, 17.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

Paramount

AVENGERS, THE: Ralph Richardson, Deborah Kerr—Very thrilling and interesting, but a little hard to understand owing to accent. Some did not like it and did not stay long enough to become interested. Those that did registered no complaint. Business fair. Played Wednesday, Thursday, April 7, 8.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

FOREST RANGERS, THE: Fred MacMurray, Paulette Goddard—This is just right for every audience. Beautiful color, lots of excitement and some excellent comedy. The fire scenes are superb. It comes very close to being the perfect audience picture of the year. Ran it with "The War Against Mrs. Hadley" to good box office. Play this by all means.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

FOREST RANGERS, THE: Fred MacMurray, Paulette Goddard—Here is a real action picture in Technicolor that packs a wallop, both in performance and entertainment. Business above normal with weather conditions very bad. You will make no mistake in giving this your best playing time. Played Sunday, Monday, April 4, 5.—A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

FOREST RANGERS, THE: Fred MacMurray, Susan Hayward, Paulette Goddard—Swell color, photography and business. Some of the funniest scenes I have seen. Play it. Played Monday-Wednesday, March 15-17.—F. G. Poulters, Capitol Theatre, Duncan, B. C.

MAJOR AND THE MINOR, THE: Ginger Rogers—Business was much above midweek average on this very enjoyable picture. Played Wednesday, Thursday, April 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal.

LUCKY JORDAN: Alan Ladd—Some Ladd, believe me. Very well liked. Picture suited him like a well-fitted overcoat. Business fair. Played a bit too late to collect chips.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

LADY BODYGUARD: Eddie Albert, Anne Shirley—This comedy gangster picture pleased average business on Family Night. Played Tuesday, April 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIORITIES ON PARADE: Ann Miller, Jerry Colonna—A good picture that was enjoyed by all. Business only fair. Played Sunday, March 21.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

REAP THE WILD WIND: Ray Milland, Paulette Goddard—Excellent cast, story and color photography make this one of the best we have run for some time. My patrons liked it and said so. I liked it and say so. You'll like it for the business it will bring you as it did me. By all means don't pass it up.—Played Thursday-Saturday, March 4-6.—F. G. Poulters, Capitol Theatre, Duncan, B. C.

RIDERS OF THE TIMBERLINE: William Boyd—This was crude and amateurish. Very inferior to Cassidy pictures of the past. Played Friday, Saturday, April 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

STAR SPANGLED RHYTHM: Bob Hope, Dorothy Lamour—This musical comedy packed them in and pleased 100 per cent. Biggest business I have had this year. Played Wednesday, Thursday, April 14, 15. —E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWEATER GIRL: June Preisser—Just another superfluous double feature. Very well received by high school element—practically all 40 of them attended. Played Friday, Saturday, April 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TOMBSTONE: Richard Dix, Frances Gifford—Just like all Westerns, so impossible, but the fans like it and attend, so why should we worry? Seems a crime, though, to see them take in pictures like this and pass up others so far superior that there is no comparison. Played Friday, Saturday, March 26, 27.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr.

Producers Releasing Corp.

BILLY THE KID, SHERIFF OF SAGE VALLEY: Buster Crabbe, Al St. John—Very, very weak. Producer does not seem to be able to make a good Western. Sound and general photography not up to standard. They are making a mistake in not giving more attention to their Westerns. Played Thursday-Saturday, March 18-20.—Ed Mansfield, Regent Theatre, Kansas City, Mo. Transient and family patronage.

RKO Radio

FALCON TAKES OVER, THE: George Sanders, Lynn Bari—Here's an inexpensive little number from RKO that clicked very well indeed. It's fun to run a picture that turns out a lot better than you expect. This is that kind of picture. It not only brings in the money, but this one sends the customers away satisfied. Played Friday, Saturday, April 9, 10.—Tom McCormick, Rock Theatre, Rockford, Iowa. Rural patronage.

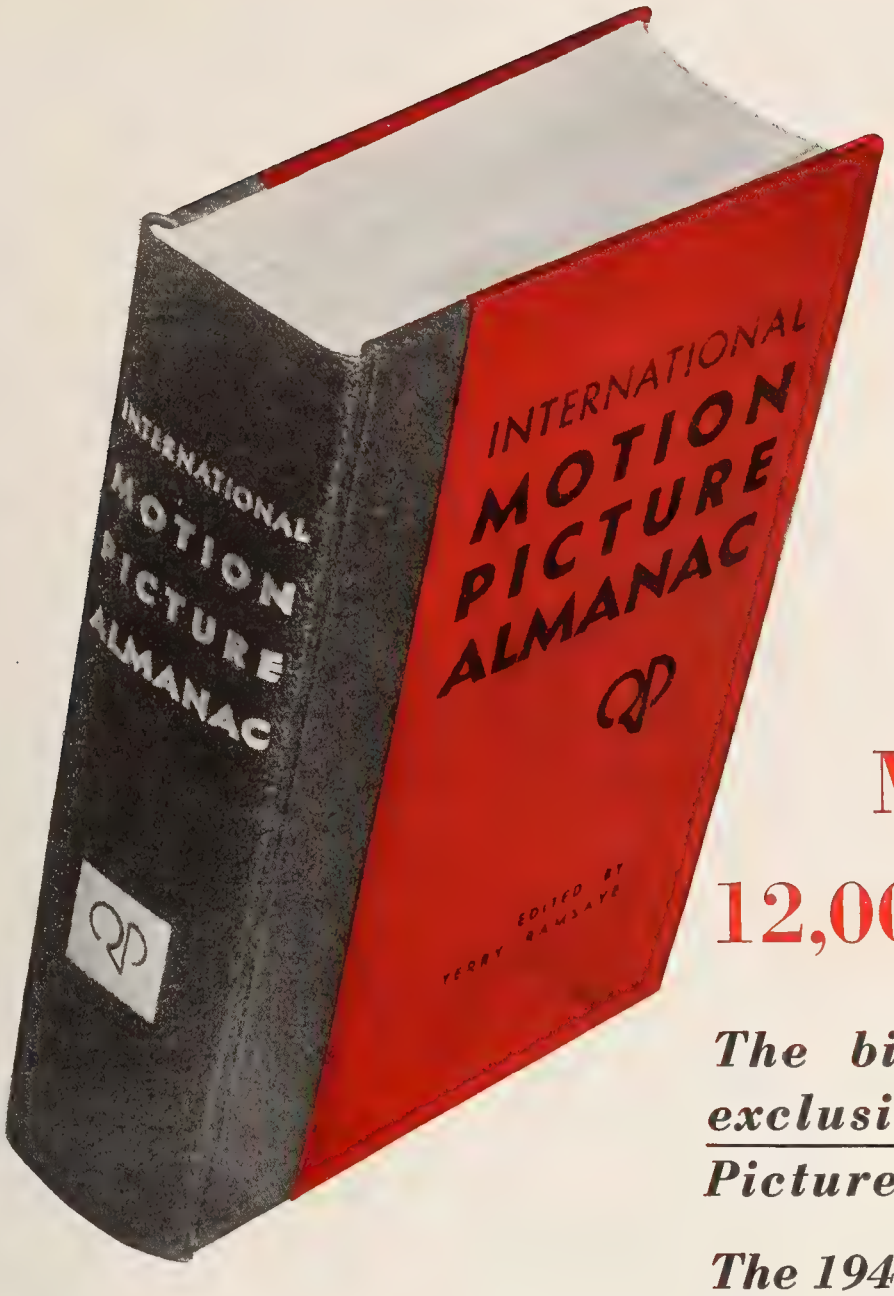
FOREVER AND A DAY: Ray Milland, Ida Lupino—This cavalcade of English history with its star-studded cast is not a small town picture. Business was poor. Played Sunday, Monday, April 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HERE WE GO AGAIN: Fibber McGee & Molly—A field day for the kids. Adults must have thought the theatre was under quarantine. Seems to be a small town picture.—Alice Schwartz, Parkway Theatre, Bridgeport, Conn.

SCATTERGOOD BAINS SURVIVES A MURDER: Guy Kibbee, Margaret Hayes—Very well knit murder mystery. Will hold up on lower half of a dual bill. Radio popularity should help.—Alice Schwartz, Parkway Theatre, Bridgeport, Conn.

SEVEN DAYS LEAVE: Victor Maturo, Lucille Ball

(*Continued on page* 56)



MORE THAN 12,000 BIOGRAPHIES

The biographical section is an exclusive feature of the Motion Picture Almanac.

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Edited by TERRY RAMSAYE

QUIGLEY PUBLICATIONS
ROCKEFELLER CENTER NEW YORK

(*Continued from page* 54)

—Had exceptional mid-week business. Was a small town natural for us.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SING YOUR WORRIES AWAY: Bert Lahr—Good slapstick musical, very entertaining. That is what the public wants—entertainment, not sermons, nor sad war pictures. Played Friday, Saturday, March 12, 13.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

Republic

BELLS OF CAPISTRANO: Gene Autry—Not the Gene Autry production it is cracked up to be. It seems they have left out one of the popular favorites—Smiley Burnette—who had a very small part in this one. The Autry songs were not the favorites that he generally sings. We really looked for something outstanding on this one as it was to be his last picture before joining the Army. However, still a leading drawing card to any small town theatre. Would recommend it. Played Friday, April 9.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

FLYING TIGERS: John Wayne, Anna Lee—Had extra good business on this. Customers praised it highly. Played Tuesday-Thursday, March 30-April 1.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

FLYING TIGERS: John Wayne, Anna Lee—To my box office, this was one of the best pictures Republic has put out in a long time. Everyone seemed to like it and I had far above normal business. Take it from me, you showmen who have not played it, play it now and you will not regret it. Played Friday, Saturday, April 9, 10.—V. C. Kinchen, Avon Theatre, Poteet, Texas. Small town and rural patronage.

HEART OF THE GOLDEN WEST: Roy Rogers, Smiley Burnett—This was a good Western, but I am afraid Roy Rogers will never take the place of Gene Autry in the rural town. Played Friday, Saturday, March 19, 20.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

ICE CAPADES REVUE: Richard Denning—Musical extravaganza on ice. Majors couldn't put out anything better. Very well received. Colona and Vera Vague excellent. Watched it twice myself.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

IDAHO: Roy Rogers—Very good Western which pleased Friday and Saturday crowd. Rogers is gaining in popularity. Played Friday, Saturday, April 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

JOHNNY DOUGHBOY: Jane Withers—Can't say too much for this one. Business held. I think the title brought in customers.—Alice Schwartz, Parkway Theatre, Bridgeport, Conn.

SUNSET ON THE DESERT: Roy Rogers—Fair Western and did average business. Our farm lads sure went for it. Played Friday, Saturday, April 2, 3.—V. C. Kinchen, Avon Theatre, Poteet, Texas. Small town and rural patronage.

TUXEDO JUNCTION: Frankie Darro—Good family picture, very entertaining. Action good, music good, acting good and excellent direction. Not a big picture, but a good little picture. Played Friday, Saturday, April 16, 17.—M. L. London, Gem Theatre, East Boston, Mass.

Twentieth Century-Fox

BERLIN CORRESPONDENT: Dana Andrews, Virginia Gilmore—A pleasing action story with some comedy; its title either will bring them in or keep them away, depending on your town. We played it with "Shadow of a Doubt" from Universal to fair business. Played Sunday, Monday, April 4, 5.—Thomas DiLorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MARGIN FOR ERROR: Milton Berle, Joan Bennett—Program comedy which drew average business and pleased only some of those who saw it. Played Friday, Saturday, April 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MARK OF ZORRO: Tyrone Power—This is a repeat. It held up fairly well. Enjoyed by everybody who came even after seeing it nearly two years ago. I was disappointed on the business, expecting to do better on this picture. Played Sunday, Monday, April 18, 19.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

MY GAL SAL: Victor Mature, Rita Hayworth—Good picture, good draw—and so everyone was pleased. Played Sunday, Monday, March 28, 29.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

ONCE UPON A HONEYMOON: Cary Grant, Ginger Rogers—Didn't do business expected. Title a little deceiving. Farmers thought it might have too much love.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford—Surprisingly good business for these days. Of course, this is just right for college students. The rest of you may not do so well unless your town is orchestra conscious. Some good comedy in addition to lots of music.—W. V. Nevins, III, Alfred Co-op Theatre, Alfred, N. Y. Small college town patronage.

PIED PIPER, THE: Monty Woolley, Roddy McDowall—Not big, but satisfactory. It is something different, and is a worth-while war story. Why didn't they have those kids sing "White Cliffs of Dover" when they had such a good chance? What little singing they did was fine and helped the whole picture. Opened Sunday, March 28.—Tom McCormick, Rock Theatre, Rockford, Iowa. Rural patronage.

TALES OF MANHATTAN: Charles Boyer, Charles Laughton—Business only fair. This was a very different type of picture from our regular run. Personally I liked it. Those who liked it thought it was "grand"—others were "sorry."—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

WE ARE THE MARINES: March of Time Feature—An excellent subject for the screen and well done. Under present conditions, the picture is almost a "must" for people to see. We teamed it with MGM's "Whistling in Dixie" to excellent Friday-Saturday business. Played April 2, 3.—Thomas DiLorenzo, New Paltz Theatre New Paltz, N. Y. Small town patronage.

United Artists

AMERICAN EMPIRE: Richard Dix, Leo Carrillo—Nice picture. Lots of action for a small town.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

FLYING WITH MUSIC: Marjorie Woodworth—Well received on a dual bill with a Western. Everybody happy.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MISS ANNIE ROONEY: Shirley Temple—I would not recommend this picture except to women and children only, as the men and boys walked out on it. Personally, I liked it. Played Tuesday-Thursday, April 13-15.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

TWIN BEDS: George Brent, Joan Bennett—This was played late, moved out of February dates to make room for a four-day booking. It did a fair business

(*Continued on following page*)

KEN HOOT
MAYNARD·GIBSON
CO-STARRED FOR THE FIRST TIME IN A BANG UP SERIES OF FAST ACTION WESTERNS
from Monogram!



NOW READY
WILD HORSE STAMPEDE
Produced by ROBERT TANSEY - Directed by ALAN JAMES

(*Continued from preceding page*)

with general satisfaction, but lost some of its power at the box office. Played Friday, Saturday, April 2, 3. —A. E. Andrews, Emporium Theatre, Emporium, Pa. General patronage.

Universal

AMAZING MRS. HOLLIDAY, THE: Deanna Durbin, Edmund O'Brien—The best Durbin so far—we had good business on this picture and would have done better, but the trailer was misleading. All of your audience will enjoy this picture, including the children. Don't be afraid to put pressure on this picture. Played Thursday, Friday, March 25, 26.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

ARABIAN NIGHTS: Sabu, Maria Montez, Jon Hall —Good action picture in beautiful Technicolor. Business was above average, and all were well pleased. Played Wednesday, Thursday, March 31, April 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HE'S MY GUY: Joan Davis, Mills Bros.—Good little musical show which pleased. Joan Davis clowned all through the show and the Mills Brothers sang two numbers, which pleased greatly. Previewed Saturday, April 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HOW'S ABOUT IT? Andrews Sisters — Pleasant pick. Can be played usual billing with a doubtful "A." Although a low budget picture, popularity of the sisters will hold up gross.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

PITTSBURGH: Randolph Scott, John Wayne, Marlene Dietrich—This is a good picture and should be well exploited on account of the title. Your patrons will be well pleased and the picture is good entertainment for any kind of audience. Scott, Miss Dietrich and Wayne all do good jobs. Played Monday, Tuesday, April 12, 13.—Morris Littman, Sylvan Theatre, Rutherfordton, N. C. Small town patronage.

RIDE 'EM COWBOY: Abbott & Costello—A very funny picture, pleasing even the grouchy ones, and did average business. Played Sunday, Monday, April 11, 12.—V. C. Kinchen, Avon, Poteet, Texas. Small town and rural patronage.

SHADOW OF A DOUBT: Joseph Cotten, Teresa Wright—A mystery drama which is not up to Hitchcock's standard. Business was fair. Played Sunday, Monday, March 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

WHO DONE IT?: Abbott and Costello—This combination spells box office, but it didn't do as well as some of their previous pictures. Weather bad. Played Monday-Sunday, April 12-17.—Harland Rankin, Centre Theatre, Chatham, Ontario.

Warner Bros.

ALWAYS IN MY HEART: Kay Francis, Walter Huston—This was a good little picture, and all who saw it said it was good. However, the trailer on this picture was very misleading and caused lots of patrons not to come to see it. Played Sunday, March 14.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

BIG SHOT, THE: Humphrey Bogart, Irene Manning—Many good comments. Played to fair business. Played Monday, Tuesday, March 15, 16.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DESPERATE JOURNEY: Errol Flynn—Better than average business. Pleased majority but a few complained that it was too far-fetched. Played Sunday, Monday, April 11, 12.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small labor town patronage.

GAY SISTERS, THE: Barbara Stanwyck, George Brent—I did not see this myself but from the box office something was wrong. The few who commented said it was "fair." Played Monday, Tuesday, March 22, 23.—Miss Cleo Manry Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Here is a swell slam-bang picture that Warner can make so well. It drew an enthusiastic crowd and the box office was one of the best in quite a long time. You do not have to like boxing to appreciate this one. It's a honey. Played Friday, Saturday.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GORILLA MAN, THE: John Loder, Paul Cavanagh —A Commando melodrama which pleased. Average business. Played Tuesday, March 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HARD WAY, THE: Ida Lupino, Dennis Morgan—A good "B" picture, but not an "A" picture, as classified. Did not please our construction workers too well but no complaints generally. Hardly strong enough for Sunday. Played Sunday-Tuesday, April 4-6.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

HARD WAY, THE: Ida Lupino, Dennis Morgan—I couldn't figure this one. Two good stars—no business. Word of mouth hurt me. My customers don't like them as depressing as this. Spot in very light comedy to help.—Phil Schwartz, Parkway Theatre, Bridgeport, Conn.

JUKE GIRL: Ann Sheridan—Excellent picture enjoyed by everybody. Good comment by every customer who came. Good action and thrilling all the way through. Played Sunday, Monday, March 14, 15.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—Pleasing picture but expected more than the average business we did on it. Played Wednesday, Thursday, March 10, 11.—F. G. Poulters, Capitol Theatre, Duncan, B. C.

SERGEANT YORK: Gary Cooper, Joan Leslie—I believe every theatre could play this picture every year and the patrons would still say it was the best yet. Played second time to good business. Played Wednesday, Thursday, March 24, 25.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—Just another airplane picture. We are having too many.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

Short Features

Columbia

BROKEN TREATIES: This Changing World—Informative.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

COMMUNITY SING, No. 5: Some good songs.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

TOLL BRIDGE TROUBLES: Color Rhapsodies—Not as good as earlier Fox and Crow cartoons but full of good gags anyway. This pair is beginning to get notice around here.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

WIZARD OF THE FAIRWAY: World of Sport—Good golf short.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

Metro-Goldwyn-Mayer

CALLING ALL PAS: Pete Smith Specialty—Good little short concerning baby care by daddy. It got the laughs.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

KEEP 'EM SAILING: Two-Reel Special—Another good entry in this series. Well worth playing.—W. Varick Nevins, III, Alfred Co-Op Theatres, Alfred, N. Y.

LISTEN BOYS: Miniature—If you want your men folks to do some whistling, show this reel taken inside a beauty parlor. It shows all the angles and plenty of curves.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

MIGHTY NIAGARA: Fitzpatrick Traveltalks—Just what the title says and the color is dandy. Everyone is interested in this scenic spot. I am very near it so I had extra special interest.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

PICTURESQUE MASSACHUSETTS: Fitzpatrick Traveltalks—Very good color scenic of part of our own country. Of course, if it is near you, it should be well advertised.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

PORTRAIT OF A GENIUS: Miniatures—It may be above the heads of many audiences, but is very interesting. It shows how a lot of modern inventions were discovered and lost many years ago.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Paramount

HULL OF A MESS, A: Popeye the Sailor—Have not played a Popeye in quite a while. This one seemed to be quite funny and well liked.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

IN THE ZOO: Speaking of Animals—A swell reel with the various animals making the patrons roll in the aisles with their wisecracks.—F. G. Poulters, Capitol Theatre, Duncan, B. C.

JASPER AND THE CHOO-CHOO: Madcap Models —A good Mapcap Model which was just too fantastic for some of my patrons. However, many praised it, too.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

PARACHUTE ATHLETES: Sportlights—With Ted Husing's pleasant voice, this is an entertaining short with military touches. It made an entertaining contribution to our program.—Thomas DiLorenzo, New Paltz Theatre, New Paltz, N. Y.

SPORTS I. Q.: Sportlights—A sports quiz reel that was good enough.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SUPERMAN IN JUNGLE DRUMS: Superman Color Cartoons—Average Superman cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

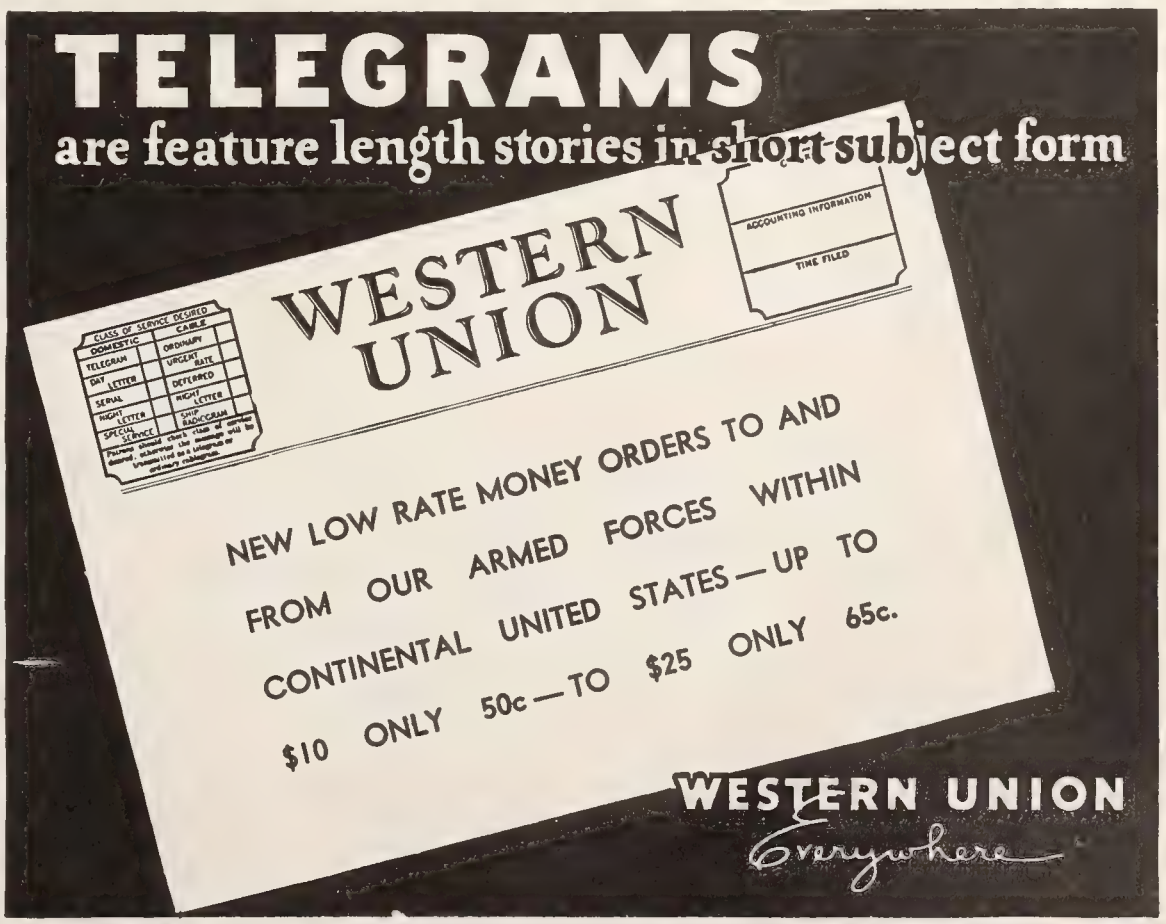
TOO WEAK TO WORK: Popeye the Sailor—Good Popeye comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

DER FUEHRER'S FACE: Walt Disney Cartoons—The popularity of the song and the novelty of this cartoon help to make it one of the best of the year. Of course, it is propaganda but it is plenty funny, too.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

EDUCATION FOR DEATH: Walt Disney Cartoons —Very well done but it is not supposed to be funny for the most part. That makes it hard to evaluate it. Don't use it if you are looking for humor. Save it for a comedy feature.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

(*Continued on following page*)



(*Continued from preceding page*)

FIRED MAN, THE: Leon Errol Comedy—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OLYMPIC CHAMP: Walt Disney Cartoons—Good color cartoon in the Disney style.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

TRAILER TRAGEDY: Edgar Kennedy Comedy—Very good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WOMEN AT ARMS: This Is America—It's supposed to be as good as "March of Time," but my opinion is that it is not nearly as good. However, I've only seen this one of this series.—E. K. Menagh, Star Theatre, Ft. Lupton, Colo.

Twentieth Century-Fox

BARNYARD BLACKOUT: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NEW CANADA, THE: March of Time—Just an overgrown travel talk. Lacks entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

AIR RAID WARDEN: Color Cartune—Andy Panda in another good cartoon which the kiddies applauded.—Thomas DiLorenzo, New Paltz Theatre, New Paltz, N. Y.

DOUBLE TALK GIRL: Person-Oddities—Entertaining reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LET HUEY DO IT: Person-Oddities—Entertaining reel from "Stranger Than Fiction" series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

LOAN STRANGER, THE: Color Cartune—Fairly good color cartoon.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Victory Films

FUEL CONSERVATION: It is very short and does its job, so it is OK. Save it for next winter if you have not already played it.—W. Varick Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Vitaphone

BEYOND THE LINE OF DUTY: Broadway Brevity—A true episode of the flying exploits of an American airman, interesting to those who have sons or sweethearts in our Air Forces. A very good reel.—A. L. Dove, Bengough Theatre, Bengough, Sask.

CALIFORNIA JUNIOR SYMPHONY: Broadway Brevity—Boost this grand subject in your advertising and it will net you larger receipts and very favorable comments from your patrons.—F. G. Poulters, Capitol Theatre, Duncan, B. C.

DOVER BOYS, THE: Merrie Melodies Cartoons—This is college satire in a big way and definitely should get its share of laughs from your audience as it did from ours.—Thomas DiLorenzo, New Paltz Theatre, New Paltz, N. Y.

FIGHTING ENGINEERS: Technicolor Special—Another of Warners' Technicolor shorts that is extremely outstanding. You can't go wrong on this one for color, entertainment and instruction.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

HUNTER'S PARADISE: The Sports Parade—A color reel about South America which ought to please. We liked it here.—Thomas DiLorenzo, New Paltz Theatre, New Paltz, N. Y.

OZZIE NELSON AND ORCHESTRA: Melody Master Bands—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

PIGS IN A POLKA: Merrie Melodies Cartoons—The Three Little Pigs are around again in a very clever rendition of the story, played to exact timing to Hungarian dances. Outstanding.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

RICHARD HIMBER AND ORCHESTRA: Melody Masters Band—First class entertainment.—A. L. Dove, Bengough Theatre, Bengough, Sask.

SPORTING DOGS: The Sports Parade—Good sport reel in color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

STARS ON HORSEBACK: Hollywood Novelties—Entertaining Hollywood reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TO DUCK OR NOT TO DUCK: Merrie Melody—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

YOUNG AND BEAUTIFUL: Technicolor Special—If you like beautiful women, you're sure to like this. Gracie Fields does three numbers. A very good featurette.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me.

Film to Explain Assistance Of Screen in War Effort

The May issue of March of Time which is to be released in approximately four weeks, will be titled "Show Business at War," a company spokesman said last week. It is designed to show the American public how entertainers have assisted in the sale of War Bonds and in maintaining morale among service men. The film is being produced by Richard de Rochemont, with direction by Jack Glenn, who directed "We Are the Marines."

Informal scenes showing prominent Hollywood stars on Bond-selling tours will be shown, USO and canteen activities and the efforts of the War Activities Committee's entertainment branch also will be featured. It is expected, the company spokesman added, that live battle scenes taken by former students of the March of Time's school of pictorial journalism will be included. Numerous graduates of the school, started in 1940 by Louis de Rochemont, have been in outposts throughout the world as members of the armed forces. Censorship rules allowing, the footage filmed by them has been forwarded to the March of Time offices.

CBS Profit in Quarter Totaled $1,031,671

Net income of the Columbia Broadcasting System was $1,031,671 for the quarter ending April 3rd, Frank K. White, vice-president and treasurer, disclosed at the annual meeting of stockholders last Wednesday. The earnings compared with $987,362 for the first quarter of 1942 and were equivalent to 60 cents per share of common stock, compared with 58 cents.

Gross income during the quarter from the sale of facilities, talent, lines, records and other items by the network and subsidiaries amounted to $16,833,772, compared with $15,874,362 in the 1942 period. The stockholders elected Frederick P. Keppel a director and reelected all other members of the board.

Chicago Films Council Reelects Mrs. Holton

Mrs. Nina Y. Holton was reelected president of the Better Films Council of Chicago at the last meeting of the year, held April 19th, in the Republic Building Restaurant, Chicago. Jessie Binford, a director of the juvenile court, spoke at the morning session on juvenile delinquency and the council plans to cooperate with exhibitors in a campaign to combat vandalism.

Mrs. L. S. Van Schoyck was elected first vice-president; Mrs. David Slagle, second vice-president; Mrs. Joseph R. Chesser, third vice-president; Mrs. Frank Buttsback, secretary, and Mrs. Raymond S. Harpe, treasurer. The Better Films Council is composed of about 250 delegate members from various women's organizations throughout the Chicago area.

Club Hears O'Donnell

Robert O'Donnell, Interstate circuit executive and chief barker of the National Variety Club, spoke at a luncheon meeting of Tent No. 4 in St. Louis on Monday. He was introduced by Harry Crawford, of Fanchon and Marco, chief barker of the St. Louis club. He also will address the Chicago club on May 6th at a testimonial dinner in his honor.

Sargent in Naval Reserve

Thornton Sargent, formerly War Activities Committee public relations chairman for the Los Angeles exchange territory, has enlisted in the U. S. Naval Reserve. He is to be succeeded by Seymour Peiser, formerly Los Angeles city chairman of the WAC.

Arthur Joins Army

Edward B. Arthur, assistant general manager of the Fanchon and Marco theatres in St. Louis, has been inducted into the Army. He was to have reported to Officers Candidate School on Thursday for training in the armored division.

SHORT PRODUCT PLAYING BROADWAY

Week of April 26th

ASTOR
Sufferin' Cats ..... MGM
The Aldrich Family Gets in the Scrap ..... Paramount
Feature: The Human Comedy. MGM

CRITERION
Dumb Hounded ..... MGM
The Aldrich Family Gets in the Scrap ..... Paramount
Feature: Assignment in Brittany ..... MGM

GLOBE
Tortoise Wins by a Hare... Vitaphone
Ozzie Nelson and Orchestra. Vitaphone
Feature: Desert Victory..... 20th Cent.-Fox

HOLLYWOOD
Women in Sports..... Vitaphone
Flop Goes the Weasel..... Vitaphone
The Aldrich Family Gets in the Scrap ..... Paramount
Feature: Air Force..... Warner Bros.

MUSIC HALL
Fala ..... MGM
The Aldrich Family Gets in the Scrap ..... Paramount
Feature: Flight for Freedom.. RKO

PARAMOUNT
The Aldrich Family Gets in the Scrap ..... Paramount
Feature: China ..... Paramount

RIALTO
The Aldrich Family Gets in the Scrap ..... Paramount
Superman in the Japoteurs. Paramount
Feature: I Walked With a Zombie ..... RKO

RIVOLI
T-Bone for Two..... RKO
The Aldrich Family Gets in the Scrap ..... Paramount
Feature: White Savage..... Universal

ROXY
The Aldrich Family Gets in the Scrap ..... Paramount
Feature: Hello, 'Frisco, Hello 20th Cent.-Fox

STRAND
The Aldrich Family Gets in the Scrap ..... Paramount
Young and Beautiful..... Vitaphone
Riding with the Stars..... Vitaphone
Feature: Edge of Darkness... Warner Bros.

Altec Discloses Increase In Theatre Service

Nearly 100 theatres recently have signed contracts with Altec Service for repair-replacement parts service covering both projection and sound, according to L. W. Conrow, president of the company. Altec made the disclosure last week in emphasizing the fact that "a serious and whole-hearted effort is being made by exhibitors throughout the nation to do a 100 per cent effective job of conservation of war-needed materials."

Included among the contracts was one from the Vought-Sikorsky Aircraft Company in Stratford, Conn., and another from the Navy for service of two buildings at the Naval Air Tech. Training Center in Norman, Okla.

Margolies Moves Office

Albert Margolies has moved his publicity offices in the Paramount Building, New York, to 30 Rockefeller Plaza.

MANAGERS' ROUND TABLE OF MOTION PICTURE HERALD

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Local Boys Make Good

Des Moines, Iowa.—Eddie Forester, manager of the Des Moines theatre, was interested in the notices put up by the Nazi Colonel in the Norwegian town which was the setting of "The Moon Is Down". "What would the Nazis do if they were here?" he wondered. Accordingly, he put out a notice of his own, signed with the Colonel's name and on the letterhead of the Military Occupation Authority of the German Reich. At the bottom, copy said: "This will never happen here if American citizens support their armed forces by the purchase of War Bonds", and then followed the playdates.

* * *

Fort William, Ontario.—Gordon Carson, manager of the Royal theatre, had been having some trouble over the shortage of product. Revival programs, popular demand programs and second run showings had all been tried and found wanting. Then he set aside Wednesday and Thursday of each week as Request Program Days. And he got the people really to make their choices by having the chief usher at a table with blanks for patrons to fill out for three weeks in advance. Besides that, Mr. Carson planned and executed a thorough campaign in support of the idea. Special ad slugs were devised. A special trailer was used, with part of the copy changed each week so that it did not seem too repetitious. A lobby display was used and, on the whole, each move was carefully planned and thought out in advance.

* * *

Holdenville, Okla.—Boyd F. Scott, city manager for the Griffith theatres, like many other managers, finds it hard to keep employees these days. Therefore, he considers it one of his jobs to keep the boys and girls interested. Here's his own story of how he does it: "We use mostly high school boys and girls. When I see one doing a particularly good job, I record it. Each week an award of $1.00 in War Stamps is made for the 'extra something' the employee put into his job . . . and they seem to like it."

* * *

Chicago, Ill.—Ralph Armstrong, recently appointed manager of the Melrose, sends us details of an idea he carried through while at the Four Star theatre. Ralph is pretty good at breaking into the Chicago papers, a difficult feat for a neighborhood showman. In the *Daily Times* Inquiring Photographer column, a little girl answered the question, "What do you want to be when you grow up", with "I want to work in a show . . . sell tickets at the outer window or maybe sell candy inside the lobby. I like candy a lot but I wouldn't eat any if I weren't supposed to. It would be nice to see so many people every day, and once in a while I might be able to see the movie after I finished work." So Ralph decided to gratify her ambition. He called up *The Times*; a reporter and a photographer were sent out, and he garnered a page of pictures and a column of publicity about it. The child was photographed, achieving her heart's desire, and the theatre got plenty of mention in the accounts.

* * *

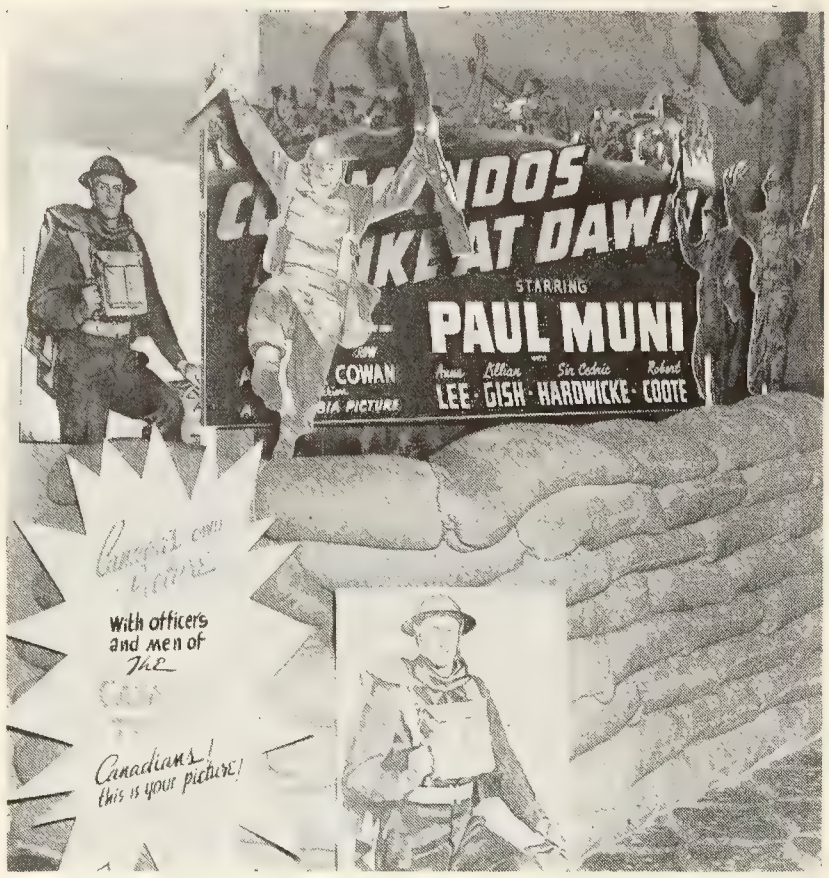
Portsmouth, N. H.—Being a theatre manager is a 24-hour-a-day job with John Howe, who handles the Colonial theatre. Recently, the senior class of the Kittery (Me.) Academy, which is across the river from Portsmouth, told John that they would be unable to make their annual trip to New York, since they could get no one to accompany them. But John asked for a week of his vacation at this time, and last week he and Mrs. Howe brought the class to New York. Besides the very obvious goodwill angle, it is certain that the students of the Kittery Academy will be more likely than ever to attend the Colonial.

* * *

Holyoke, Mass.—Here's a goodwill gesture we found out about quite by accident, although its author is no stranger to these columns and frequently informs us of his doings. A patient in the Providence Hospital, a refugee without family or close friends in the city, was in need of a blood transfusion. Without hesitation, Lewis Breyer, manager of the Strand, offered his services. Doctors report that the transfusion aided the patient's recovery considerably. While many theatre managers have given blood for the blood banks, this was an additional service without even the small recognition of a pin, given to Red Cross donors.

—BOB WILE

GOOD EXPLOITATION IDEAS



Max Phillips of the Regent, Sudbury, Ont., was so enthusiastic about the possibilities of "Commandos Strike at Dawn" he arranged a parade and decorated his front and lobby in fine style. Here is the lobby sandbagged and placarded.



A Powers model contest was held at Loew's, Rochester, N. Y., by Lester Pollock, manager of the theatre. Above are some of the contestants. The winner received $50 and a Powers make-up kit.



R.A.F. headquarters sent a Messerschmitt, downed in combat, to the Cinema Studio Misr in Cairo, Egypt. It was placed atop the marquee and attracted much attention in that city, now far removed from the war zone but recently right in it.



By Clarence M. Bunting

Bill Reisinger, Loew's, Dayton, O., planted an attractive window display in a book store. Its simplicity distinguished the window.



Left to right, a soldier, an Army nurse, a WAAC, a Red Cross nurse, a WAVE, a Navy nurse and a sailor, all part of a tableau staged in connection with Red Cross week at the Palace, Cleveland, by Louis E. Mayer, manager.

Beautiful Legs Contest Held by RKO Theatres

Through a tieup made with the Venida Liquid Hosiery Co., Harry Mandel, RKO Theatres director of advertising and publicity, has arranged a Beautiful Legs Contest in which the 22 theatres in the metropolitan area are offering $3,600 in War Bonds as prizes. The prizes will be distributed as follows: One grand prize, $500 War Bond; 12 district prizes—six $100 Bonds to the first prize winner in each district, six $50 Bonds to the second prize winner in each district. In addition there are 66 neighborhood prizes, three in each theatre. In this connection, a $50 Bond goes to the first prize winner in each theatre; a $25 Bond goes to the second and third prize winners in each theatre.

The preliminary contests will take place simultaneously on May 19th in the 22 theatres, with the grand finale consisting of two winners from each theatre being judged on the stage of the RKO 86th Street theatre on the evening of June 2nd.

Applause Decides Winners

The Beautiful Legs Contest is open to every girl sixteen years or over and the judging will be by audience applause. Each theatre will be supplied with a combination herald which contains the rules and an entry blank to be filled out by the applicant. Every applicant must sign an agreement, which serves as a release to use her name and photo. The name Venida does not appear on the trailer, but everywhere else in the advertising the contest will be known as the "RKO Theatres-Venida Beautiful Legs Contest."

Exploitation hints included in the manual prepared by RKO include suggestions for tieups with local five and dime stores and department stores on the idea of holding their own contest to pick the girl with the most shapely legs. For additional applicants and as a means of spreading the news of the contest, dancing schools, business houses, indoor swimming pools and high schools might be contacted, leaving application blanks at each.

Also included in the bulletin are suggestions for programs and radio blurbs as well as a story for the local papers.

Name Judges in the contest are Arthur Murray, Harry Conover and James Montgomery Flagg.

Signal Corps Depot Officer Aids on "At the Front"

Calling on the Commanding Officer of the Lexington Signal Depot, Lew Hensler at the Ben Ali, in Lexington, Ky., secured his cooperation to the extent of all men being urged to see "At the Front" at the theatre. Every bulletin board carried a copy of a special herald issued by the officer. Enlisted men at the depot were theatre guests at a special preview and special mention was made of the show in the Post paper. A story and picture break was obtained in the newspaper regarding the invitation extended to the soldiers.

On the Home Fighting Front

These showmen, men and women alike, are actively aiding the war effort through their positions in theatres. They are all eligible for consideration for the 1943 Quigley War Showmanship Award.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

A. DON ALLEN
Capitol, Davenport, Ia.

HAROLD BISHOP
Capitol, Winnipeg, Man.

JOSEPH S. BOYLE
Broadway, Norwich, Conn.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

ROBERT COX
Kentucky, Lexington, Ky.

FRED DANICO
Esquire, Davenport, Ia.

PHILIP DE PETRO
Jamaica, Jamaica Plains, Mass.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

BILL ELDER
Loew's, Indianapolis, Ind.

DEANE H. EMLEY
Capitol, Dunkirk, N. Y.

ED ENKE
Rivoli, Hempstead, N. Y.

OPAL ESPY
Arlyne, Longview, Tex.

ED J. FISHER
Loew's, Cleveland, Ohio

MAX FREED
Corcoran, Corcoran, Cal.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

CHARLES GRACE
Embassy, Brooklyn, N. Y.

HAROLD GROTT
Met, Baltimore, Md.

STEWART GILLESPIE
Elgin, Ottawa, Can.

MEL JOLLEY
Century, Trenton, Ont.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

JAMES KING
RKO, Boston, Mass.

JULIUS LAMM
Uptown, Cleveland, Ohio

JACK MATLACK
Broadway, Portland, Ore.

HARRY L. MOLLER
Globe, Berlin, Md.

FRED PERRY
Olympic, Watertown, N. Y.

SYDNEY J. POPPAY
Majestic, Gettysburg, Pa.

EARL RICE
Glendale, Glendale, Cal.

KEN ROCKWELL
Palace, Jamestown, N. Y.

JOSEPH SAMARTANO
Palace, Meriden, Conn.

BOYD F. SCOTT
Grand, Holdenville, Okla.

MARY A. SMITH
Winchester, Winchester, Mass.

EVAN THOMPSON
Playhouse, Hicksville, L. I.

GERTRUDE L. TRACY
Elm Street, Worcester, Mass.

LEONARD TUTTLE
Indiana, Indianapolis, Ind.

BURGESS WALTMON
Princess, Columbus, Miss.

Matlack Appointed Chairman Of Local Scrap Drive

To get the copper drive started in their vicinity, the major downtown theatres of Portland, Ore., had a meeting to get things organized and elected Jack Matlack of the J. J. Parker Theatres, Chairman of the Committee. A special 9.30 a.m. matinee was held at the Parker and Hamrick-Evergreen theatres at which a pound of scrap metal was the price of admission. The show consisted of a first-run feature together with selected shorts of interest to the kids.

In an effort to aid the Drive, one of the leading department stores came through with a large ad urging kids' attendance and plugging the event. The Superintendent of Schools came through with permission for the placing of notices on all bulletin boards, radio stations aided and the cooperating newspapers came through with stories in advance.

Draft Chief Urges Boards Use Theatres for Sendoffs

Believing that no place is better fitted for a ceremonial send off for inductees than the motion picture theatre, Col. Arthur V. McDermott, Selective Service chief in the New York area, has asked all local draft boards within his jurisdiction to contact their nearest theatre with a view to staging such ceremonies there.

The idea was started several months ago by Charles E. Grace, manager of the Embassy theatre in Brooklyn. He arranged for coffee and doughnuts for the boys and gave them a big send off with an interesting program of local speakers including rabbis, priests, ministers, etc.

Other theatres of the Randforce Circuit took up the idea and practically all of them are now doing the same sort of thing. Office space at most of the Boards' headquarters is too small for the proper kind of ceremony. A tieup is made in most cases with the American Women's Voluntary Services to serve the coffee and doughnuts. The idea has taken hold and the boys and their parents seem to enjoy the send off they get in these gala surroundings.

Cornell Cooperates On WAAC Enlistments

Through the cooperation of the local publicity chairman of the WAACs, Clayton Cornell at Schine's Pontiac, in Saranac Lake, N. Y., posted suitable one-sheets in his lobby. Attached to these was a card giving data regarding the enlistment into this branch of the service. On three of his radio shows, Clay added copy pertaining to this subject, advising listeners, if interested, to consult the literature found in the lobby of the theatre.

Rockwell's Scrap Show

To aid in the scrap collection, Ken Rockwell at the Palace theatre, in Jamestown, N. Y., held a scrap matinee for children at which they were admitted for one pound or more of copper, bronze or brass scrap. The local newspapers came through with appropriate stories ahead of the event.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

CHINA (Paramount): The title suggests tieing up with anything Chinese. Laundries, for example, might imprint shirt wrappers; restaurants could use imprinted menus and napkins as well as placards; art shops could display cards in the window. Women's stores could display gowns of Chinese red or Chinese blue and tieups can be arranged to show the influence of the Chinese motif in current fashions. In the picture, Alan Ladd blows up a lot of Japs. With the recent revelation of what the Japs did to American aviators, these scenes might be played up more than otherwise. There is an informative column available which tells some things that the public ought to know about China. This can be used in a newspaper, or over the radio or in programs. Grouping all the war news about China under one head with a credit line for the picture is a suggested stunt. There is a specially devised post card idea available with type which resembles Chinese but on closer inspection is a message in English about the picture. Tieups can be made with Chinese groups to sell the picture by sniping their posters, obtaining lobby material from them, inserting a herald in their mailing pieces, etc. The press book suggests an arrow with type reading "This way to 'China' " which ties in with the picture. There is a four-day contest suggested in which newspaper readers would identify pictures in which Alan Ladd and William Bendix previously appeared. A special poster is available announcing the fact that this is Alan Ladd's last picture for the duration of the war. There is a special set of teaser ads selling each of the three principal members of the cast of the picture.

NEXT OF KIN (Universal): The Mayor's proclamation might start off the campaign with such copy as: Recognizing the fact that loose talk can sink ships and careless gossip aids our enemies, the City of Blank hereby appeals to the Next of Kin of all men in the service, as well as citizens at large, to guard your lips and appeal to others to do likewise. And to this end and for the purpose of bringing more forcibly to the attention of everyone the danger of careless words thoughtlessly spoken, I, as Mayor of Blank City, do hereby designate the week of ..... to be known and observed as Guard Your Lips Week as a service to your country and your Next of Kin who may be in the Service." For a newspaper contest, tickets could be offered to those submitting the best list of "Don'ts" that could apply to the spread of gossip. Tieup with local postoffices by offering to distribute a quantity of V-Mail at the theatre. To aid the Red Cross blood donor campaign, a three-color one-sheet and window card is available for a Red Cross tieup, copy on the cards reading: "Your blood may save your Next of Kin." For school attention, children could be invited to compete in a prize essay contest, offering suitable prizes for the best on "Why I Should Never Discuss Any Military Information." Outside ballyhoo could include pasting a six-sheet on beaverboard, cutting it up in jigsaw fashion and having a man assemble the puzzle on busy street corners. Another effective street stunt would be to mount the 24-sheet on beaverboard and cut it into six sections, as many boys carrying the separate pieces could tour the streets and at given signals correctly assemble the pieces, so that the face of the 24-sheet will resemble the original sketch.

"Harry James" Short Gets Feature Buildup

A major promotional campaign for a short was conducted by Herman Comer, manager of Warners' Capitol theatre, Philadelphia, for "Harry James Serenade." A special program of short subjects was arranged for a group of service men stationed in the city, who voted the "Harry James Serenade" as the best short of the evening. Tieups were made with central city music stores, which resulted in Comer getting many window displays linking Harry James recordings with the band's short subject.

Plugs for the short were also planted at the radio stations, the disk jockeys giving the picture a heavy send-off in connection with their playing of Harry James recordings. In addition, much talk was created in favor of the short subject as a result of a direct mail stunt. Postal cards were mailed to all those with the family name of James listed in the telephone directory, reminding them to come down to the theatre and see another member of the James clan on the screen. Those having the exact name were admitted free.

Mayor Presents Plaque On Behalf of "Chetniks"

In advance of his date "The Chetniks" at the Majestic, in Bridgeport, Morris Rosenthal arranged for Mayor McLevy to have the city award a Plaque to Gen. Mikhailovitch. The Plaque was then delivered in person to Rev. Golob, representing the Slovenian Church, who accepted it and arranged to have it delivered to the Washington Embassy for forwarding to the General. This was good for a three column break in art and story.

Through the Rev. Golob, arrangements were made to have the priests deliver a sermon on the Chetniks the Sunday before the opening of the picture. Heralds were distributed in foreign spots by members of various church organizations, an animated display was used in the lobby and breaks were landed over the radio.

Coulter Issues Route Maps

A three-fold circular was distributed by Robert Coulter, manager of the Byrd theatre, Richmond, Va. Opened up it provided a map of the section of Richmond in which the theatre was located, together with the routes of the bus and car lines which approached it. The inside spread was devoted to copy which started out by saying, "You probably never realized it but you live within a fraction of a mile of the comfortable Byrd theatre." Then it went on to extol the advantages of walking. In each corner was a photo of a picture star and the outside of the folder was devoted to copy about coming attractions.

Pendleton's Teaser Herald

As a teaser slant ahead of "Who Done It" at the State theatre, in Lake Wales, Fla., Leslie Pendleton distributed herald "health testers." A red spot was featured at the top of the herald with advice to holders to blow on it. If it turned green, a doctor should be seen; if it remained red, the holder was "in the pink of condition and should make a date to see," etc., etc.

Co-op Page Sold on "Boom Town" Date

The first big item in Mollie Stickles' "Boom Town" and "Little Nellie Kelly" campaign at the Poli Strand, in Waterbury, Conn., was the selling of a full page of cooperative ads on these two attractions. The entire page was sold without help from the newspapers, as they don't go for promotions, the page featured an eight-column streamer and a theatre plug in almost every ad. An interesting pictorial layout in a prominent weekly was also landed.

Heralds plugging both the attractions were distributed at factory gates and around the downtown area a week in advance and 1,000 postcards done in printers green ink and addressed in green ink were sent to leading Irish citizens a week ahead of the opening on "Kelly." A loudspeaker was hooked up over the boxoffice and recordings from the picture were played with the cashier making all the playdate announcements. Through a tieup with the five and dime a window of shamrocks was promoted with appropriate tiein copy.

Give Passes to Blood Donors

Elmer Pickard, manager of Warners' Fox theatre, Philadelphia, tied in with the Red Cross Blood Bank in the interests of 'Something to Shout About." He donated 100 free passes to the openings to as many new blood donors. In addition to a Red Cross display in the theatre lobby, a large banner was placed in front of the Red Cross headquarters advising of the free movie offer, with a streamer line fairly screaming: "Give a Pint and Get a Barrel of Entertainment."



Not only did he have a speedboat in the lobby to push his engagement of "Stand By For Action", but Lige Brien, manager of the Kenyon, Pittsburgh, had the kids bring in safety pins, badly needed by Pittsburgh hospitals. Thousands of pins were obtained. Lige is the man on the left.

Pedestrians Photographed For "Stand By For Action"

Four attractive young girls equipped with empty cameras ostensibly took pictures of individuals on the crowded downtown streets as part of the advance publicity arranged on "Stand By for Action" by Tom Delbridge, manager, and Wally Heim, U.A. exploiteer, for the picture's opening at Loew's in Nashville. The girls would hand folks cards reading, "Ten persons' photos will be picked at random from those taken and displayed in front of the theatre two days before the opening of 'Stand By for Action.' Anyone who finds his photo displayed will receive a pair of guest tickets." The boys actually had a fellow take photos of 10 persons and these pictures were displayed.

Rollins' Calendar Program

Pocket size and handy is the calendar program issued by J. A. Rollins, at the Village theatre, in Toronto, each month. Printed in black and white, one side carries a calendar of the current month, while the other lists the screen fare to be seen at the theatre during that month.

Redmond's Dictionary Gag

As a novelty stunt ahead of "The Meanest Man in the World," Jimmy Redmond, at the Rivoli theatre, in Falls City, Neb., purchased several inexpensive dictionaries and ripped them apart. A page was then pasted onto a herald with copy reading "We have been tearing the dictionary apart trying to find words to tell you about our next attraction." etc. etc. Redmond reports the entire stunt costing but $1.65.

Gillespie Lands Editorial

In the interests of "In Which We Serve" at the Elgin theatre, in Ottawa, Stewart Gillespie landed an editorial on the picture in one of the local dailies. In addition, the Round Tabler secured mention in bulletins published by different organizations.

Greenway Hosts Cadets At "Random Harvest"

Fred R. Greenway of Loew's Palace, in Hartfrod, played host to 200 Hartford naval aviation cadets at a screening "Random Harvest" and the short, "The Winning Spirit," which shows the activities at Chapel Hill, S. C., where cadets spend three months of their 18-months training.

Prior to the screening, however, the cadets attended a dinner at the Hotel Bond, Hartford. Harry F. Shaw, division manager for Loew's Poli Theatres, discussed the Red Cross Drive. He was introduced by Mr. Greenway.

Forry's Fuel Flyers

Fred Forry, manager of the Colonial theatre, Lancaster, Pa., put out attention-getting flyers for "Keeper of the Flame." The flyers carried the following copy: "Fuel Rationing Problem Solved—Keep Warm with 'Keeper of the Flame'."

Matlack Made City Chairman Of Local Red Cross Drive

Since Jack Matlack, publicity director of the J. J. Parker Theatres, in Portland, Ore., was appointed City Chairman of the Amusement Industry to help the Red Cross War Fund, to give impetus to the campaign he created a little cartoon figure known as "Broadway Betty" and introduced her to the public through newspaper ads and the figure itself which was set up on a table in the lobby of the Broadway theatre. The little character made her debut in teaser ads which read: "Howdy, Folks. I'm Broadway Betty and I'm all out for the Red Cross Fund Drive this Month. You'll be seein' a lot of me from time to time. I'm headquartering at the Broadway theatre." From that point on "Betty" was included in all ads, asking for blood, donations, etc.

The entire staff of the Park theatres concluded telephone conversations with "Give to the Red Cross." Each theatre also ran special War Activities Red Cross subjects and the newspapers came through with photos of the theatres' staffs signing up to give blood.

Capt. Rickenbacker's Red Cross Trailer was screened five times a day for a week, usherettes, cashiers and doormen all wore Red Cross bands, speakers boosted the Red Cross from the stage of the theatre during collections, all theatre lobbies were decorated with Red Cross and American Flags and the newspapers came through with stories and art on the entire affair.

So popular has "Broadway Betty" become locally, that Matlack says she will be with them for the duration to aid in future drives, etc.

High School Band Benefit Staged by Kalberer

In connection with his showing of "Icecapades" at Switow's Indiana, in Washington, Ind., A. J. Kalberer tied the event into the local Band Boosters' Benefit Show. A full page of ads was promoted in the local paper, each merchant plugging the show and urging all to buy tickets to aid the benefit.

The band played on the stage and the Club sold tickets outside the theatre and received a percentage of what they sold. Kal reports the show as being highly successful.



Sam Gilman erected a sensational front at Loew's, Harrisburg, Penna., for "Hangmen Also Die". The stones are not just painted but are a raised plaster product to make it look more realistic. Note scaffold on each end.

Screening Comments Used for "Mrs. Holliday" Opening Ads

In connection with his opening date on "Mrs. Holliday" at Keith's, in Syracuse, N. Y., Jack Flex held a special screening to which buyers from department stores of women's departments only, female heads of the Public School system, the Public Library, Red Cross and Welfare groups of the city, were invited. Following the screening, they filled out comment cards and these, along with pictures of themselves were the nucleus of a special ad for the opening day.

A quiz contest, asking readers to name leading male stars who appeared with Miss Durbin in previous pictures, was held as was another contest asking folks to name the titles of previous Durbin pictures. Numerous merchants came through with effective window displays in all of which the title was prominently mentioned.

Taking advantage of magazine advertising, Flex promoted the bannering of the News Agency's fleet of 17 trucks with "Flight for Freedom" copy. Special cards made from enlarged mats were used at all newsstands throughout the county and for newspaper coverage, a contest was held in which readers were invited to draw lines indicating localities where action in the current war has already taken place.



The truck shown in this picture was seen by the 250,000 spectators of the famous Boston marathon. James King, RKO Boston publicist, sent it just ahead of the racers along the 26-mile route.

Atmospheric Lobby Arranged For "Palm Beach Story"

At each entrance leading into the Indiana theatre, in Indianapolis, Leonard Tuttle and his assistant, Moe Esserman, planted a palm tree with a blowup of the characters in the picture. Alongside was placed a card with copy "Come with me to see 'The Palm Beach Story' at the theatre, starting," etc. The boys also effected a tieup with Railroad and Pullman advertising the picture and for further atmosphere, cocoanuts were lined up on the mezzanine with letters spelling out the picture's title.

In connection with "They Got Me Covered," a canvass covering was placed across the orchestra pit and on it were painted the title letters, discernible from any part of the theatre. From a chandelier in the lobby the boys hung an umbrella without a top, from the spokes, blowups of Hope and Lamour dangled.

Laby Recruits in Lobby For Women's Marine Corps

To usher in his date on "We Are the Marines," George Laby at the Palace theatre, in Pittsfield, Mass., opened a recruiting booth in his lobby and thus secured the first Pittsfield recruit in the city from his lobby. The newspapers came through with three columns of art and a story on the event. Needless to say, the enterprising theatreman also got in the picture title and playdates.

Historical Weapon Display Sells "Commandos Strike at Dawn"

As a teaser in advance of "Commandos Strike at Dawn" at Loew's State, in St. Louis, an arresting window display adjacent to the theatre was arranged, featuring an exhibit of weapons used by the "commandos" of all periods of history. One of the weapons on display was a Hindu battle axe said to be 1,000 years old. There were in addition, Indian war clubs, bows and arrows, ancient flintlocks, weapons of primi tive peoples and a display of weapons of this war. The historical weapons were borrowed from the Missouri Historical Society and the modern items were loaned by the Ordinance Department of the United States Army.

Photos of Local Servicemen Used in "Air Force" Truck

For his advance on "Air Force" at the Sherman theatre, in Chillicothe, Ohio, Don Jacobs promoted a double truck of ads, each of which featured the thumbnail photo of some local boy now in the air service. In addition, the paper came through with a front page story to the effect that the parents of 19 members of the Air Force would be present at the picture's opening. Special invitations were sent by Jacobs to the parents of the boys whose pictures were included in the ad pages.



The New York Free French Committee was interested in the engagement of "Casablanca" at the Park theatre, Brooklyn, by Manager Clifford Loth. Lobby display, above, includes some materials furnished by the committee.

WAAC Recruiting Booth In Lobby for "Air Force"

To launch his campaign on "Air Force" at the Indiana theatre, in Indianapolis, Len Tuttle secured the cooperation of Mayor Robert Tyndall, who proclaimed an "Air Force Week" and paid tribute to the arcraft workers, as well as the men in the Air Force. A WAAC recruiting booth was set up in the lobby of the theatre and a photo of the Mayor together with the WAACs taken in the lobby was used for newspaper breaks, together with a story on the recruiting angle.

Open Letter to Axis Heads

In advance of "Air Force" at the Capitol theatre, in Steubenville, Ohio, Max Felder planted a three column ad in his local paper addressed to "Adolph, Mussy and Tojo." The sum and substance of the letter was to the effect that the picture would remain on the screen until every man, woman and child in the city had witnessed what our heroic flying soldiers were dishing out to the Axis.

SOME ADS WITH GOOD IDEAS



Ben Adler's ad, created for Bob Paskow, advertising director of Warners' Newark zone, has a dual appeal—romance in the one feature and to the horror fans in the other.



Above and below are institutional ads used by RKO theatres in New York. Prepared by Harry Mandel, RKO Theatres' director of advertising and publicity, their aim was partly to encourage attendance on the early days of the week.





The Roxy theatre, Cornwall, Ont., plays pictures very late. However, Murray Keillor, manager, uses footnotes and teaser lines to appeal to French Canadians, who are real fans, he says.

A combination of reverse and Benday made an effective ad for Woody Barritt, director of advertising for the Fox theatres in Wichita, Kansas.





Elmer Adams at the Yucca, Midland, Texas, combines mats with his own copy.

JUNE HAS SOME DAYS FOR TIEUPS

1st—Kentucky Admitted to Union 1792
Tennessee Admitted to Union 1796

9th—John Howard Payne Born 1791 (Author of Home, Sweet Home)

10th—Franklin Drew Lightning from Clouds 1752

14th—Flag Day

15th—Pioneer Day in Idaho
Charter of Boy Scouts of America Granted 1916
Arkansas Admitted to Union 1836

17th—Battle of Bunker Hill

20th—West Virginia Admitted to Union 1863

21st—First Day of Summer

25th—General Custer's Defeat by Indians 1876

JOSEPH FELDHUN is the new manager of Warner's Levoy and Peoples theatres, in Millville, N. J., succeeding James Ricci, who is manager of the circuit's Virginia theatre, Atlantic City, N. J. Other changes in the circuit include Otis Kyder moving from the Rialto the Capitol, in York, Pa., with Lloyd M. Gibble becoming manager of the Rialto theater with Sid Munter in the hospital. Helen Tindall, assistant manager, has been named temporary manager of the Ritz theatre, Wilmington, Del.

JOE A. FAZIO, formerly with the Harvey Amusement Company, in San Francisco, is now a private in the 362nd Infantry, Company B, Camp White, Ore.

BEN KANE, manager of the Strand theatre, in Pottstown, Pa., becomes manager of the Keith theatre, in Philadelphia. Bob Suits, manager of the Hippodrome, in Pottstown, takes over the Strand and Clem Reck, who has been managing the Victoria in Shamokin, Pa., will manager the Hippodrome, in Pottstown. J. Stewart Silver, assistant manager of the Studio theatre, in Philadelphia, becomes night manager of the News theatre, Philadelphia.

ANTHONY CIRASCIO has been promoted to manager of Warner's Plaza, Philadelphia, succeeding Nat Watkins, who left to join the Army.

Rock Island Boys in "Stand by for Action"

Since some local Rock Island boys are members of the crew of the U.S.S. *Kilty,* a destroyer, aboard which many of the scenes of the picture were filmed, A. Don Allen at the Capitol theatre, in Davenport, Ia., secured some nice newspaper breaks in advance of his opening. The parents of the lads were invited to attend the opening performance, with their photos appearing in the local dailies.

Local Girl Angle Played Up for "Powers Girl"

Since Kay Aldridge appearing in "The Powers Girl" is a Baltimorian, Gertrude Bunchez when playing that picture at the Century theatre there succeeded in promoting a full column story on the girl together with art in one of the local papers. In addition, the story plugged the picture. All night clubs had orchestrations, special cards were placed in hotels for distribution and a screening was held for critics and radio contacts in advance.

Radio coverage included a Monday through Sunday program called "Name the Band," which ran one week before the opening of the picture and included plenty of plugs for the date. WITH on their "Swing Class" program for a full week before opening also played Benny Goodman recordings with picture plugs interspersed. The station also played the special transcription supplied by United Artists and WCAO, which goes on the air at 7.15 p. m. with Hollywood gossip included a radio script prepared by the theatre.

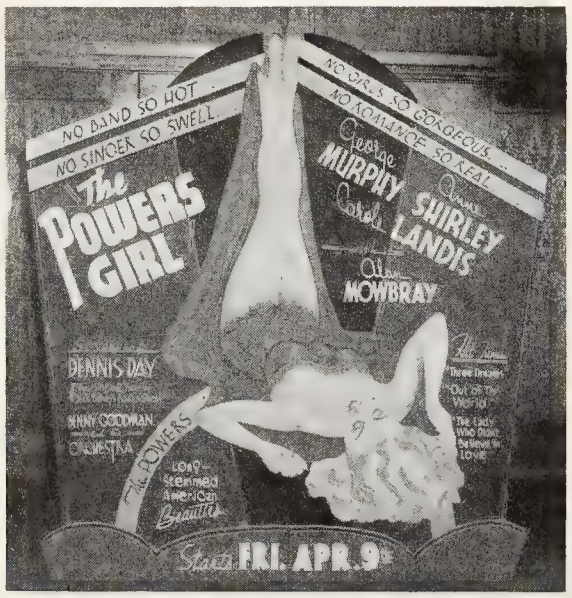
Dawn Premiere Shows Prove Effective

Fox Wisconsin Amusement Corp. has taken to enlivening its Saturday midnight Dawn Premiere shows at its first run Wisconsin and Palace in Milwaukee with flesh antics in the lobby and on the stage.

Magicians or clowns work in the lobbies of the two houses while a "Servicemen's Leg Contest" graced the stages of the two houses in connection with the dawn premiere of "Star-Spangled Rhythm." Frequently members of the audience were called to the stage to take part in the show, either as judges for some contest, or as contestants in a singing or dancing bout.

Rollins' "Thunderbirds" Planes

The opening of "Thunderbirds" at the Apex theatre, in Washington, gave Lloyd Rollins a chance to use several hundred cardboard planes with imprinted copy on each wing. These were distributed to the kids at his Saturday matinee one week in advance of the showing.



An attractive lobby display was used by Harry Watts, manager of the Capitol, Wheeling, W. Va., to exploit "Powers Girl". It's an original painting, utilizing the art work from the ads on the picture.

HAPPY BIRTHDAY

May 2nd
John Shively
Leonard Grossman
Fred Sourbeck, Jr.
J. W. Gladfelter
Ray B. Martin
A. B. Jeffris
Truman Moulder
Arthur S. Murch
Ernest G. Paschoal

3rd
Frank C. Foresman
William H. Whyte
Clayton Jones
Fred C. Souttar
W. J. Fawcett
Herbert Fults
Carlo Griletto, Jr.
T. O. Tabor, Jr.

4th
William E. Nye
Jack D. Harris
Carl Hughes
Theodore E. Ruth
Merton Harrington
Ray Baker
Marshall Jones
Fred C. Heniser

5th
Charlie Holtz
Harry N. Witty
P. A. Boone
Kenneth O. Sweet
Charles Winchell

May 5th
James E. Ayres
Edward W. Krapf
Don Glover
Russell Payne
Sherman Hart
Clarence Steppe

6th
David Goerlitz
Harry Sweet
George Mackenna
Carter S. Troyer
L. V. Collins
Doris L. Rex
James T. Willis
Noyes C. Starr
Al Weiss, Jr.
George Van Buskirk
H. D. Twedt
Bob Rosen

7th
Nat Salander
C. T. Kraegel
William Kays
Edward Rogers
Andrew J. McGolderick
M. S. Joiner
Fred L. Danico
James R. Cattell

8th
Jack Suckstorff
Weldon Parsons
W. Lee Johnson

JUNIOR SHOWMEN

LYNDA FAYE, on April 20th, to Mr. and Mrs. Roy Gamel. The father is city manager for the Martin Theatres, in Andalusia, Ala.

Roving Photographer Slant Used on "Random Harvest"

An attractive girl was used in connection with a roving photographer stunt on the streets of Salina, Kansas, as part of Don Alldritt's campaign on "Random Harvest" at the Fox theatre. As passers-by approached, the girl would take candid shots of them, at the same time handing them a small card reading: "This is the picture you've been waiting to see." The pictures were printed and later displayed in the lobby of the theatre.

Two weeks ahead of opening, special lobby art pieces were used with airbrush portraits of Garson and Colman and a large 40x60 A board featuring the national magazine ads. Ten days prior to the engagement, a screening was held for a select group, which included the Mayor and civic leaders. At this time comment cards were distributed and used later for lobby purposes.

House Programs Feature Drives

Mary A. Smith of the Winchester theatre, in Winchester, Mass., devotes the front page of her programs to a different drive each week. Samples of her recent issues at hand include plugs for the Red Cross War Fund, Victory Garden, United Nations Fund and Air Raid Signals.

Easter Week Records Set On Broadway

The "biggest Easter weekend on Broadway," was the concensus of the area's theatre managers on Tuesday, as they examined record-breaking figures on their books.

The Radio City Music Hall was expected to gross $112,000 in the second week of "Flight for Freedom." The week, which ended Wednesday included the Easter holiday. The Paramount, which in contrast to the Music Hall's annual Easter pageant on the stage, featured Harry James and his band, with "China" on the screen, reported $107,000 for the week, which ended Tuesday night. The house record is held by "Star Spangled Rhythm," which drew $115,000 New Year's week.

The Roxy Theatre, with "Hello, Frisco, Hello" in its fifth week, was expected to gross $60,000. On the stage were Victor Borge, comedian, and Tommy Tucker and his orchestra. A new show, "Crash Dive" on the screen and Jimmy Dorsey and his orchestra on the stage began Wednesday.

In the first four days of its second week, "Hangmen Also Die" took in approximately $30,000 at the Capitol. At the Strand, "Edge of Darkness" with Jan Savitt and his band on the stage, brought $26,000 into the box office in three days of the third week. "Air Force," which left the Hollywood theatre Tuesday, drew about $8,900 in five days of its 13th week.

The Globe, with "Desert Victory," reported $21,000 in the third week. The Criterion drew $24,100 in one week of "Assignment in Brittany." "White Savage" in three days at the Rivoli recorded $20,000. "The Human Comedy" at the Astor grossed $22,800 in the ninth week.

Jurow To Start Talent Hunt for Warners

Martin Jurow, head of the Warner talent bureau in the east, has scheduled a tour, starting May 3rd, which will take in large areas in the midwest in search of promising screen material.

It is expected that he will cover Pittsburgh, Cleveland, Chicago, Des Moines, St. Louis and Indianapolis. Little theatre performances and radio programs will be scouted for newcomers who later will be given screen tests.

Col. Mulhall Wounded

Lieutenant Colonel Lawrence M. Mulhall, district manager for the Warner circuit in Philadelphia before reentering the Army in 1940, was wounded in North Africa on March 23rd while serving with a field artillery unit. A telegram from the War Department to his wife last week brought the news. Before joining the Warner circuit, he was a member of the faculty of the Pennsylvania Military College at Chester, Pa.

"America's Children" for OWI

RKO Radio has announced that the company will produce an Office of War Information short, titled "America's Children," for distribution in foreign countries. The theme of the two-reel picture is the converse of "Hitler's Children," and Edward Dmytryk and Emmet Lavery, director and writer assigned to the later film, have been assigned to the subject.

Dember Joins Army

Lester Dember, member of the Warner home office advertising staff for the past six years, entered the Army last Thursday and was presented a wrist watch by his associates.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 67—Roosevelt in Mexico. . . . Allies crush Rommel. . . . Doolittle's Tokyo raid. . . . Jap murder of U. S. airmen. . . . Captains in raid swear vengeance for death of executed fliers.

MOVIETONE NEWS—Vol. 25, No. 68—Fifth Avenue Easter parade. . . . Easter in Army. . . . Easter sunrise at Hollywood Bowl. . . . Marriage by proxy. . . . Storms over Iceland. . . . Marines toughen up. . . . Women ferry pilots. . . . U. S. trains Greek soldiers. . . . Wallace in Peru. . . . Surf boat races off Australia.

NEWS OF THE DAY—Vol. 25, No. 265—Doolittle's Tokyo raid. . . . Bombs fall on Jap capital. . . . Execution of Tokyo raiders stirs Americans. . . . F.D.R. in Mexico. . . . President tours war camps. . . . Pledges mutual understanding in Mexico.

NEWS OF THE DAY—Vol. 25, No. 266—U. S. troops battle Iceland blizzard. . . . Capt. Joseph Foss home. . . . Mexican President in U. S. . . . Women Marines ready for duty. . . . Bride by proxy. . . .Feminine ferry pilots. . . . Service men in Penn Relays. . . . Wallace in South America.

PARAMOUNT NEWS—No. 70—Mexico hails U. S. President. . . . Roosevelt sees WAACS on review. . . . Doolittle's bombing raid of Tokyo. . . . Shangri-la was aircraft carrier *Hornet*.

PARAMOUNT NEWS—No. 71—Marines toughen up. . . . Drake and Penn track relays. . . . Wallace in Peru. . . . Women join Marines. . . . Army women pilots. . . . Greek battalion trains in Colorado. . . . Allies in Africa move up against Rommel.

RKO PATHE NEWS—Vol. 14, No. 70—Doolittle's Tokyo raid. . . . President Roosevelt honors fliers who raided Jap capital. . . . General Arnold vows Tokyo execution of U. S. fliers will be avenged. . . . Roosevelt visits Mexico, reviews Mexican troops.

RKO PATHE NEWS—Vol. 14, No. 71—Wallace in Bolivia and Peru. . . . Yanks close in on El Guitar. . . . Bride by proxy. . . . Capt. Joe Foss home. . . . U. S. troops winter in Iceland. . . . Easter services in Rockies. . . Roosevelt and Camacho in U. S.

UNIVERSAL NEWSREEL—Vol. 16, No. 183—Doolittle's Tokyo raid. . . . Roosevelt visits Camacho in Mexico. . . . President reviews WAACS. . . . British hold rehearsals for invasion of Burma. . . . McNutt tosses out first ball.

UNIVERSAL NEWSREEL—Vol. 16, No. 184—President Roosevelt and President Camacho in Texas. . . . Easter worship in New York. . . . Capt. Joe Foss home. . . . Marriage by proxy. . . . Surf boat races in Australia. . . . Yanks in Iceland. . . . Penn track relays. . . . Women ferry pilots.

ALL AMERICAN NEWS—Vol. 2, No. 27—"Shangri-La" revealed; the bombing of Tokyo....President Roosevelt visits the home front; his inspection tour....Monterey, Mexico, hails the President, who meets Mexican President....U. S. Rangers train the hard way: Commando tactics practiced by Negroes in the U. S. Rangers.

Bernhard Holds Circuit Meeting

Warner circuit zone managers, film buyers and bookers met at the New York home office Tuesday. The meeting was presided over by Joseph Bernhard, vice-president and general manager, who returned recently from special Navy work and for whom the meeting was the first with his personnel since his tour of duty.

Among the subjects discussed was the advisability of extending the "round the clock" premiere idea. These have been tried in Cleveland, Hartford, Philadelphia and other cities.

Present at the meeting were: Alex. Halperin, Chicago; Nat Fellman, Cleveland; Max Friedman, Albany; Bert Jacocks, Boston; Max Hoffman, New Haven; Frank Damis, Newark; John Turner, Philadelphia; George Crouch, Washington; Harry Feinstein, Pittsburgh.

"For Whom the Bell Tolls" To Run 166 Minutes

"For Whom the Bell Tolls," Paramount film, will run 166 minutes in 15,000 feet, according to B. G. DeSylva, in charge of studio production. Approximately 1,900 feet, mostly of a battle sequence, was eliminated, the producer disclosed. He said the problem of an intermission had not been discussed thus far. The company is contemplating a July premiere in New York.

RKO Stock Sale By Radio City Is Reported

Transactions involving large blocks of stock in three motion picture companies in February were disclosed last week by the Securities and Exchange Commission in its monthly summary of transactions of officers, directors and principal stockholders in the securities of their corporations.

The largest deal reported was the sale of 18,200 shares of RKO common stock by Rockefeller Center, New York, which still retained 544,229 shares at the close of the month.

In Warner Bros., Albert Warner purchased 5,800 shares of common and 33 shares of preferred, giving him a total of 205,450 shares of common and 22,280 shares of preferred; and Harry M. Warner purchased 6,600 shares of common and sold 28 shares of preferred, leaving him with 147,660 shares of the former and 19,395 of the latter.

The third company involved in large transactions was Twentieth Century-Fox, with the Chase National Bank selling 5,700 shares of common and 800 of preferred, reducing its portfolio to 192,158 shares of common and 671,116 shares of preferred.

The Rockefeller Center sale was not the only transaction in RKO, Frederick L. Ehrman, director, having been reported as the purchaser of 1,150 shares of common, increasing his holdings to 1,850 shares, while L. Lawrence Green, director, purchased 1,000 shares, giving him a total of 1,050 shares, and J. Miller Walker purchased 1,345 warrants for common, giving him 1,500, and 50 shares of preferred, giving him 100. A delayed January report showed the purchase of 1,700 shares of common stock by the American Company, Jersey City, giving it a total of 345,230 shares.

In Paramount Pictures, Stanton Griffis through the N. Griffis Trust, exchanged 100 shares of first preferred for 700 shares of common stock, for a total of 4,700 shares of the latter, and in Universal Corporation, Preston Davie sold 600 common voting trust certificates, leaving him with 4,400.

A final 1942 report from Monogram Pictures showed that a number of options for common stock expired December 28th without having been exercised, as follows: Samuel Broidy, 11,-129 shares; William B. Hurlbut, through Monogram Pictures of Detroit, 7,141 shares; John W. Mangham, 1,474 shares held direct and 4,996 shares held through Monogram Southern; Norton V. Ritchey, 9,768 shares, and Charles W. Trampe, Milwaukee, 523 shares.

A January report from Columbia Broadcasting System showed that Paul W. Kesten sold 200 shares of Class A common and 300 shares of Class B common, leaving him with 544 shares of Class A and 500 shares of Class B.

Maas on South American Trip for 20th-Fox

Irving A. Maas, assistant to Murray Silverstone, vice-president in charge of foreign distribution for Twentieth Century-Fox, left New York last Friday for a tour of the company's branch offices in Central and South America.

He will confer with salesmen and managers in branches in Puerto Rico, Trinidad, Brazil and Argentina. On his return trip, he will visit branches in Chile, Peru, Ecuador and Panama.

Release Subject May 7th

"Merchant Seaman," seventh in the "This Is America" series, will be released on May 7th, it was announced this week by Harry Michalson, RKO Radio short subjects sales manager. The series is produced by RKO Pathe.

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Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York

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WANTED TO BUY

THEATRE CHAIRS WANTED. WILL BUY FOR cash any quantity. Give details, upholstered, make, size, level or slope, or veneer. CHICAGO USED CHAIR MART, 844 S. Wabash Ave., Chicago.

LOOKING FOR ANY MAKE 16MM. OR 35MM. sound projector, rectifiers, generators, sound equipment. BOX 1626, MOTION PICTURE HERALD.

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MANAGER AT LIBERTY, WILL APPRECIATE a position as manager for theatre. Prefer western locality. Want charge of booking and managing control. Experienced from A to Z, age 52, no habits. BOX 1628, MOTION PICTURE HERALD.

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WANTED: FORMER FILM AND PREMIUM salesmen in key film centers to sell direct to theatres new unusual patriotic item for salvage and promotion drives. Commission only. Will allot territory to qualified men. Supply complete details in first letter. BOX 1584A MOTION PICTURE HERALD.

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BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

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THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing at special rate. Supply copy and layout for estimate. BOX 1207A, MOTION PICTURE HERALD.

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THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

USED EQUIPMENT

YOU CAN STILL BUY PLENTY OF GOOD items here—Stereo slide carriers, 19¢; dimmers, 500 watt, $11.95; Monitor speakers, $2.75; hand carbon microphones, $1.95; RCA portable sound projectors, $79.50; Peerless low-intensity arcs, $62.50; Wagner 10" letters, $1.35; coin changers, $29.50. Big Jubilee Sale Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York.

ASHCRAFT SUPREX RECTIFIER DOUBLE 50 ampere, $250. TOWN HALL, Cazenovia, N. Y.

NEW EQUIPMENT

HAIL THE JUBILEE SALE—OUR SIXTEENTH Anniversary—Safety steel film cabinets, $2.93 section; Strong Mogul positive jaws, $10.50; Forest 60 ampere rectifier, four bulbs, $211.75; Weston o/50 ammeters, $3.60; Luxlite Series I lenses, $4.95; latest Superior Atlas projector mechanisms, $595; Simplex 18" magazines, pair $49.50; sound screens, beaded 39½¢; Chrome (Suprex) 23½¢; Flextone washable, 30½¢; small theatre vacuum cleaners, $89.50. Get our Jubilee Bargain Bulletin. S. O. S. CINEMA SUPPLY CORP., New York.

BOOKS

NOW READY, COMPLETELY REVISED 7TH Edition of Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

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NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. Price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

OBITUARIES

David L. Schumann Dies In Cleveland at 65

David L. Schumann, 65, owner of the Marvel theatre in Cleveland, died in that city on April 21st. He had been in ill health for two years. Mr. Schumann opened the first West Side theatre in Cleveland more than 30 years ago using slides.

Burial was at the Mayfield Cemetery in Cleveland. He is survived by his widow, a son, Sol, Los Angeles field director for the Red Cross; two sisters, and a granddaughter.

Former RKO Employee Dies in Plane Crash

Ensign Frank Bonyszewski, formerly employed at the RKO Strand theatre in Yonkers, was killed in an air crash at San Diego, Calif. In the April issue of RKO's bulletin, *Salute,* two other former employees were listed as wounded in action.

Samuel Waxman, former studio athletic director, received injuries in the North Pacific, while Albert de Vuyst, now in the Navy, was wounded in the Pacific area. He formerly was employed in the studio's maintenance department. The total casualties in the RKO ranks to date are five killed and seven wounded, the publication reported.

George Blaisdell

George Blaisdell, 75, one of the earliest trade paper journalists, died of a heart attack in Hollywood on April 22nd. Mr. Blaisdell was a former editor of the *Moving Picture World,* and had worked for many allied publications in the motion picture field. He is survived by his wife. Burial was in Forest Lawn following services at the Little Church of the Flowers.

James Cushing

James Cushing, theatre man of Holyoke, Mass., for the past 40 years, died in that city on April 17th. He had been assistant manager of the old Empire theatre for many years, later transferring to the Suffolk. He most recently was associated with the New Holyoke theatre. Two sisters and two brothers survive.

Alfred Henry Hall

Alfred Henry Hall, 63, for many years a character actor in Hollywood, died on April 22nd, while on the set of "McLeod's Folly," Cagney Productions film. Burial was in Forest Lawn. Surviving are his widow, Mrs. Frances Hall, and a daughter, Harriet.

George A. Tompras

George A. Tompras, formerly associated with Skouras enterprises in St. Louis, died in that city on April 17th. In 1904, after coming to this country from Greece, he opened the old Olympia theatre in St. Louis.

Warners Win Dismissal

Warner Brothers Pictures, Inc., won a dismissal of a copyright infringement action brought aganst them by Lamar Stringfield last week in New York Federal Court. Judge Murray Hulbert dimissed the action on the grounds that it failed to state sufficient facts to constitute a valid cause of action.

MGM Sets Trade Show Dates

Metro-Goldwyn-Mayer has announced that "Du Barry Was a Lady" will be trade shown in exchange centers on May 6th. Earlier screenings will be held in Kansas City and Oklahoma City on May 3rd. Trade showings of "Bataan," originally scheduled for those dates, have been postponed.

MOTION PICTURE HERALD

Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

Paint to Give the Theatre New Life
PAGE 75

"Blind" Focusing
in The Light on Your Screen, PAGE 78

22-35 Row Floor Slope
PAGE 82



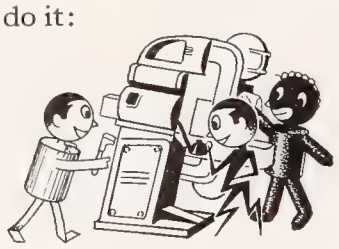
MAY 1, 1943



THE 3 C'S MAKE IT HOT FOR HITLER!

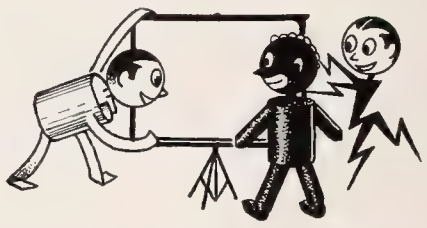
Copper, Carbon, and Current are Needed for United Nations' Raids on the Enemy

Into the production of big bombers and fighter planes go many parts that require copper and carbon. And every war plant needs to have plenty of current on tap. That's why you help make it hot for Hitler when you save Copper, Carbon, and Current in *your* theatre. Here's how to do it:



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Type of Arc	*Arc Current — Amperes*	*New Victory Carbons — Size and Type*
"1 Kw" High Intensity, A.C.	52-66	7 mm x 9 inch H.I., A.C. Carbons in both holders
"1 Kw" High Intensity, D.C.	40-42	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *adjustable* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 6 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C. with *fixed* feed ratio	42-45	7 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative
Simplified High Intensity, D.C.	56-65	8 mm x 12 inch or 14 inch "Suprex" Positive 7 mm x 9 inch "Orotip" C Negative

You can obtain maximum efficiency and economy from your Victory Carbons by observing the following simple rules.

USE CARBON TRIM RECOMMENDED FOR YOUR PROJECTION EQUIPMENT.

The Victory Carbon trims indicated in the above table were established by comprehensive laboratory and field tests to ascertain the best results obtainable in all types of equipment.

OPERATE CARBONS AT SPECIFIED ARC CURRENT.

Better projection and greater economy are obtained when recommended arc currents are maintained. The maximum allowable arc current is stamped on each Victory Carbon at the left of the trade-mark.

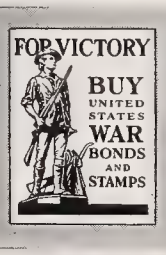
CHECK FEED RATIO CAREFULLY.

Changes of arc current alter the ratio of burning rate between positive and negative carbons. On lamps equipped with adjustable feed and formerly operated above 45 amperes arc current, this ratio should be adjusted to meet the new current conditions.

A bulletin describing operation of the new Victory High Intensity Carbons is available for distribution and will be sent promptly upon request.

SAVE THE COPPER

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Unit of Union Carbide and Carbon Corporation

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FORMICA

IT'S hard to get now! But the table tops and counters you have will remain beautiful and attractive until the war is over if you see that they are properly cared for.

Clean the top with a damp cloth and wipe it dry. Naphtha, benzol or alcohol can be used for removing any spots which cannot be removed with soap and water.

Don't scrub the top with gritty or abrasive cleaning powders.

An occasional waxing with either liquid or paste wax will protect the surface and assist you in maintaining the original finish of the top throughout the years.

Do not place hot vessels directly from the stove or heating unit on the top. Do not use electric toasters, grills or other devices with electrical heating elements directly on the top without a protective pad beneath it.

THE FORMICA INSULATION CO., 4654 SPRING GROVE AVE., CINCINNATI, O.

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Localizing the Task Of Post-War Planning

A TIMELY reminder of executive responsibilities that are becoming daily more urgent in this second year of the war, was that offered the other day by Nathan D. Golden, chief of the motion picture unit of the U. S. Bureau of Foreign and Domestic Commerce, when he urged the film industry to join other businesses in collaborating with Government agencies on plans for post-war operations.

The current military situation is not such as to suggest any urgency; but it is to be remembered that the impact of peace will be proportionate to that of this global war, in which the issues reach infinitely beyond those that have set nations against each other in the past. It will be a peace for which, if we have learned the lessons of war, we will want to be well prepared.

Mr. Golden suggested the formation of an all-industry committee to study post-war problems. These, one assumes, would concern international corporate structures, world distribution facilities including monetary machinery, competition with foreign product, etc., plus domestic issues more or less familiar. But among the thousands of men who operate motion picture theatres in the United States and Canada, there is the individual job of planning for the restoration of run-down property and for meeting local competition under conditions that may be quite changed.

As Leonard Goldenson, Paramount executive, pointed out some weeks ago, the war is extending the motion picture audience, and we see this as improving the opportunities of small-town exhibitors fully as much as, if not more than, those of metropolitan operators, since it has been in the rural sections that the habit of theatregoing has been less developed. The task of holding the motion picture audience, new and old, will not be that of Hollywood alone; the physical plant of exhibition will have to reach all of these people conveniently, to perform with full effect its part of the mechanical process, and to strengthen, environmentally, the prestige of this form of recreation

In these smaller, but for each exhibitor and circuit, just as critical matters, there is the need now to begin individual, private, local preparation for post-war theatre operation. And the greater part of the next issue of BETTER THEATRES will be devoted to the materials of that kind of planning.

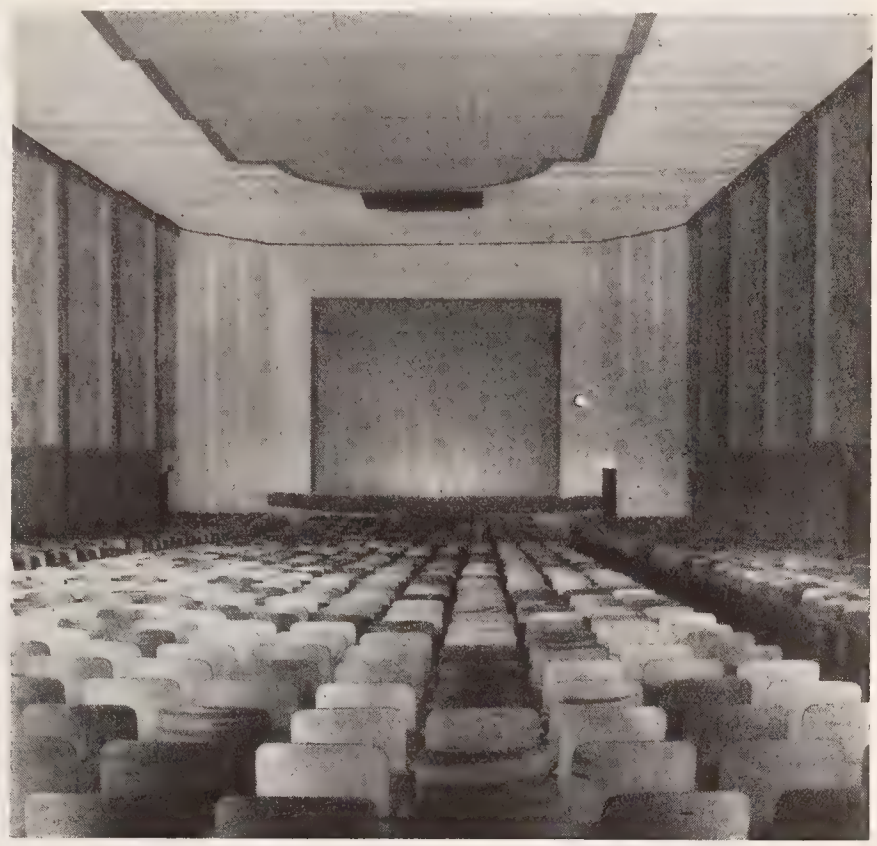
Dealing with Wartime Vandals and Rowdies

Vandalism is a growing problem of theatre management—but a greater one is rowdyism. A current increase of both is attributable to the war. One can go to some length in describing the psychological reasons for this effect of war, but perhaps it is sufficient here merely to observe that violence breeds violence.

Vandalism costs theatre management money immediately for repairs and replacement. Rowdyism takes its toll over a longer period, in decreasing patronage and prestige. The early "moving picture show" was characterized by an atmosphere that we now should call rowdy, and a good many millions of dollars were spent for thick carpets and plush, gilt and crystal, to gain social acceptance among the refined. Since then, purely as an art, the motion picture has come a long way, but not far enough as a frequent necessity to make rowdyism less than a menace.

It is curious to find managers who regard rowdyism as less of a threat to business than its toleration. It isn't clear whether the attitude is based on fear of a greater disturbance that may be caused





Wartime theatre construction news—from other lands. The foyer is that of the Rigoletto, newest unit in the group operated by RI Theatres in Sweden. The Rigoletto, in Stockholm, seats 1,201 and its auditorium has walls finished in Oregon pine. The foyer has plaster walls and ceiling, and a marble floor. The auditorium pictured is that of the Teatro Ancon in Panama City, operated by Gambotti & Perez. It seats 2,579 on one floor (balconies are not feasible because patrons throw things onto the main floor).

by attempts to discipline a group of rowdies, or on a fear of lawsuits. Management derives its real protection, however, from its own protection of the reasonably well behaved people who form the vast majority of its public.

Annoyances occasionally from a few young hell-raisers are to be expected even in normal times, especially in certain sections of the larger cities; but in a survey we made a few years ago, representative circuits in various parts of the country testified that with rare exception they constituted no problem. One may therefore be justified in regarding the current wave as something that will pass with the war. But how long will that take? And in the meantime the motion picture's real public is repeatedly irritated, shocked, in some individual instances frightened; and where toleration persists (except in those backstreet theatres where the patronage itself accepts such things), an impression is spread reminiscent of the motion picture's humble beginnings.

Vandalism has been dealt with rather successfully by means of matinee talks by the manager, and even passes for good behavior. Some managements view appeals on the screen as intrusions and as undesirable publicization of the theatre's own troubles. Still, since the war is to blame for the increase of vandalism, a trailer pointing out, for example, inability to get replacements without taking materials from the armed forces, would seem to be justified.

As for rowdyism, knowledge among the kids that the management is tough—and a few actual arrests—are probably the only effective remedies. If they are, it's better business to use them than not to.

Aids to Selling Bonds and Popcorn

About a year ago H. & E. Balaban Theatres in Chicago remodeled their Commercial theatre in South Chicago, and Bill Galligan, manager of the house, sent us a photograph of the lobby, which had been redone in wood paneling, with a "poster-mural," as Bill calls it, on one wall. He now has sent in a snapshot showing how



Patriotic posters in Commercial theatre lobby.

he has redone this display with a variety of patriotic posters.

"The title," he explains, "is 'This is War.' It is very colorful and is decorated with red, white and blue cord trim. Two 150-watt spots hit it from above. I think it helps sell bonds."

And day and date with this contribution Mr. Galligan sent a snapshot of his confectionery display and told us how he has hiked popcorn sales.

"Some time ago we introduced the 25c box of corn to South Chicago by means of a screen trailer and a poster beside the machine. The trailer copy said: 'Our popcorn is not only delicious. It is good for you. Get some now, then take a Jumbo 25c box home for the folks to enjoy.' Now we have dozens of citizens coming in off the sidewalk daily just to pick up corn for



Confectionery unit in Commercial theatre lobby.

home use. In addition we have several dozen more who would never think of leaving the theatre without a Jumbo to eat on the way home."

The snapshot shows how the popcorn machine and candy case form a unit; also how coming attraction advertising has been placed where it can't be missed by patrons waiting to be served confectionery.



Presentation of the Navy "E" Flag to the DeVry Corporation, Chicago for production of sound equipment for the Navy. The ceremony, held at the Medinah Temple in Chicago, also included awarding of "E" buttons to DeVry employes, and presentation of their contribution to the Red Cross, which was received by John Balaban, chairman of the Amusement Division of the Red Cross Drive. Shown are W. C. DeVry, John Lang, DeVry craftsman; Lt. Col. Gerald H. Reynalds, Capt. Frank Loftin.

Paragraphs

An OWI release has warned that applications for priority assistance on Form PD-1A (the kind used by exhibitors, but not dealers) must now be on the revised version of that form. For domestic use, the form is white. Application for them should be made to the nearest WPB field office.

•

Carl F. Boester, who has addressed BETTER THEATRES readers on many an occasion concerning air-conditioning (and who will do so again in the May 29th issue), has received this year's "distinguished service award" of the Indiana Junior Chamber of Commerce, given annually to the man under 35 who is considered to have contributed most to the welfare of the state during the previous year. Mr. Boester came to Indiana only three years ago, to be director of housing research at Purdue University, Lafayette.

•

Our proof-reader had John Sefing calling a circuit resistance tester a "nigger" in his article in the April 3rd issue. Should have been "megger," of course—referring to megohm. ——G. S.



To Give the Theatre New Life in Wartime

¶ But for good appearance and to reduce deterioration as much as possible, do the job right. Here are good practices to follow

By JOHN J. SEFING

THE ANNUAL spring refurbishing job has a different meaning from the usual one in this second war year. Remodeling and re-equipping are "out;" so theatre operators must depend more than they normally have on structural repairs, cleaning, polishing and painting. These this spring not only mean fresh, brighter appearance—they are of critical significance at this time as means of reducing deterioration, which every day of the war is challenging continued operation.

For both renewal of appearance and reduction of deterioration we can do a great deal with paint. Each theatre should be thoroughly inspected now, inside and out, in service as well as public areas, with respect to structure and decoration, for shabbiness and other defects which can be corrected or reduced by the use of paint during the next few months.

Much can be done with the scientifically developed paints available; however, the result depends also on the type (not only the brand) selected for the purpose, and on the knowledge and care with which it is applied.

Theatre owners and managers are not expected to be experts in painting, but as in so many of the mechanical and decorative arts found in a motion picture theatre, the more they know about it, the better they are able to distinguish between a good job and a poor one, and to order and direct the work.

AUDITORIUM DECORATION

In contemplating a painting job, the first thing to be made is a thorough and careful study of the size and shape of the auditorium as well as its condition. If a reliable and experienced *theatre* painting contractor is employed, this survey will be made by him as the proper first step; but if a local house painter is used, such preliminary study may be overlooked or inadequately carried out.

I have found that with not more than five different colors of paint one can decorate an auditorium in a warm decorative style. The trick, of course, is to select the colors for a harmonious scheme, avoiding a conglomeration of all the colors of the rainbow. We all have heard people refer to some certain theatre as a "chop suey joint" because of the riot of colors in its decorations. Make sure that the interior is not *over*-decorated; that not only is expensive in paint and labor, but distracting to most patrons.

When the auditorium is very long and quite narrow, the decorative scheme should have a vertical effect—direction run up and down, with several uniform panels or equivalent pattern worked in to break up the "feeling" of depth. Such decorative devices, be they of paint or fabric, should be of light or medium color to give the illusion of greater width to the auditorium; a dark scheme is "heavy" and tends to bring the side walls closer together in optical effect. The space *between* panels or bands on the side walls should be of a darker color, thus to break up further the depth of the auditorium.

Where there are pilasters along the side walls, they should be painted or treated in a still darker shade; the area between can then be effectively done in a light decorative scheme having vertical lines.

Where the auditorium shape is nearly square, the decorative scheme should take a horizontal direction along the side walls. In this case, if any panels are laid out on the walls, they should be of a larger size, with the space, or the pilasters, between them treated in only a *slightly* darker shade than the paneling treatment.

If the ceiling is very low, it should be painted in a light shade over the entire area, *including the ceiling beams,* if any, in order to help reduce the prominence of the beams and give the feeling of height. If any straight lines are to be used in the decorative treatment of the ceiling, they should run as nearly as possible from front to back, depending, of course, in what direction the illusion of greater depth is desired.

But when the ceiling is quite high, relatively, it should be treated in a medium dark shade, with the beams, if any, painted still darker so as to help decrease, as it were, the ceiling height.

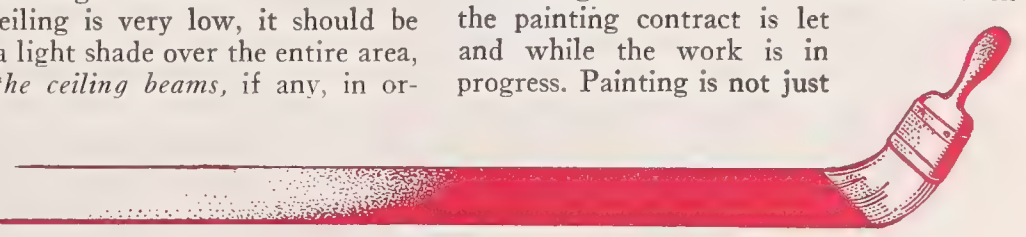
In the case of a low ceiling, the color scheme on the walls could consist in a series of painted bands with a dark shade *beginning at the chair rail line* and progressing upwards in successive steps of lighter shades with the lightest color at the ceiling. Where there is a large beaded or half-rounded moulding at the junction of the ceiling and wall it should be taken into the color scheme of the walls to gain more height.

In the case of a ceiling that is too high, however, this ceiling moulding should be painted a prominent, heavy shade in order to have a definite break between wall and ceiling.

The treatment of the area between the chair rail line and the floor in nearly every case should be of a dark shade; however, a dark red or maroon color will show hand marks and stains more readily than grey (this fact should be considered as well when painting the auditorium floor). The color of the chair rail area and the floor should of course harmonize with the decorative scheme of the upper walls and ceiling.

WHAT PAINT TO USE?

There are a number of things that theatre management should be aware of when the painting contract is let and while the work is in progress. Painting is not just





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a question of buying a good grade of paint and applying it to the surfaces; but the quality and type of paint for the purpose are nevertheless critical matters.

The most common paints on the market today are oil paints, enamel paints, calcimine and other cold water paints. Enamel paint is the more expensive but it is hardier and makes a finer and better finish than oil paint, and far better than any of the cold water paints. Enamel paint consists of coloring matter with varnish as a base. The base or "binder" for the cold water paints is a solution of glue, casein and albumen. A new patented paint and one used quite extensively for interior work is Texolite. This particular paint, if handled according to directions, gives reasonably good results.

The base for the oil paints is white lead and white zinc. The oil paints are used commonly for priming coats with the enamel paints as a finish, both in glossy or flat surface, as desired. From experience it has been found that if white lead is used *alone* and applied to areas always relatively dark, as in the rear of the auditorium, it tends to turn yellow in time; however, when white lead *is mixed with white zinc,* or with other mixed paints, one can achieve satisfactory results.

Make sure that only *boiled* linseed oil is used for mixing the paint if a quick drying job is wanted. Raw linseed oil is yellow, sometimes greenish yellow, in color and when exposed to the air will form a tough leathery film in about five days. Boiled oil is somewhat darker in color than raw oil. One must be very careful that it be always covered, for when exposed to the air it forms this leathery film in about a day, due to its quick-drying properties. When special driers are to be used, such as lead and manganese dissolved in oil, they should be thinned properly with turpentine or benzine. Driers should not be added to the oil in an amount more than about 10% by volume. Too much of the drier in the paint will cause it to lose its durability. And no drier should be used that contains rosin, even if it can be bought at a cheap price, as the paint job will be adversely affected (by rosin is not meant resin, as varnish-resins are mixed in some of the best driers).

PREPARATION FOR PAINTING

Before applying the paint on any surface always make sure that it is thoroughly clean and solid, and that all scales or peelings are removed by the use of a stiff steel wire brush.

Extreme care must be taken whenever it is necessary to burn off old paint by the use of a painter's torch. This torch is a lamp which burns either kerosene, alcohol or naptha and which gives out a flaring blast of flame against the painted surface just long enough to soften the paint, which is immediately removed by using a scraper, or applied so as to burn off the old paint entirely.

Another way to remove or clean old paint or varnish is to use a good varnish remover. Such remover has solvent liquids that penetrate the old paint or varnish and soften it so that it can be removed with scrapers or brushes. There is less danger of fire in using paint remover than a torch, but is is slower and costs more, especially if large areas are involved. At the same time it must be remembered that these removers are volatile and highly inflammable and should be kept away from an open flame. They are especially handy in cleaning out mouldings and any irregular areas where it is not convenient to use steel scrapers

When wood floors are to be treated and they have old floor wax on them, this wax can be removed by using about a 10% solution of carbonate of soda (commonly called sal-soda) mixed in hot water. All plastered walls should first be carefully examined before applying paint, for cracks, scales or peelings. Bad or large cracks should be filled in with new plaster, then left to dry for several days. In case rain stains are noticed on the walls or ceiling, the leaks should of course be remedied first.

In places where the lime in the plaster has attacked the old paint, these spots should be thoroughly cleaned with steel scrapers or stiff steel wire brushes, then these surfaces should be washed with a solution of yellow soap and then with a solution of alum. When this is dry it should be sponged off with cold water, allowed to dry again and then oiled before painting.

Prior to painting, especially of woodwork, a priming coat should be first applied and any resinous knots varnished with shellac; then putty should be applied where necessary by using a *wooden* spatula so as not to mar or scratch the surface.

ADDED COATS AND FINISHES

The second coat should have a half and half mixture of oil and turpentine mixed in with the paint; this will give a flat surface to the areas painted. The next coat should be a regular oil paint, and if certain areas show a high gloss they may be dulled by lightly rubbing them with pumice and water.

In case a harder and finer finish is desired, a good grade of enamel paint should be used, but before applying it make sure the oil paint coat is lightly sandpapered *when hard* and *perfectly dry.* A good enamel finish can be made by adding varnish to the white lead or white zinc, but with *very little* linseed oil used; however, use only a spar varnish from a reliable manufacturer as the quicker drying varnishes will nearly always crack and scale in a short time. When the final enamel paint coat is put on and quite dry, it can be sandpapered or rubbed with curled hair for a flat finish or left in its "glossy finish." The choice of either a flat or glossy finish is of course up to the theatre management.

The selection of colors is such a matter of taste that little can be said about it from a purely aesthetic point of view. Practically, however, it has been found from experience that white, light blue and light

green are less durable colors than yellow, grey or the dark colors *in general*. This is due to the fact that rays of light penetrate the lighter colors more easily and have a tendency to break them down more readily. (Incidentally, it has also been found that the application of black or very dark paint to exposed radiators and heating pipes helps to transmit the heat.)

WOOD FINISH

Where varnish is to be used on open-grained wood, such as oak, maple, chestnut or ash, it should first receive a good coat of paste filler. In some theatres the standee rails, toilet rooms and even lobbies have a wainscoting of such wood. The paste filler paint should consist of a pigment such as silex or ground quartz, mixed with a quick drying varnish and turpentine or benzine. The filler should be rubbed *strongly* into the grain of the wood with a short stiff brush, and when set and dry, rubbed off with a coarse cloth or a handful of excelsior, the rubbing done across the grain.

For staining the wood an oil stain may be mixed with this paste filler; however, if a close grained wood is to be covered, the oil stain can be thinned to the desired color with turpentine or benzine and then applied to the surface as a wash.

Puttying of any cracks, scratches and other marrings should be done next; then in about two days the first coat of varnish should be applied. About five days later the surface should be rubbed with curled hair or very fine sandpaper to remove the gloss and make a good base for the next coat. For a first-class job three such coats of varnish should be applied about five days apart, each coat being rubbed as described and the final coat left flat or with a natural glossy finish. In case shellac varnish is used for the finish, at least six coats should be applied in the same way explained above.

PAINTING FLOORS

Where wood floors are to be varnished, they should receive two coats of shellac varnish, then five or six coats of wax a week apart, each coat being polished with a special waxing brush. Shellac has been found to be a very good floor varnish as it has long life, discolors the wood very little, and dries very quickly.

Cement and concrete are very difficult to paint for lasting results. This is due to the fact that they are strongly alkaline and even caustic, especially when newly laid. Ordinary paint can be applied over cement work, provided it has set for a long time; and for a *good* job, the floor should first be washed with a strong solution of zinc-sulphate.

EXTERIOR PAINTING

For exterior painting white lead is excellent. It is sold as a paste and is commonly mixed as follows: 3 gallons white lead, 4 gallons linseed-oil, 1 pint turpentine, and

(*Continued on page* 83)



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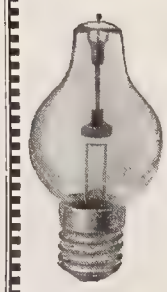
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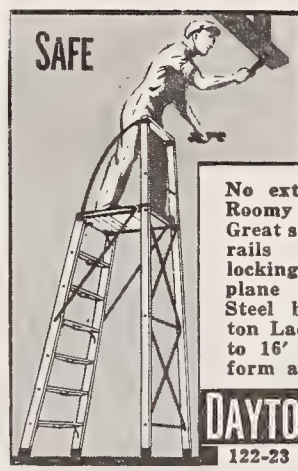
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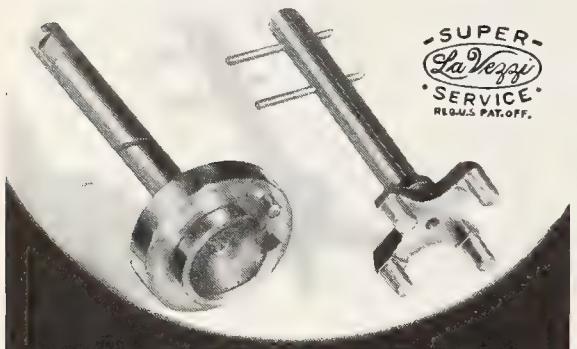
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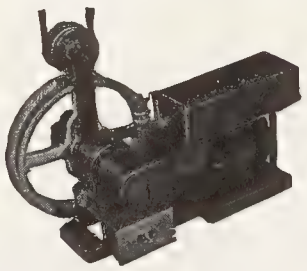
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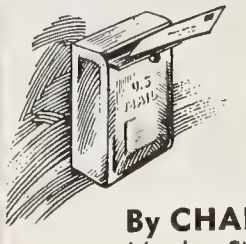


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Causes and Correction Of Excessive Pitting

A QUESTION THAT has been directed to my attention, from Calvin Ray, owner and manager of a theatre in a Texas town whose name I cannot quite make out, raises a number of interesting points. He writes:

"I have been having trouble with my lenses which seem to pit in a very short time. I thought I knew a bit about lenses, but maybe I am missing up on something. Will you be good enough to tell me what causes pitting and maybe I can check what I know against what you know and arrive at the right conclusion.

"I am buying a complete new set of lenses and no not want the same thing to happen to them. I would appreciate it, too, if you would tell me just how to test my lens so I can make sure of a sharp definition all over the screen area."

This question is one which must, of necessity, require many assumptions on my part as to type of arc, kind of lamp, arc power; these are not given, while the definition of the word *lens* is very vague.

If the word "lens" (in reference to the pitting problem) refers to a condenser lens, you may be using an old style condenser, low-intensity arc, or a reflector condenser arc such as Peerless low-intensity, or a straight high-intensity arc such as Hall & Connolly or Peerless Hy-Candescent.

If the word "lens" refers to reflecting mirrors you may be using a suprex arc, a one-kilowatt arc, a low-intensity reflector arc, or any other type of equipment except straight high-intensity or old-style low-intensity condenser equipment.

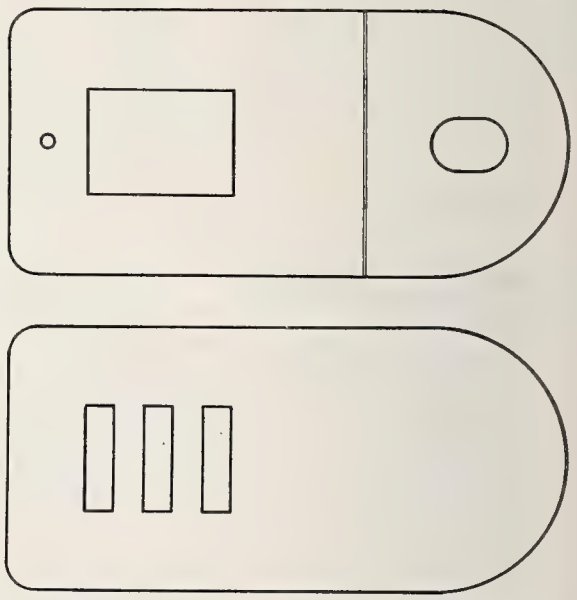
Let's consider the question, therefore, in a general sense: Pitting is caused when white hot particles thrown from the arc strike a glass surface, such as a condenser lens or glass reflector, and fuse to that surface. Such a white hot particle not only fuses to the glass surface, but in some instances, through a chemical action, it etches out a shallow crater around the particle.

The greatest "shower" of particles, which cause pitting, are created at the time the arc is struck. For this reason some type lamps have a shield which may be lowered between the arc and reflector at the time the arc is struck. Older style lamps have no such shield, and if this is true in your case, it would be well worth while for you and your projectionist to design such a shield from asbestos board, so arranged that it can be lowered in front of the reflector or condenser from the outside of the lamphouse.

If you are using a Peerless low-intensity reflector-condenser arc you might construct two shields so that one will protect the reflector and the other the condenser lens. Both shields could be raised and lowered by the same handle.

Be sure such shields do not *touch* the reflector or condenser because they would conduct off the heat at point of contact and cause them to crack.

If you are using a suprex arc, which already has such shields, other conditions which accelerate pitting should be checked.



Obtain a voltmeter and check the voltage across the arc while it is burning. If you find the voltage is somewhat lower than 32 volts, have your generator or rectifier checked up and repaired to obtain 32 volts. This is very important because a Suprex arc operated below the proper voltage is hard to strike. A hard striking arc will always cause more pitting than an easy starting arc.

Be sure that the drip tray at the bottom of the lamp is filled with sand or steel wool so that the arc drippings will not bounce from the tray to the face of the reflector.

Damp carbons are responsible for both

uneven light and excessive pitting because the dampness forms steam within the core causing the arc to "spit." This "spitting" throws a shower of particles against the reflector. It is a good idea to lay a day's supply of carbons in each lamp one day before you use them so that the dry heat of the interior of the lamp will dry out any moisture that they may have absorbed.

Be sure your lamphouse is properly ventilated; poor ventilation speeds up pitting and causes condenser and reflector depreciation from the ash which settles on their glass surfaces.

Now to your question about how to test your projection lenses for definition at the sides of your screen. To test for *marginal* definition, make up a simple mask (as shown in the accompanying drawing) with three slots so arranged that the projected picture will appear in the form of three separate images on your screen. One of these images should be at the center, the other two at each side, with spaces between them equal to the size of each image.

Run a film *which you know to have sharp photographic detail all over its area,* such as a feature title or cast, and focus the center area sharply. Now note the side areas. If either one, or both, are not sharp try to make a compromise focus for all three.

The reason for dividing the picture into three small areas is that the eye can readily compare the sharpness of three separate images but has difficultly in seeing the gradual fading away of definition at the edges of a single image.

If your projector has a removable aperture, the mask for testing marginal focus may be made up from light sheet metal, also as shown in the accompanying drawing.

•

A Device for "Blind" Focusing of Varied Prints

FROM TIME to time I have an opportunity to examine ideas which are born in the minds of working projectionists at their jobs. Some of these ideas are excellent examples of the sincere desire among members of our craft to do the best job possible with the equipment made available to them. At the invitation of projectionists George Miller and Reed Van Gorder I recently witnessed a demonstration of an extremely simple but highly efficient little device which will, I am sure, interest other working projectionists.

The device consists essentially of a gauge micrometer attached to the front casing of the projector in such manner that the movement of the lens, while focusing, causes a needle to move upon a scale (see photo).

The scale is not graduated, however, into parts of an inch, as might be supposed, but various points are marked with numbers. Some of these points are widely separated, while others are close together. Brothers Miller and Van Gorder point out that each of these points represent a focal position for some specific type of print.

For instance, No. 1 may represent the position of the lens for proper focus on



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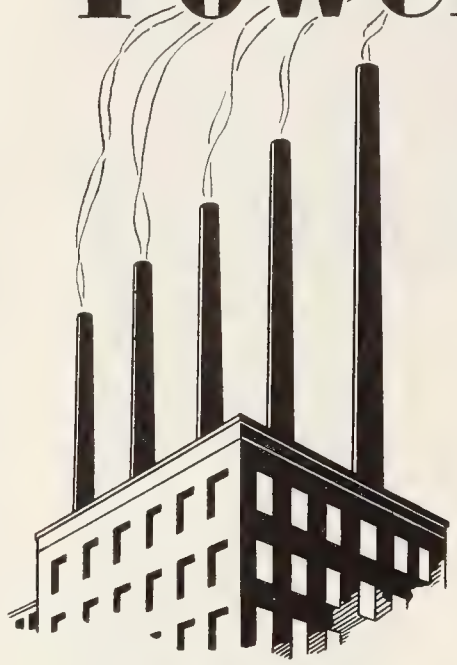
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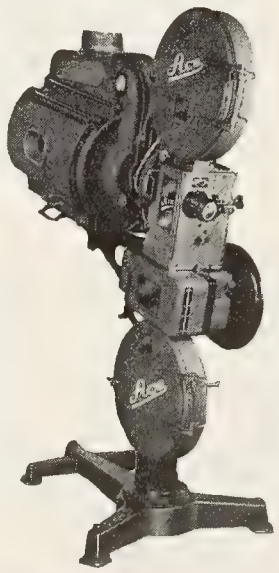
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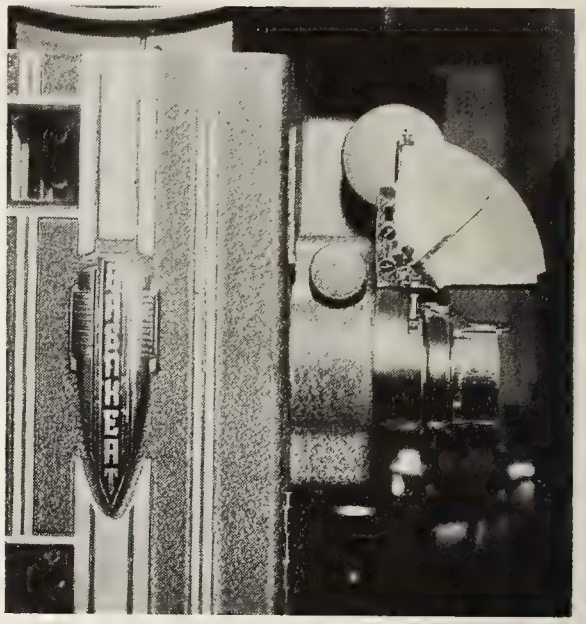
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Technicolor prints, while No. 5 may be the proper point for newsreel prints. The code sheet for these numbers is posted beside each projector.

Between these positions lie other numbers representing the proper lens positions for focus of standard release prints of features from various companies. I noted that these



"Blind" focusing device mounted on projector.

numbers were rather close together in comparison to the distances between Technicolor and newsreel positions.

How is the device used? Let me review the demonstration I received and I think you will understand both the purpose and the method.

Brothers Miller and Van Gorder had assembled a representative sort of test reel with short lengths from titles of a Technicolor cartoon, a newsreel, a Metro trailer, and a Paramount feature. They first projected this test reel for me without the use of their device. In this test they focused sharply on the first title then let the others go through without refocusing. It was very noticeable that each of the successive titles were distinctly out of focus with the short focal length lens that they were using, in spite of the fact that the *first* title had been perfectly focused.

Next came a very convincing demonstration of their device. They rethreaded the same test reel and closed all of the observation ports *except the one through which I was looking.* I was asked to throw the lens completely out of focus and then as the only observer "call the shots" by merely telling them the name of the title appearing at any given moment on the screen.

The reel was projected, and as I called out the name of each title they focused "blind" by the use of the device, bringing each to perfect focus without even being able to *see* the screen!

This was a most interesting and convincing demonstration. The value of such a device lies in the fact that the lens may be brought to a point of perfect focus *before* the picture is projected. This eliminates the practice of bringing a subject in out of focus, then correcting this focus *after* it is on the screen.

I think that Brothers Miller and Van Gorder have shown real ingenuity in their efforts to improve the excellence of their work. It should be noted, however, that this device has some limitations. For instance, there is a difference in the focal point of the lens for subjects produced by the same company *from one release print to another,* depending to some extent upon the age of the print. For this reason allowances have to be made in the *lens position* standardized from the setting found most satisfactory by observation during the first screening, while the *position of the pointer* on the gauge, which differs from the standard setting, must be noted down.

It has also been found that slight differences occur from changes in arc current, length of arc, and the position of the positive carbon in relationship to the reflector.

I feel free to explain this efficient little device as Brothers Miller and Van Gorder assure me that they have taken steps to protect their idea.

•

Sudden Current Rise With Victory Carbons

WALTER HILL, projectionist of the Court Square theatre, Newton, N. J., writes the following:

"We have been using the new Victory carbons for the past six months and at about the time we began their use a strange condition started to occur. At various times the arc current rises from the normal of 45 amperes, for which we have set the rectifiers, to 55 or 60 amperes and remains there for several minutes before returning to normal. When this occurs the screen light is very poor and blue in color, particularly at the corners. This condition occurs at irregular intervals during both the matinee and evening shows.

"Our lamps are Peerless Magnarc with Brenkert copper oxide rectifiers. I cannot decide whether this condition arises from a change in line voltage or from something within the rectifier itself. I really don't think the trouble is in the line voltage because when this trouble happens our sound does not *get any louder, as I think it would if this change occurred from an increase in line voltage.*

"Have you ever heard of such a condition? If you have maybe you will be able to help me track down the cause."

Yes, I have heard of the condition you mention several times and it will surprise you to know that in all of the cases which I have examined the trouble did *not* originate from either line power variations *or* trouble in the rectifiers. The usual cause of the symptoms you describe are the result of a carbon which has been cracked from pitted or dirty jaws, or from being gripped too tightly in the holder. Of course, this crack does not reach the arc until the next reel or two after the carbon has been crushed.

Let's go over exactly what happens under these conditions and how and why

(*Continued on page* 86)

Tips on Wartime Operation of Projection Lamps

Since the only light which can reach the screen must be reflected by the mirror, the loss in screen light is in direct proportion to the loss in efficiency.

The thin coating of white scum which accumulates on the surface of a reflector in a Suprex-type lamp can cut down the light as much as 25%. The annual cost of current and carbons in the average theatre amounts to about $1,000.00. Therefore, this white scum costs $250.00 a year. It is the patriotic duty of every projectionist to stop this waste.

The surface of a reflector can be kept as bright as the day you installed the lamps by means of DAILY cleaning, and by cleaning we don't mean just wiping off the surface. It means the use of Windex or Bon Ami and ELBOW GREASE! . . . EVERY DAY! Clean reflectors do not pit as readily nor as fast as do dirty mirrors, since the flying particles ordinarily do not adhere to the clean mirror.

Pitting of the front surface of the reflector makes it difficult to polish because a cloth catches on the particles which adhere to the glass. However, these particles can easily be scraped from the surface of the glass by using an old Gillette razor blade bent between the thumb and fingers to the approximate curvature of the glass.

Don't forget to save all copper drippings and strippings from carbons.

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Floor Slope for a Seating Plan of Over 22 Rows

By
BEN SCHLANGER

CONTINUING THE presentation of actual floor slopes adapted to basic types of auditoriums, one is offered in this article for that designated, in the March 6th issue, Type 1B. (In the last issue of BETTER THEATRES a slope for Type 1A was submitted.)

In describing basic types of auditoriums for purposes of planning floor slopes of general application, the type dealt with in this article was given as that in a theatre built on ground sloping 3 feet or more downward toward the proposed screen position, and having a depth of seating amounting to more than 22 rows. The plan submitted in the drawing is laid out for 35 rows, which is a depth closely approximating the recommended maximum depth for viewing motion pictures. If a still greater depth is desired, for special reasons, it would be advisable to modify the design of the present floor slope, because of factors that will appear in our discussion.

The floor slope shown in the accompanying drawing employs a comparatively small "reverse" floor slope at the screen end. It is necessary to use the reverse portion in this instance to minimize the pitch of the remainder of the floor so that the greatest pitch per row would be under 3½ inches. A greater pitch per row would introduce the need for stepped patforms, a condition which should always be avoided on main floor seating.

The total downward pitch is about 6 feet. If the natural ground upon which the auditorium is to be built slopes downward toward the screen for an amount closer to 3 feet than to 6 feet, it would be advisable to increase the depth of the reverse portion 2 more rows so that the downward slope portion would be decreased to conform more to the ground contour and keep the screen end exit door sill levels as close as possible to the ground.

If it is desirable to increase the depth of the reverse portion of the floor for the aforesaid reason, or because a few more rows of seating depth is to be added; or for both reasons it will be necessary to raise the screen about 6 inches, so that the total reverse pitch would be about 11 inches instead of the 7 inches shown.

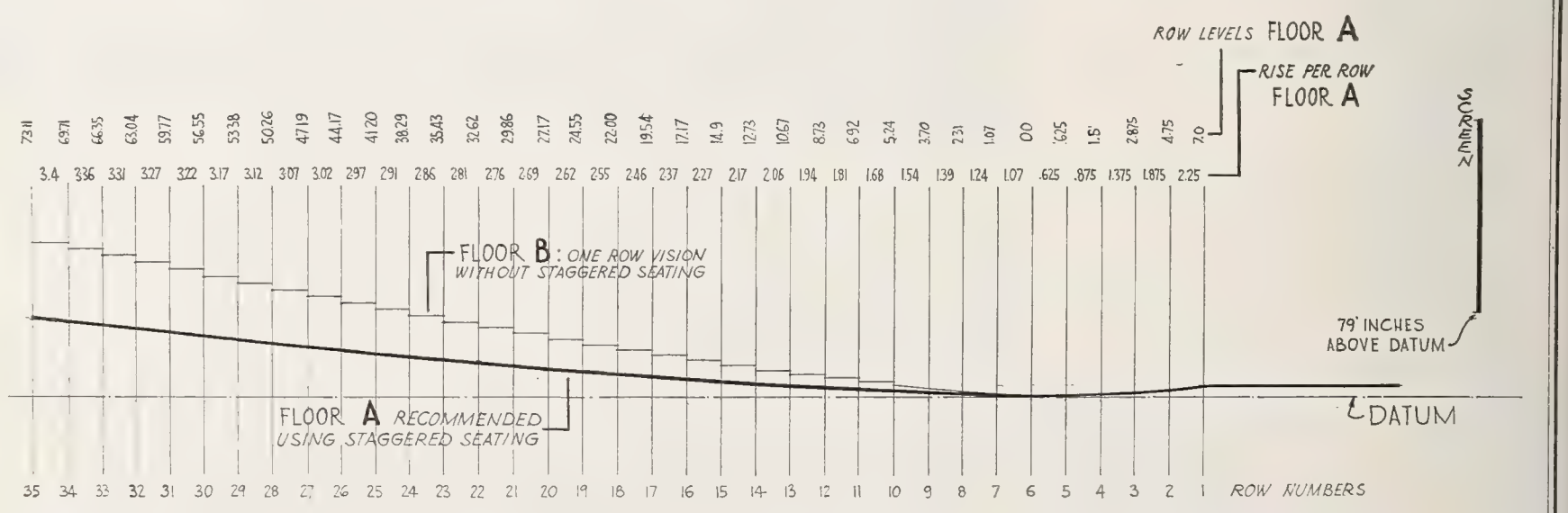
While it is true that the higher the screen is placed for the purposes of increasing the depth of the reverse portion of the floor, the greater the angles of vision become in looking upward at the picture; however, the benefits derived for the greater part of the seating farther from the screen far outweigh the slight disadvantage in viewing from the front seats. It should be noted also that the seating in the front rows is and *should be* much narrower than the remainder of the seating, therefore it represents a very small proportion of the seating (see articles in the November 14th and December 12th issues of BETTER THEATRES, dealing with vertical angles of vision).

CALCULATING ROW PITCHES

With the exception of the design of the reverse portion, the accompanying floor slope was calculated in the same manner described in the February 6th issue. There is also one further exception, in that the key figure designated as "C," or .014, in the February 6th issue, applies only to the calculations from the 6th to the 22nd rows; the key figure to be used in the *remaining* rows is .002 instead of .014. Actually these key figures are a series starting from the rows nearest to the screen, to the rows farthest from the screen; they vary from about .06 to about .001, with a different key figure for the calculation of each row.

Observation has proved though that the two key figures given for the entire seating depth, strike averages which result in sightline arrival points at the screen which are accurate within a few inches up or down for all the calculatons of all the rows. The use of only two key figures greatly minimizes the arithmetical procedure and gives sufficiently accurate results.

The reverse portion of the floor was calculated on the basis of non-staggered



AUDITORIUM FLOOR SLOPE NO. 2: For Auditorium Type 1B (see text)
The levels and rise per row are noted in inches and decimal parts of an inch (up to one-hundredth of an inch). For practical construction purposes five hundredths of an inch would be sufficiently accurate. In forming floors an accurate template taking in three rows at a time should be used.

seating. Staggered seating in this portion of the floor does not allow clear view of the entire width of the picture. As in the floor slope for Type 1A (April 3rd issue), not more than 5% of the total picture area is obstructed from view in the first six rows. While the bottom of the picture is 79 inches above datum (datum here being the level of the floor at the 6th row, where direction of the slope changes, the bottom of the picture is only 72 inches above the level of the floor at the first row.

The rise-per-row figures shown in the drawing are exactly half the rise-per-row as calculated for Floor B, for one-row vision. Only the recommended floor (A) figures are shown. It would not be practical to use Floor B, due to the excessive pitch and the need for stepped platforms.

The picture size would have an approximate maximum width of 21 feet for 35-row seating depth. The first row of seats is placed 21 feet, 4 inches from the picture.

As in the case of Floor Slope No. 1 (April 3rd issue), Floor A of Floor Slope No. 2 is best when used in conjunction with a staggered seating plan. If, however, this slope is used *without* staggered seating, it provides second-row vision (requiring looking between heads in the row immediately in front).

Paint to Give the Theatre New Life

(*Continued from page* 77)

1 pint drier, with the coloring added as desired. Even white lead paint will tend to crack in about a year when exposed to the elements; but this does not mean that it is no good, for it makes a very good surface for repainting.

The new paint should never be applied in wet or very cold weather nor over wet or damp surfaces. At least three coats should be applied and a week or more should elapse between successive coats. One gallon of paint should cover about 400 square feet of brick if the surface is covered with old paint; and about 600 square feet of previously painted woodwork.

Where roof extension, such as marquee and parapet walls, are to be painted, the paint should contain a larger proportion of oil and a smaller amount of drier—or better, none at all. At least three coats should be applied to these roofs. Tin roofs and galvanized iron work should be thoroughly cleaned, scrubbed and then dried before painting. To help preserve shingles, especially if of wood, that may be on an extension roof over entrance and exit doors, etc., it is a good idea to apply a creosote stain before painting. Also outside doors, window sills, jambs, display frames, and other such surfaces exposed to the direct rays of the sun and to rain and snow, should be varnished with a good grade of spar varnish and left in a glossy finish.

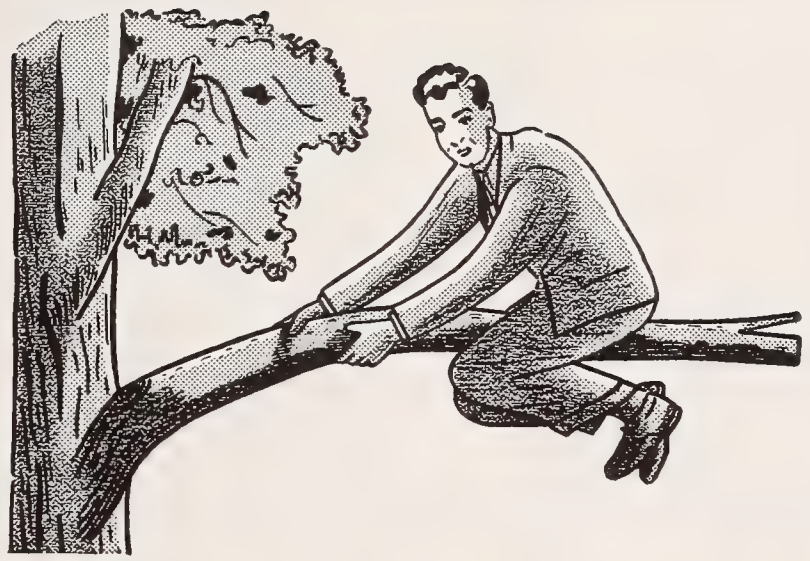
For structural steel painting, red lead should be used for the priming coat. It should *not* be thinned with oil. It is a good idea when the interior painting is done in the auditorium, to check all structural steel and to paint it both inside and outside the theatre.

The ceiling hangers, braces, etc., as well as the roof beams, girders, trusses, etc., should be scraped clean of corrosion and then painted. This should also apply to all turnbuckles, hanger rods, chains, struts, beams and holding bolts of the marquee.

As a rule steel is more perishable than wood, and more expensive; it is used where its strength is essential to the stability of the structure and consequent safety of patrons; therefore its protection from corrosion by painting is of much importance.

The same precautions exercised in painting wood, plaster, etc., should be taken in painting steel. Mud and dirt should be entirely removed, then the surfaces should be examined for rust; loose scale should be removed with steel scrapers, or if in tough adhering chunks, by the use of a cold chisel and hammer. The paint for structural steel should be tough and elastic as well as waterproof. At least three coats should be applied and a week or more should elapse between these successive coats. For a red lead paint, mix about 33 pounds red lead to 1 gallon of linseed oil.

Another common steel paint is made of finely ground graphite mixed in lampblack and linseed oil; if well made it flows smoothly, is easily applied and gives very good results. Boneblack can also be used.



Are You Having Trouble About Priorities?

If you're really entitled to purchase equipment or parts, and confused as to the correct procedure for securing preference ratings, here's a tip:

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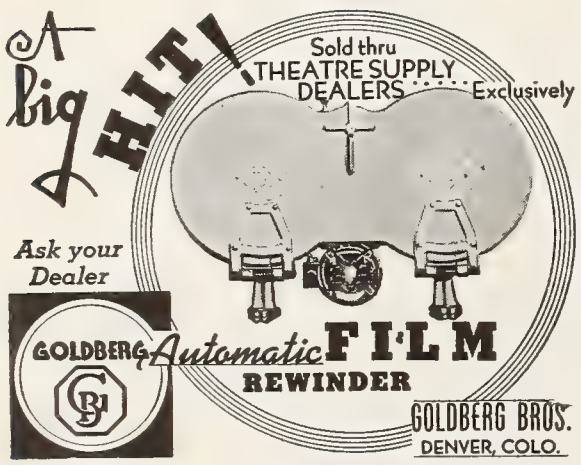
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F. H. RICHARDSON'S
COMMENT on PROJECTION

How Sharing Your Experiences Helps You

H. G. STETTMUND, manager of H. & S. Theatres' Dixie at Chandler, Okla., writes, "I read your articles in BETTER THEATRES and secure considerable benefit from them. *I especially enjoy the articles leading with trouble and the boys' solutions for same.*"



F. H. R.

Those last words, which we have italicized, sound the keynote of these columns and we emphasize them to remind you fellows of the service you can give yourselves by using this department as a clearing house of practical ideas. A lot of troubles with equipment arise from time to time, some minor, some major, and many very curious little quirks in the nature of certain pieces of apparatus for which there seems to be no accounting except through personal investigation and tinkering with that particular equipment. Experience of that sort is too valuable to keep to yourself when it is a matter, as it usually is, that could apply to equipment used by other projectionists. And if you are helped by the solution to a problem sent in by one man, he may be helped by yours.

Brother Stettmund well exemplifies the spirit of this help-each-other process by writing in what he thinks may be the cure for a case of sparking described in a previous issue. He says:

"In a recent edition I read about the manager who discovered the sparking from the generator. We used to have this trouble. In fact the brushes sparked almost continuously and the commutator would get badly burned places in it and then we would turn it down on a lathe. This worked fine for about three months, but then the sparking started in again and soon the commutator was again pitted and the job had to be done all over again.

"We finally corrected this condition by running a No. 4 wire from the generator to each machine. Our sparking stopped and there was not a spark even when both projectors were being used. The commutator now has a nice glazed brown color and thet brushes are not wearing out. The generator is functioning perfectly.

"I would imagine the manager who was having the trouble with sparking had too small a wire from the generator to the projectors. If he will install not smaller than a No. 4 wire, have his commutator turned down, and put in new brushes, his troubles will be overcome—that is, unless one of the coils is burned out, or there is a short between commutator segments.

Increased Magnetic Field Called Arc's Trouble Cure

IN THE SAME spirit comes a letter from L. A. Pierre of Portland, Ore., who also seems to have learned at first-hand the value of the exchange of experiences among projectionists. He forwards a letter printed in the IATSE Bulletin on the use of Victory carbons, accompanying it with a letter making these very worthwhile observations about the responsibilities of projectionists:

"For many years it has been my belief projection was a subject which required some study. In this you might take some credit as I have your book from the third edition to the sixth and expect to acquire your latest promptly. It has also been my thought that difficulties encountered by one are apt to be met by others and that the circulation of information relative to correction of such troubles would be of general benefit. Little aids in one projection room might be of assistance to others using similar equipment.

"The importance of the matter relative to Victory carbon use prompted the enclosed attempt. The article enclosed is self-explanatory and I am sending it to you in the thought that through your efforts others experiencing similar difficulties may be assisted."

The article reads as follows:

"In exchange for the meager pittance extracted with great effort, and over occasional protests from the manager, the members of our craft have but one commodity to offer: *Good projection.* While some of the union members are content to allow their card to earn their money, a much larger portion are eager to better their product.

"Manpower problems are solved by individuals and there the matter usually rests without consideration of the many others who may be experiencing the same trouble. While our trade is past its infancy and many of our problems have been solved, a large portion of the little incidents are without precedence and require special attention, usually through trial and error methods.

"As correspondent for the Astoria Local, the idea for a problem exchange column in the Bulletin was frequently advanced, without success. Since moving here to Portland, the need of such an exchange is even more apparent.

"The Victory carbon situation, for instance, has caused many headaches," the

article goes on to say. The projectionists at the Broadway—C. F. Conant, W. A. Whitten, W. A. Shafelt, C. W. Christenses and W. H. Cassidy—in Portland were experiencing trouble until, by the trial and error method, they discovered the addition of a second magnetic pole at at the other end of the magnet was the answer to their problem. Their lamps are Brenkert Enarc. The article continues:

"Corrective procedure consists merely of removing the short pole, factory installed, and adding a pole to match the long one at the other end of the magnet. No great mechanical skill is required to make this alternation, but care should be used in bending and installing the new pole to be sure it clears the negative carbon carriage and reflector.

"The staff at the Broadway will arrange to have the necessary exchange part made and forwarded to any persons requesting it, at a nominal cost. Others may draw from this solution to answer their particular conditions with such lamps as they may have. Increased magnetic field appears to be the answer to the Victory carbon problem.

"Other aids of importance, in any event, but of particular value in the use of Victory carbons, include being sure that all electrical equipment is in order; that all contacts are clean and proper carbon alignment is maintained; that proper carbon alignment consists of keeping true vertical line, with negative carbon sufficiently above the horizontal line to allow flame escape at top of arc (this will result in a slightly angular crater, with bottom of crater nearer the reflector than the top).

"Such experiences as the one solved by the Broadway crew are of inestimable value to others working under similar conditions, and persons having such information are retarding the advance of their craft if they fail to pass it on to their fellow workers.

"Many simple, and oft-times old ideas, are of value also. For instance, Chet Lamont of Local 446, says that if you have trouble setting the movement for threading on blind shutter jobs, mark a cross on the upper sprocket to set square with the head when the movement is in threading position. Chet also suggests that if reflection from the rear shutter shield glass troubles you, a metal collar over the light tube, of sufficient size to shield the glass, will help.

"The presence of a beer can opener in the projection room may not imply that the operator is a drunkard. He may use it to extract tight reels from single cans! Try it sometime."

Procedure for Assuring Steadier Current Flow

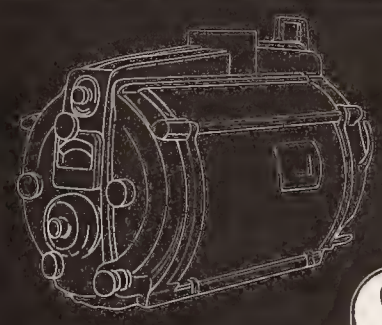
WALTER DUNKELBERGER of Fargo, N. D., takes time out, though where he found it I don't know, to give us a bit of news and send in a tip which will be of interest to many. He writes, in part, as follows:

"Whoever said this is a dry State? About a month ago we had a lulu of a blizzard. Snow was packed tight and was waist deep in town, on the level, and drifts were frequently over bus and car tops. We were playing 'Gone With the Wind' (fifth showing)—and believe me that's how things were. Later on the thaw came and soon we were very much under water.

"One of our projectionists, William Smith, was hit by a truck over a year ago and sustained a broken back. Now, fifteen months later the paralysis has not left his legs, so he has gone to California to soak up some sunshine. Besides Bill we have lost several men to the Army. We have just enough men to work our out-of-town houses (no allowance for relief in case of emergency), and two for the first-runs, and the neighborhood houses have a man apiece and he grabs relief when he can get it. I've got a work week of 60½ hours—my relief works 12 hours more. We are all doubling up. I think the shortest working week, now, for any of the boys is 47 hours.

"Clint Phare, Cleveland, Ohio, had an article printed recently in which he suggested that a jumper be run from the arc lead-in wire to the positive carbon guide-rest to insure a steadier flow of current. As most of the fellows have noticed the thinner coating of these new Victory carbons is apt to cause frequent variations in

A GOOD NAME TO REMEMBER



Simplex HIGH

Theatremen know that it stands for the utmost in projection lighting.

Those who bought Simplex High Lamps know today that their confidence was not misplaced. They're "sitting pretty," unworried, although production of new lamps has been discontinued for the duration. It's a good thing to remember.

THE BIG CONSERVATION DRIVE *IS ON!*

America needs as much copper for producing ammunition today as we used for all purposes in peacetime. Wasting even a small part is the equivalent of withholding bullets for the guns of our fighting men. And you wouldn't do that!

Accordingly, we must save all the copper drippings and strippings from carbons, for without it production of theatre supplies could not be continued.

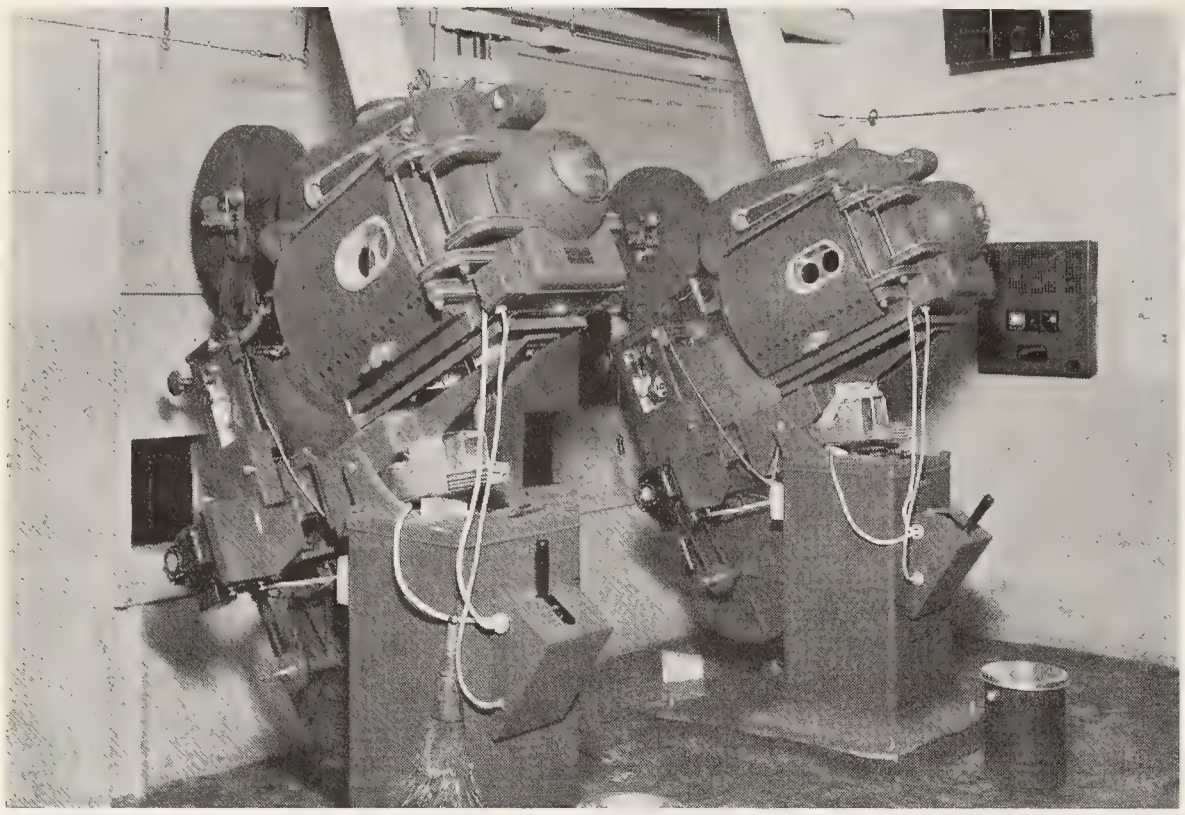
It may seem like a small thing, this salvage, but in the aggregate it's an important "trifle."

Remember—copper today is in many respects more valuable than gold.

Do not hesitate to call us when in need of parts or service on any type of equipment.

NATIONAL THEATRE SUPPLY COMPANY

THERE'S A BRANCH NEAR YOU



Projection room of the Grand, famous Chicago stage theatre, recently modernized for pictures. Equipment, supplied by Abbott, Chicago, includes Motiograph projectors and sound system, Ashcraft suprex lamps and rectifiers, and Essanay changeovers.

the burning rate of the carbons. Application of the current as close to the arc crater as possible tends to smooth out any irregularities.

"Clint tried the jumper on a full fledged high-intensity lamp. I tried it on a one-kilowatt job, Simplex High. It works very satisfactorily. It will probably work in all suprex carbon burning lamps. Instead of taking a jumper from the lead I took a jumper from the positive carbon clamp connection and connected it to the positive carbon guide-rest. There are a couple of things that a fellow should remember when he tries this. Here they are:

"1. Use full size flexible asbestos covered wire for the jumper (No. 8 for one-kilowatt lamps).

"2. Use solderless lugs for connections to bolts. Under screw clamps lugs are not needed, of course.

"3. Be sure that the guide-rest connection is insulated from the arc housing and frame. A connection to the bolts holding the 'rest' to the upright should be O.K.

"4. Be sure to allow enough slack to prevent binding, but do not allow so much that it gets in the way. I used about 16 inches in the Simplex High.

"5. Do not disconnect the regular connection to the carbon clamp. The contact at the rest is not secure enough to do all of the arc feeding.

"*Note*: Running the jumper from the machine's table switch will work very well, but be sure that you run the proper side to the 'rest.' I ran from the carbon clamp connection because I felt that it was easier, also it took less wire.

"I hope this will help some of the boys eliminate those 'rainbow' screens that have been so noticeable in many houses lately."

One of the many good things about "Dunk": First, he tells what to do, then what *not* to do, which is just as important.

The Light on Your Screen

(*Continued from page* 81)

the results you describe come about. A positive carbon is gripped in the jaw and tightened until the pressure reaches a point greater than the crush strength of the carbon shell. A break or crack then occurs in this shell. Such a crack is between the copper coating and inner core of the carbon and cannot be seen.

The conductivity or current carrying capacity of the carbon is unchanged because the copper coating is the conductor; eventually, however, the cracked part of the carbon reaches the arc, the copper melts away around the carbon, and *the cracked carbon shell becomes the conductor.* The resistance of the arc circuit changes as indicated by the ampere meter in showing a higher current.

At the same time the gaseous mass just in front of the crater (which forms the white light source focused by the mirror) changes in characteristic because the broken shell allows the gas to escape through the sides. This causes the crater to creep back into the shell and the gases are confined within the shell. The expended gases can no longer sweep up into the tail flame but are choked within the shell escaping from the sides and face of the carbon in irregular manner.

If you look into the observation window on either side of the lamp you will see that the entire shape of the tail flame has changed and that the gases seem to be coming from a point a quarter of an inch or so back of the crater. You will also see bright slits of light in the sides of the carbon from which the tail flame is pouring. This condition will continue until the length of the cracked section has burned away; then the arc will again assume normal operation and the arc current will also return to normal.

The reason for the blue appearance on the screen and bad light distribution is that the gaseous mass becomes smaller in diameter, and as it creeps back into the shell it moves away from the face of the reflector, thus lengthening the focus distance, which always results in a blue color.

To add to this, there is a far higher blue content to a suprex arc under these conditions and no change in focus will bring about white light, as the gaseous mass is itself no longer white in color.

To make a simple test, take a new carbon which has never been gripped in a holder and select a given point, which may be marked for reference. At this marked point, grip the positive carbon in the jaw and tighten until you hear an almost inaudible snap. You have crushed the shell at this point and created a break. Now burn the carbon and note exactly when this marked point reaches the arc. You will have a duplication of the condition described above.

The reason your trouble began with the use of the Victory carbons probably lies in the fact that the lighter copper coating on these carbons reduces their crush strength and the same jaw pressure that was satisfactory with the older carbons is now crushing your Victory carbons from time to time.

Be sure your jaws are perfectly clean and smooth and that there is no pitting on any of the faces which contact the carbon. If you do this and tighten the jaw only *snugly* in the future, I am sure your trouble will be solved.

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PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS CHART

SHORT SUBJECTS

THE RELEASE CHART

Presenting Lily Mars

(Metro-Goldwyn-Mayer)

Love, Music, Dancing, Comedy

"Lily Mars" is brilliant entertainment with lilting music, both sweet and hot, a charming love interest and co-stars Judy Garland and Van Heflin, supported by a nearly flawless cast. Smart direction, dialogue and costuming, against a background of lavish production, are blended harmoniously in this box office bellringer.

Judy grows better and better, and this picture registers a new high in performance and charm. It is the story of a stage-struck girl from Indiana who achieves New York only to flop and then, later, to reach real success.

Lily Mars (Judy Garland) contrives to pursue and pester Mr. Heflin, a young and handsome stage producer, who tries to discourage her very durable ambition for the footlights. A sequence of most amusing scenes takes both of them to New York, Heflin by train and Lily by the road rule of thumb. Heflin's production is in rehearsal, but Lily's chances are slim until he has mercy on her—he's falling, of course—and she draws a three-line part. Her caricatured imitations of the star (played by the talented Marta Eggerth) cause a temperamental outburst, and the star quits the show.

The love-smitten producer gives the big role to Lily, whose inadequacy is manifest. Demoted to the minor part once more, she proves herself a thoroughbred trouper, with ultimate success in love and show business assured.

In the final sequences Judy exhibits a dancing talent that is delightful in its grace, poise and charm. Heflin gives a splendid and sure performance, and Miss Eggerth is outstanding as the star who could sing the customers into heavy waves of applause. Tommy Dorsey's and Bob Crosby's orchestras are woven nicely into the gay tapestry.

Joseph Pasternack ably produced the screenplay by Richard Connell and Gladys Lehman, based on the novel by Booth Tarkington. Pleasing songs were provided by Walter Jurman, Paul Francis Webster, E. Y. Harburg, Burton Lane and Roger Edens. The light but sure touch of director Norman Taurog is evident.

Viewed in the exchange projection room. Reviewer's Rating: Excellent.—A. J.

Release date, not set. Running time, 104 min. General audience classification.

Lily Mars ..... Judy Garland
John Thornway ..... Van Heflin
Isobel Rekay ..... Marta Eggerth
Mrs. Thornway ..... Fay Bainter
Richard Carlson, Spring Byington, Connie Gilchrist, Leonid Kinskey, Patricia Barker, Janet Chapman, Annabelle Logan, Douglas Croft, Ray McDonald.

Lady of Burlesque

(United Artists)

Murder Backstage

The broad good humor of burlesque and the effective staging of this Hunt Stromberg production give a distinctive flavor to the tale of backstage murder and mystery based on Gypsy Rose Lee's novel entitled "G-String Murders." Barbara Stanwyck paces an engaging cast of performers with brisk charm, and Michael O'Shea, in his first featured role, steps right along with her. The entertainment offered varies from "bumps" and comic blackouts to death and suicide in a darkened opera house, and audiences should chuckle and shiver in turn for 91 minutes of amusement.

The emphasis is about equally divided between show business, before and behind the curtain, and murder—with two victims and the threat of a third. While the latter gives the film its form and plot, it is the former which should sell it to the customers. The lusty, wrangling atmosphere of the dressing-rooms, the personal antagonisms and rivalries and the hard-boiled comedy of old hands is reproduced with both affection and bite.

Miss Stanwyck, as star performer, takes comedy, horror and romance in stride, displaying a delightful relish for the proceedings along with her usual dramatic resourcefulness. The newcomer, O'Shea, the burlesque comic, is one of those slightly wistful buffoons whose youthful appeal immediately will endear him. J. Edward Bromberg fathers the show with the right amount of aplomb, while Iris Adrian, Gloria Dickson, Victoria Faust, Charles Dingle, Marion Martin and Gerald Mohr give noteworthy characterizations among the performing troupe.

Direction by William Wellman is steady and swift. James Gunn's screenplay gives full play to the hurly-burly of the show and performers, rushing mystery to the fore for the climax. Music and lyrics in the style of burlesque's heyday were provided by Sammy Cahn and Harry Akst.

Previewed at the Normandie theatre in New York where the audience chuckled appreciatively. Reviewer's Rating: Good.—E. A. CUNNINGHAM

Release date, not set. Running time, 91 min. PCA No. 9118. Adult audience classification.

Dixie Daisy ..... Barbara Stanwyck
Biff Brannigan ..... Michael O'Shea
S. B. Foss ..... J. Edward Bromberg
Gee-Gee ..... Iris Adrian
Dolly Baxter ..... Gloria Dickson
Victoria Faust, Stephanie Bachelor, Charles Dingle, Marion Martin, Eddie Gordon, Frank Fenton, Pinky Lee, Frank Conroy, Lew Kelly, Claire Carleton, Janis Carter, Gerald Mohr.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Above Suspicion

(Metro-Goldwyn-Mayer)

Spy Stuff in Germany

World events, with their habit of moving so rapidly these days, stamp this minor M-G-M attraction with a mark it never succeeds in escaping.

The melodramatic premise here is the ambition of the British Foreign Office to get the secret of the magnetic mine invented by the Germans as one means of luring Allied shipping to its destruction. It's an ambition which contemporary history has established the British fulfilled quite some time ago, thereby kicking out the main prop on which the story rested. The truth is, the story, chiefly of Germany in the year before the war, is outdated to a degree which makes it highly questionable if rank-and-file audiences will display much interest in what it undertakes to unfold.

Additionally, the development is theatrically routine and distinguished by little resemblance to plausibility along with its handicaps of prewar Naziland and tourists wandering at will and aimlessly, through old towns and up mountain sides.

The yarn concerns itself with the honeymoon of Joan Crawford and Fred MacMurray converted into a fumbling and hazy search for a British agent who, without explanation, has captured the magnetic mine formula. Clues include a hat with a bright red rose, a map with dots that trace into a musical clef and the bars of a Liszt song, a concerto by the same composer and a hodgepodge of incident designed to unravel the narrative thread into a semblance of reasonable deduction and conclusion. It unravels, thanks to plenty of dramatic license and the script writers' detail conveniently arranged to avoid making suckers out of the leads and the British intelligence service. For atmosphere, and presumably for fun, there is an airiness introduced into characterizations and situations which make strange bed fellows alongside the international importance attached to the original premise of the story. Therefore, "Above Suspicion" won't be above that as a drawing card, in this opinion.

The leads are satisfactory in unhappy circumstances. That goes for the support, which includes the late Conrad Veidt who, this time, is not the heavy, which Basil Rathbone is, Reginald Owen and Bruce Lester.

Victor Saville produced with Leon Gordon as associate. Richard Thorpe directed.

Previewed at the Fairfax theatre, Hollywood, where the audience occasionally applauded in places not intended by the producer. Reviewer's Rating: Fair—RED KANN

Release date, not set. Running time, 91 min. PCA No. 9144. General audience classification.

Frances Myles ..... Joan Crawford
Richard Myles ..... Fred MacMurray
Hassert Seidel ..... Conrad Veidt
Reginald Owen, Richard Ainley, Cecil Cunningham, Ann Shoemaker, Sara Haden, Felix Bressart, Bruce Lester, Johanna Hofer, Lotta Palfi.

Prelude to War

(OWI - U. S. Army)

Education for War

This film was produced under the direction of Lieutenant Colonel Frank Capra of the Special Services branch of the Army, last year, as the first of a series to instruct U. S. soldiers and sailors in the causes for which they fight. It is now being released for theatrical exhibition.

With grimness, it presents for 52 minutes the events leading to the current world conflict. Contrasted are the two worlds, of freedom and of force. The world of force is shown in its regalia of parades, manouevers, and military song. Our own world of peace, and work, and plenty, is contrasted. Forcibly, the argument is presented that when the showdown came, the so-called "have-nots" had the weapons—and the so-called "haves" were almost defenseless.

Impressive are the reiterated scenes of mass marching by the men and youth of Germany, Japan and Italy. The audience is reminded that the war really began September 18th, 1931 when Japan attacked and occupied Manchuria, renamed it Manchukuo, established a puppet government, and set a pattern for all the conquests to follow. Glimpsed are scenes from these others, in Ethiopia, Spain, Poland, Norway and France. This "prelude to war" follows and contrasts with an exposition of the better world the democracies have had.

Walter Huston's narration is restrained, but positive, as is the presentation. The music is woven superbly. At times it is fine caricature, as, for instance, the rendition of the Fascist hymn, "Giovanezza." The presidential march, "Hail to the Chief" accompanies some of the domestic scenes.

"Prelude to War" is a masterful editing of newsreels, travel and dramatic pictures. It covers the same ground as OWI's earlier "World at War," but more skillfully. It fulfills a mission of education.

Reviewed at the Museum of Modern Art, New York. Reviewer's Rating: Fair.

Release date, May 27, 1943. Running time, 52 min. Adult audience classification.

The following exchanges will distribute the film, rental free, for the War Activities Committee: Albany, Paramount; Atlanta, Warner; Boston, Columbia; Buffalo, 20thFox; Charlotte, Republic; Chicago, Fox; Cincinnati, Paramount; Cleveland, Fox; Dallas, RKO; Denver, Paramount; Des Moines, Columbia; Detroit, MGM; Indianapolis, United Artists; Kansas City, United Artists; Los Angeles, Columbia; Memphis, MGM; Milwaukee, Fox; Minneapolis, Universal; New Haven, Warner; New Orleans, MGM; New York, RKO; Oklahoma City, Paramount; Omaha, Warner; Philadelphia, MGM; Pittsburgh, MGM; Portland, Ore., Universal; St. Louis, Warner; Salt Lake City, Warner; San Francisco, Paramount; Seattle, RKO; Washington, Fox.

Follow the Band

(Universal)

Melodic Merriment

Into this hour of running time are packed nine musical numbers, familiars of yesterday and today, and to the cast performing the screenplay is added a guest-cast, so to speak, which runs the list of exploitable names to a total surpassing that made available in behalf of many a musical costing a lot more. The result is a light and useful little picture with which to counter-point a weightier offering on a double bill.

In addition to the cast listed below, which plays out the Warren Wilson-Dorothy Bennett screenplay about a farm boy addicted to the trombone who comes to the city and becomes a hot-band sensation, the film presents—as themselves, contributing entertainment in a night club they happen to attend—Frances Langford, Leo Carrillo, Alvino Rey, Hilo Hattie, Ray Eberle, the King Sisters, the Bombardiers and the King's Men.

The musical material purveyed vocally and instrumentally is from a variety of sources and includes such cherished oldies as "Melancholy Baby" and "What Do You Want to Make Those Eyes at Me For" plus such current numbers as "Rosie the Riveter," "My Devotion" and the Army Air Corps song. Virtually everybody in the cast participates in the purveying.

Production by Paul Malvern and direction by Jean Yarbrough take the subject matter in stride and yield a maximum of amusement in a minimum of footage.

Previewed at the Fairfax theatre, Hollywood, where a midweek audience appeared to enjoy the proceedings. Reviewer's Rating: Good.—WILLIAM R. WEAVER

Release date, May 14, 1943. Running time, 61 min. PCA No. 9136. General audience classification.

Marvin Howe.....Eddie Quillan
Dolly O'Brien.....Mary Beth Hughes
Leon Errol, Anne Rooney, Samuel S. Hinds, Bob Nitchum, Russell Hicks, Bannie Bartless, Frank Voghlan, Jr., Jean Ames, Skinnay Ennis and the Groove Boys.

Let's Have Fun

(Columbia)

Show Business Comedy

You've seen this story in its various disguises before. Columbia itself, in fact, evidently having found it box office worthy, has used it as a framework for vehicles for several of its contract players over a period of years. Except for the names of Bert Gordon, John Beal and Margaret Lindsay, there is little to advertise. Customers should get from the production a few laughs here and there, but the story outcome won't give them any palpitations waiting for the denouement and very little excitement en route.

Bert Gordon, known to his radio fans as "The Mad Russian," appears as a dancing master in this, his second Columbia appearance. He also has written a play called "The Road to Siberia." John Beal does a struggling actor given a chance in a show by the pretty agent, played by Margaret Lindsay. The leading lady of the show, which is angeled by her boy friend, takes a look—and then another—at her new romantic lead. Naturally, Gordon is called in to break up the romance by the agent and that's most of the plot, except that, of course, the show turns out to be a terrific hit.

The Jack Fier production has little freshness and direction by Charles Barton doesn't give the film much sparkle. Beal and Miss Lindsay are competent players even in this desert of material and Gordon's routines get laughs now and again.

Seen at the Orpheum theatre, Los Angeles, where an audience waiting for the vaudeville bill took the picture good-naturedly but without audible enthusiasm. Reviewer's Rating: Fair.

Release date, March 4, 1943. Running time, 63 min. PCA No. 8636. General audience classification.

Boris .....Bert Gordon
Florence Blake.....Margaret Lindsay
Richard Gilbert.....John Beal
Constance Worth, Dorothy Ann Seese, Leonid Kinskey, Sig Arno, Edward Keane, Ernie Hilliard, John Tyrrell.

Russians at War

(Artkino)

Russians At War

This is a compilation of Russian newsreels and documentaries examining every aspect of Russia's war effort. It is exhaustive, and because of its grimness, seems long. Because it is not a unified effort, it is spotty in technic; and many of the scenes, combining depiction of winter war and bad film stock, are hard on the eyes. It should please followers of Russian cinema, in the "art" houses, but will be limited in general circulation.

An asset is the commentary, by Arnold Reid, which weaves a pattern, and is at times inspirational. Helen Van Dongen, long in the documentary field here, has assembled the newsreel clips competently.

The Russians are shown in factory, field, hospital, staff headquarters and trenches, in warplanes and tanks, drilling, eating, playing, suffering, and celebrating their victories—in short, in virtually every important phase of their struggle.

The film was produced by Helen Van Dongen from footage exposed by official Soviet cameramen of the Central Newsreel Studios of the U.S.S.R., and released in this country by Artkino.

Seen at the Stanley Theatre, New York Soviet film "show window," at a Saturday matinee, with an audience of quiet enthusiasm. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, April 23, 1943. Running time, 61 min. Adult audience classification.

Wild Horse Stampede

(Monogram)

Start of New Series

"Wild Horse Stampede" is the picture that starts a new Monogram series starring Ken Maynard and Hoot Gibson and designed to replace the series starring the late Buck Jones and Tim McCoy. At the start, it is a slight effort and, were it not for the recognized box office names of Maynard and Gibson, the entire project might be written off here at the onset. But Maynard and Gibson still are good, still are the attractive performers their fans will remember from earlier days and, as such, there is probably room for another try in the series that Monogram is labeling "The Trail Blazers."

"Wild Horse Stampede" is badly produced and directed. Nor is any boost given it in the way of acting or writing. Briefly: The time is the early Western days when railroad tracks were being laid and Indians and renegade whites were impeding the progress of such work. The railroad men needed horses on which their ranks could give chase to outlawry. A deal was made with a girl rancher, but her horses later are stolen by her foreman and his crew before their delivery to the railroad. Maynard and Gibson enter the scene, give aid and comfort to a young, book-learned Marshal, and by various devices and tricks bring to justice a gang of some 20 corrupt men.

As it stands, the Maynard-Gibson names alone will have to carry it. Betty Miles, Ian Keith, Don Stewart, Bob Baker and Si Jenks are in the supporting cast of the Robert Tansey production, which Alan James directed.

Screened at the Monogram Studio for a trade audience on which the picture seemed to make little impression. Reviewer's Rating: Mediocre.

Release date, April 16, 1943. Running time, 59 min. PCA No. 9243. General audience classification.

Ken Maynard.....Ken Maynard
Hoot Gibson.....Hoot Gibson
Betty Wallace.....Betty Miles
Ian Keith, Bob Baker, Don Stewart, Si Jenks, Kenneth Harlan, John Bridges, Glen Strange, Tom London, Reed Howes.

Captive Wild Woman

(Universal)

Spine Tingler

Producer Ben Pivar lifts the level of chiller-thrillers with this entry by stitching into the fabric the fantasy which gives the film its title, and a flow of legitimate excitement generated by circus sequences depicting jungle animal taming supervised by Clyde Beatty. These impart to an imaginative background story a measure of realism seldom achieved in horror pictures.

Carradine plays a doctor specializing in endocrinology, who transforms an ape into a woman, giving her human form which deceives human associates but doesn't fool the lions and tigers which she continues to dominate until seized by jealousy when the trainer she loves embraces his fiancee. She then reverts to ape form and, after the doctor and some others have met death, rescues the trainer from jungle beasts; but is killed in doing so.

Direction by Edward Dmytryk keeps the action swift and the Henry Sucher-Griffin Jay script makes the story seem plausible.

Previewed at the studio. Reviewer's Rating: Good.

Release date, June 11, 1943. Running time, 61 min. PCA No. 9126. General audience classification.

John Carradine, Evelyn Ankers, Acquanetta, Lloyd Corrigan, Milburn Stone, Vince Barnett, Grant Withers.

SHORT SUBJECTS
reviews and synopses

DAREDEVILS OF THE WEST (Rep.)
Serial (283)

Allan Lane and Kay Aldridge, billed as the "king and queen of serials," are featured in the latest Republic chapter play of derring-do in the Old West. The plot concerns rivalry over a stage franchise, and the perils include hostile Indians in addition to the outlaws in the pay of the ruthless competitor.

Kay Aldridge is the daughter of the Foster Stage Line, left in her hands after her father is killed in an Indian attack. Allan Lane is a cavalry captain on leave from the Army to help put the new road through. They are opposed by a wealthy promoter who hopes to buy up the land and control the line. For this he resorts to stampeding and poisoning the horses, arousing the Indian tribes and impersonating federal officers. A last desperate attempt is made to attack the stage during the trial run which will gain the franchise, but it is stopped by the appearance of the cavalry for a pitched battle.

Eddie Acuff, William Haade, Robert Frazer, Ted Adams, George Lewis, Kenneth Harlan, Rex Lease and Chief Thundercloud are among the supporting players.

W. J. O'Sullivan was in charge of production and John English directed. The original screenplay was the product of collaboration by Ronald Davidson, Basil Dickey, William Lively, Joseph O'Donnell and Joseph Poland. Running time of the first chapter is 24 minutes; succeeding chapters run 16 minutes.

Release date, April 17, 1943 12 *episodes*

ROMANTIC NEVADA (MGM)
Traveltalk (*T*-418)

Nevada has, by way of Reno, acquired a new reputation for itself rather recently. Stories of quick divorces and crowded gambling tables have almost obscured the romance of the state, the beauty of its mountains and the heritage of the old west of gun-toting and cattle-rustling. James FitzPatrick devotes himself to the latter side in this travel reel.

Release date, April 24, 1943 9 *minutes*

UNUSUAL OCCUPATIONS, NO. 4 (Para.)
(*L*2-4)

The preparations at Sarasota, Fla., for another season of the "Greatest Show on Earth" highlight this variety feature. Performers are busy practicing their acts and all hands are applying bright paint and glitter. Other sidelights are of a man in Ottawa who marks the day's meridian with a blast from an old cannon; Indians who peddle home made brushes in Rio de Janeiro and George R. Vincent, who preserves the voices of the great by restoring old records.

Release date, April 30, 1943 11 *minutes*

WHO'S SUPERSTITIOUS? (MGM)
Passing Parade (*K*-482)

John Nesbitt goes into the matter of familiar superstitions, paying particular attention to the fascinating sea stories which have given sailors a reputation for gullibility. One of these, the story of the Flying Dutchman, made an innocent contribution to the cause of science, when Mathew Maury charted the ocean currents in his attempt to disprove the old legend.

Release date, May 1, 1943 10 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1292-1293.

THE UNBEARABLE BEAR (WB)
Merrie Melodies (8713)

Fox Burglar has picked his next victim with care, and enters the Bear house with the prospect of a quiet, profitable evening. But he has reckoned without Sniffles, the Mouse, who mistakes him for Robin Hood; or Father Bear's late and stealthy home-coming, or Mother Bear's sleep-walking. In the end he is well pleased to make his exit, although not quite so much as the Bear family is to have him go.

Release date, April 17, 1943 7 *minutes*

WILD HORSES (MGM)
Pete Smith (*S*-464)

In the mad days of the gold rush, when miners abandoned their horses for the pick and shovel, the animals ran wild through the West. Pete Smith describes the effect of the wide open spaces on a typical equine family, with Papa taking to drink, Mama to romance, and Baby just taking everything.

Release date, April 17, 1943 8 *minutes*

CALLING ALL KIDS (MGM)
Our Gang (*C*-494)

Our Gang puts on a Victory Show for the men in the armed forces. There are burlesques of Army life, a bit of old-fashioned minstrel show, imitations of Judy Garland, Eleanor Powell, Carmen Miranda and Jack Benny's "Rochester," all performed by talented youngsters. The finale is a tribute to the fighting men.

Release date, April 24, 1943 9 *minutes*

THE WISE-QUACKING DUCK (WB)
Looney Tune (8607)

Daffy Duck almost meets his master, and in the highly improbable person of Mr. Meek. Meek has been instructed to prepare the Duck for dinner—the Meek's dinner—but has no joy in the job. Daffy, however, has a fine time leading the chase, until the Meek's temper rises. Then the duck has a time escaping with his life.

Release date, May 1, 1943 7 *minutes*

EAGLES OF THE NAVY (WB)
Technicolor Special (8004)

The training of men for the Fleet Air Arm is depicted here through the experiences of a young cadet. The subject starts with his early schooling and follows the young man into action against the Japanese. The flier's personal stake is strengthened by the loss of a friend on a tanker through submarine action. The release was filmed with the cooperation of the Naval Bureau of Aeronautics.

Release date, April 24, 1943 18 *minutes*

HEAVENLY MUSIC (MGM)
Special (*A*-402)

The latest MGM Special is a musical subject concerning the heavenly adventures of a boogie-woogie player. His application for membership in the Musicians Local is heard by a committee composed of Wagner, Tchaikowsky, Brahms and Beethoven. There are suggestions of plagiarism from all sides, but a final demonstration proves that swing, too, is music of a contagious sort. Eric Blore, Fred Brady and Mary Elliott are featured, with music by Sam Coslow, Nathaniel Shilkret and Max Terr.

Release date, May 1, 1943 22 *minutes*

DANCING ON THE STARS (Univ.)
Musical (7129)

The band featured is that of Al Donahue. The assisting vocalists are Dick Todd and Lillian Cornell. The songs include the popular "Brazil," another Latin American tune "Siboney," as well as "Street of Dreams," "Love Is All" and "Sorta of a Kinda."

Release date, May 26, 1943 15 *minutes*

THE BOY AND THE WOLF (MGM)
Cartoon (*W*-445)

This is an animated version of the story of the boy who cried "Wolf" too often. The object, in this case, was to fool the dog, who tired of the play after a time. Then, of course, the wolf came. But the dog was not entirely off guard, and proved to be master of the situation at the end.

Release date, April 24, 1943 9 *minutes*

MR. CHIMP GOES TO TOWN (Univ.)
Variety View (7359)

Mr. Chimp tires of the backward life in the jungle and makes his escape to civilization. His passage across the ocean is as a stowaway and his destination is Brooklyn. Here he is taken in by a young lady who endeavors to teach him the ways of the urban world.

Release date, April 12, 1943 9 *minutes*

THE 500 HATS OF BARTHOLOMEW CUBBINS (Para.)
Madcap Models (*U*2-4)

George Pal adopts for his latest Puppetoon the popular children's story by Dr. Seuss. It concerns a mighty king who rode through the town with solemnity and a boy who couldn't manage to take off his hat. Another one appeared in its place each time. The king was angered at first but became envious of the magic hat and finally exchanged his crown for it.

Release date, April 30, 1943 9 *minutes*

WHAT WE ARE FIGHTING FOR (Univ.)
Victory Featurette (0997)

The stark contrasts between two ways of life—the Nazi reign of terror and freedoms of the Allied Nations—are the subject of this patriotic short. Lon Chaney, Osa Massen, Robert Paige, and Samuel Hinds are among the featured players taking part.

Release date, May 24, 1943 10 *minutes*

SHORT SUBJECTS CHART

index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. All releases are 1942-43 product unless otherwise noted.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
4421	Phony Cronies (Brendel)	8-27-42	890
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles (Gloveslinger)	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046
4426	Piano Mooner (Langdon)	12-11-42	1094
4410	The Great Glover (Gloveslinger)	12-25-42	1171
4403	They Stooge to Conga (Stooges)	1-1-43	1094
4427	His Wedding Scare (Brendel)	1-15-43	1138
4428	A Blitz on the Fritz (Langdon)	1-22-43	1171
4404	Dizzy Detectives (Stooges)	2-5-43	1251
4429	Wolf in Thief's Clothing (Clyde)	2-12-43	1171
4411	Socks Appeal (Gloveslingers)	2-19-43	1251
4430	Two Saplings (Givot and Nazzarro)	3-5-43	1281
4431	A Maid Made Mad (Clyde)	3-19-43	1281
4405	Spook Louder (Stooges)	4-2-43	1251
4432	Blonde and Groom	4-16-43	1281
4433	I Spied for You (Brendel)	4-30-43	1281
4412	His Girl's Worst Friend (Gloveslinger)	5-14-43	..
4406	Back from the Front (Stooges)	5-28-43	..
4434	Farmer for a Day (Clyde)	6-11-43	..
4435	Boobs in the Night (Brendel)	6-25-43	..
4407	Three Little Twirps (Stooges)	7-9-43	..
	COLOR RHAPSODIES (7 Minutes)		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-2542	1148
4505	Slay It with Flowers	1-29-43	1138
4506	There's Something About a Soldier	2-26-43	1251
4507	Professor Small and Mr. Tall	3-26-43	1263
4508	Plenty Below Zero	5-14-43	..
4509	He Can't Make It Stick	6-11-43	..
	PHANTASIES CARTOONS (Average 9 Min.)		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Cholly Polly	12-31-42	1171
4705	The Vitamin G Man	2-5-43	1251
4706	Kindly Scram	3-5-43	1227
4707	Willoughy's Magic Hat	4-30-43	1263
4708	Duty and the Beast	5-28-43	..
	COMMUNITY SING (Series 7) (9 Minutes)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler"	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	1148
4657	No. 7—Crosby Songs	2-18-43	1171
4658	No. 8—McNamara's Band	3-26-43	1251
4659	No 9—Rosie the Riveter	5-14-43	1281
	QUIZ REELS (Average 10 Min.)		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS (10 Minutes)		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-18-42	1078
4904	Merchant Seamen	5-28-43	..
	TOURS (10 Minutes)		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22) (10 Minutes)		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
4856	No. 6	1-29-43	1138
4857	No 7	2-26-43	1281
4858	No. 8	3-31-43	1251
4859	No 9	5-21-43	..
	WORLD OF SPORTS (10 Minutes)		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
4804	Ladies' Day in Sports	1-22-43	1171
4805	Diving Daredevils	2-26-43	1251
4806	Ski Soldiers	3-26-43	1251
4807	Water Sports	5-28-43	..
	KATE SMITH (10 Minutes)		
4751	America Sings with Kate Smith	8-21-42	899
	FAMOUS BANDS (10 Minutes)		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	998
4953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094
4963	Mr. Smug	1-28-43	1171

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes)		
	1941-42		
A-306	Plan for Destruction	4-29-43	1263
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
A-402	Heavenly Music	5-1-43	1291
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	1118
T-414	Land of Orizaba	1-2-43	1148
T-415	Mighty Niagara	1-30-43	1227
T-416	Mexican Police on Parade	2-27-43	1227
T-417	On the Road to Monterey	3-27-43	1281
T-418	Romantic Nevada	4-24-43	1291
	PETE SMITH SPECIALTIES (10 Minutes)		
S-461	First Aid	1-2-43	1118
S-462	Marines in the Making	12-26-42	1118
S-463	Hollywood Daredevils	3-20-43	1263
S-464	Wild Horses	4-17-43	1291
S-465	Fala	4-10-43	1275
	PASSING PARADE (10 Minutes)		
K-481	Madero of Mexico	11-28-42	1022
K-482	Who's Superstitious	5-1-43	1291
	MINIATURES (10 Minutes)		
M-431	The Last Lesson	12-19-42	1118
M-432	People of Russia	12-26-42	1118
M-433	Brief Interval	11-28-42	1022
M-434	Portrait of a Genius	1-23-43	1227
M-435	Inca Gold	4-24-43	..
M-436	Wood Goes to War	5-8-43	..
	OUR GANG COMEDIES (Average 11 Min.)		
C-491	Unexpected Riches	11-28-42	1067
C-492	Benjamin Franklin, Jr.	2-30-43	1263
C-493	Family Troubles	4-3-4361263	
C-494	Calling All Kids	4-24-43	1291
	TECHNICOLOR CARTOONS (8 Minutes)		
W-441	Barney Bear's Victory Garden	12-26-42	1118
W-442	Sufferin' Cats	1-16-43	1227
W-443	Bah Wilderness	2-13-43	1227
W-444	Dumb Hounded	3-20-43	1251
W-445	The Boy and the Wolf	4-24-43	1291

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	1206
L2-4	No. 4	4-30-43	1291
	SUPERMAN COLOR CARTOONS (Average 8 Minutes)		
W2-1	Superman in Destruction, Inc.	12-25-42	1118
W2-2	Superman in the Mummy Strikes	2-19-43	1206
W2-3	Superman in Jungle Drums	3-26-43	1281
W2-4	Superman in the Underground World	5-21-43	..
	HEADLINERS (Average 10 Minutes)		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	1138
A2-5	Ina Ray Hutton & Orch.	3-12-43	1251
A2-6	Moments of Charm (Re-issue)	4-16-43	1281
A2-7	Letter from Ireland	5-14-43	..
	MADCAP MODELS (Color) (Average 8 Minutes)		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	1138
U2-3	Brave Mr. Strauss	2-26-43	1251
U2-4	The 500 Hats of Bartholomew Cubbins	4-30-43	1291
U2-5	Jasper's Music Lesson	6-18-43	..
	POPEYE THE SAILOR (Average 6 Minutes)		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	1148
E2-5	Seein' Red, White 'n Blue	2-19-43	1206
E2-6	Too Weak to Work	3-19-43	1281
E2-7	A Jolly Good Furlough	4-23-43	..
E2-8	Ration for the Duration	5-28-43	..
E2-9	Cartoons Ain't Human	6-25-43	..
	POPULAR SCIENCE (Color) (10 Minutes)		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	1138
J2-4	No 4	4-2-43	1281
J2-5	No 5	6-11-43	..
	SPEAKING OF ANIMALS (Average 9 Minutes)		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
Y2-2	At the Bird Farm	3-19-43	1281
Y2-3	Speaking of Animals in Current Events	5-7-43	..
	SPORTLIGHTS (Average 10 Minutes)		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	1138
R2-4	Trading Blows	2-12-43	1206
R2-5	Hike or Bike	3-5-43	1251
R2-6	The Beach Command	4-9-43	1281
R2-7	Tumble Bugs	5-14-43	..
	VICTORY SHORTS (Average 14 Minutes)		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-22-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets in the Scrap	3-25-43	1251

RKO

Prod. No.	Title	Rel. Date	P.D. Page
	WALT DISNEY CARTOONS (Color) (7 Minutes)		
	1941-42		
24,113	Sky Trooper	11-6-42	1022
24,114	Pluto at the Zoo	11-20-42	1070
24,115	How to Fish	12-4-42	1094
24,116	Bellboy Donald	12-18-42	1118
24,117	Der Fuehrer's Face	12-18-42	1067
24,118	Education for Death	1-5-42	1067
	1942-43		
34,101	Donald's Tire Trouble	1-29-43	1206
34,102	Pluto and the Armadillo	2-19-43	1206
34,103	Flying Jalopy	3-12-43	1227
39,104	Private Pluto	4-2-43	1251
	SPORTSCOPE (Average 8 Min.)		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022
34,304	Q-Men	12-4-42	1094
34,305	Basketeers	1-1-43	1118
34,306	Ski Trails	1-29-43	1171
34,307	Trout	2-26-43	1227
34,308	Aqua Aces	3-26-43	1263
	EDGAR KENNEDY (Average 17 Min.)		
33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010
33,403	Duck Soup	12-18-42	1118
33,404	Hold Your Temper	2-5-43	1227
33,405	Indian Signs	3-26-43	1263

Prod. No.	Title	Rel. Date	P.D. Page
	LEON ERROL (Average 18 Min.)		
33,701	Mail Trouble	9-4-42	926
33,702	Deer, Deer	10-23-42	1010
33,703	Pretty Dolly	12-11-42	1094
33,704	Double Up	1-29-43	1206
33,705	Gem-Jams	3-19-43	1263
	JAMBOREES (Average 9 Min.)		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070
34,405	Enrie Madriguera & Orch.	12-25-42	1094
	VICTORY SPECIALS		
34,201	Conquer by the Clock	10-27-42	1114
34,202	City of Courage	2-11-43	1206
	FAMOUS JURY TRIALS (Average 18 Min.)		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Crosby	11-13-42	1070
	THIS IS AMERICA (Average 19 Min.)		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Army Chaplain	12-18-42	1102
33,104	Boomton, D. C.	2-12-43	1159
33,105	Air Crew	3-12-43	1215
33,106	Medicine on Guard	4-9-43	1263

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN (Average 9 Min.)		
3201	Along the Texas Range	10-9-42	974
3203	Climbing the Peaks	4-16-43	1281
	MAGIC CARPET (Color) (9 Minutes)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	2-19-43	1022
3150	Strange Empire	1-15-43	1138
3157	Land Where Time Stood Still	4-2-43	1263
	SPORTS REVIEWS (Average 9 Min.)		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Calls	12-25-42	1138
3303	Steelhead Fighters	2-12-43	1148
3304	Back to Bikes	3-12-43	1227
	TERRYTOONS (TECHNICOLOR) (7 Minutes)		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	..
3556	Nancy In Doing Their Bit	10-30-42	..
3557	Frankenstein's Cat	11-27-42	..
3558	Barnyard WAAC	12-18-43	1138
3559	Scrap for Victory	1-22-43	1171
3560	Barnyard Blackout	3-5-43	1281
3561	Shipyard Symphony	3-19-43	..
3562	Patriotic Pooches	4-9-43	..
	SPECIAL		
3567	Somewhere in the Pacific	1-8-43	1171
3568	He Dood It Again	2-5-43	1227
	TERRYTOONS (Black & White) (7 Minutes)		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	1046
	THE WORLD TODAY (9 Minutes)		
3401	W. A. V. E. S.	4-30-43	..
	MARCH OF TIME (Average 20 Minutes)		
V9-1	The F.B.I. Front	9-11-42	911
V9-2	The Fighting French	10-9-42	946
V9-3	Mr. and Mrs. America	11-6-42	1007
V9-4	Africa Prelude to Victory	12-4-42	1055
V9-5	The Navy and the Nation	1-1-43	1102
V9-6	One Day of War—Russia 1943	1-29-43	1127
V9-7	The New Canada	2-26-43	1171
V9-8	America's Food Crisis	3-26-43	1215
V9-9	Inside Fascist Spain	4-23-43	1263
	DRIBBLE PUSS PARADE (9 Minutes)		
3901	Monkey Doodle Dandies	12-11-42	1046
	VICTORY FILM		
3801	It's Everybody's War	11-6-42	1031
	AMERICA SPEAKS		
3851	Weapons for Victory	5-6-43	..

UNITED ARTISTS

	WORLD IN ACTION (Two Reels)		
....	New Soldiers Are Tough	7-3-42	699
....	Our Russian Ally	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Invasion of North Africa	2-12-43	1148
....	Road to Tokyo	4-16-43	1281
	SPECIAL		
....	Don't Hook Now	4-30-43	1171

UNIVERSAL

	COLOR CARTUNE (Average 7 Min.)		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-42	998
7243	Air Raid Warden	12-21-42	1118
7244	The Screwball	2-15-43	1148
7245	Swing Your Partner	4-26-43	..
7246	The Dizzy Acrobat	5-31-43	..
	SWING SYMPHONIES (Average 7 Min.)		
7231	Yankee Doodle Swing Shift	9-21-42	899
7332	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	1171
7234	Egg Cracker Suite	3-22-43	1239
	PERSON—ODDITIES (Average 9 Min.)		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	1118
7376	Let Huey Do It	1-25-43	1171
7377	She's A-1 in the Navy	2-8-43	1148
7378	Little Clayton Farmfront Wonder	3-8-43	1227
7379	Shepherd of the Roundhouse	4-19-43	..
7380	Tom Thumb in Person	5-24-43	..
	VARIETY VIEWS (9 Minutes)		
7351	Trouble Spot of the East	9-7-42	899
7352	canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899
7356	Winter Sports Jamboree	1-8-43	1171
7357	Mother of Presidents	2-1-43	1148
7358	Hungry India	3-1-43	1206
7359	Mr. Chimp Goes to Town	4-12-13	1291
7360	Mirror of Sub-marine Life	5-31-43	..
	MUSICALS (Average 15 Min.)		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
7126	Hit Tune Jamboree	2-10-43	1148
7127	Swingtime Blues	3-3-43	1190
7128	Swing That Band	4-7-43	1263
7129	Dancing on the Stars	5-26-43	..
	VICTORY FEATURETTES		
0995	Keeping Fit	10-26-42	998
0996	Arsenal of Might	2-22-43	1148
0997	What We Are Fighting For	5-24-43	..
	2-REEL SPECIAL		
7111	Roar, Navy Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"	..	..

VITAPHONE

	TECHNICOLOR SPECIALS (Average 20 Min.)		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	1118
8003	Young and Beautiful	3-13-43	1227
8004	Eagles of the Navy	4-24-43	1291
8005	Mountain Fighters	..	..
8006	Champions Training Champions	5-22-43	..
	BROADWAY BREVITIES (20 Minutes)		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-20-42	1007
8104	Beyond the Line of Duty	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers	..	..
8107	Little Isles of Freedom	1-30-43	1078
8108	Our African Frontiers	2-13-43	1206
8109	Army Show	2-27-43	1227
8110	Rear Gunner	4-10-43	1281
8111	Three Cheers for the Girls	5-8-43	..
	HOLLYWOOD NOVELTIES (10 Minutes)		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback	4-3-43	1251
8304	So You Think You Need Glasses	12-26-42	1118
8305	This Is Your Enemy	1-23-43	1206
8306	King of the Archers	2-6-43	1206
	THE SPORTS PARADE (10 Minutes)		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Adventure and Sport	1-9-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	3-20-43	1239
8408	Women in Sports	2-20-43	1206
8409	With Rod and Reel on Anticosti Island	5-1-43	..
8410	Rover's Rangers	5-29-43	..
8411	Gray, White & Blue	6-19-43	..
	MELODY MASTER BANDS (10 Minutes)		
3501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	1118
8505	U. S. Navy Band	1-16-43	1138
8506	Ozzie Nelson & Orch.	3-27-43	1251
8507	U. S. Army Band	4-17-43	..
8508	All American Band	6-5-43	..
8509	Childhood Days	6-26-43	..
	LOONEY TUNES CARTOONS (7 Minutes)		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-23-43	1007
8605	To Duck or Not to Duck	3-6-43	1227
8606	Hop and Go	3-27-43	1263
8607	The Wise Quacking Duck	5-1-43	1291
8608	Tokio Jokio	5-15-43	..
8609	Yankee Doodle Daffy	6-5-43	..
8610	Scrap Happy Daffy	6-19-43	..
	MERRIE MELODIES CARTOONS (Color) (7 Minutes)		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-42	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	1-16-43	1007
8708	Pigs in a Polka	2-6-43	1070
8709	Tortoise Wins by a Hare	2-20-43	1206
8710	Fifth Column Mouse	3-6-43	1251
8711	Flop Goes the Weasel	3-20-43	1251
8712	Super Rabbit	4-3-43	1263
8713	The Unbearable Bear	4-17-43	1291
8714	Greetings Bait	5-15-43	..
8715	Jack Rabbit and Beanstalk	5-29-43	..
8716	The Aristo Cat	6-12-43	..
8717	Tin Pan Alley Cats	6-26-43	..

	OFFICIAL U. S. VICTORY FILMS (Distributed by Various Major Exchanges)		
	Pots to Planes		509
	Bomber		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		...
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		946
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1046
	Colleges at War		1078
	Community Transportation		1102
	Paratroops		1114
	You, John Jones		1138
	Night Shift		1148
	Troop Train		1171
	Point Rationing of Foods		1182
	Since Pearl Harbor		1206
	Farmer at War		1206
	Right of Way		1239
	Food for Fighters		1239
	U. S. TREASURY DEPT.		
	The Spirit of '43		1138
	WAR ACTIVITIES COMMITTEE (Released Through 20th-Fox)		
	Battle of Midway		912
	(Released Through Warner Bros.)		
	At the Front		1190
	BRITISH MINISTRY OF INFORMATION		
	21 Miles		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	Speed Up on Stirlings		1114
	MISCELLANEOUS		
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front		1070
	(Australian Dept. of Information)		
	Sword of the Spirit		1055
	(Verity Film)		

SERIALS

COLUMBIA

4120	The Secret Code (15 Episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-17-42	1138

REPUBLIC

281	King of the Mounties (12 episodes)	10-10-42	998
282	G-Men vs. the Black Dragon (15 Episodes)	1-2-43	1022
283	Daredevils of the West (12 episodes)	4-17-43	1291
284	Secret Service in Darkest Africa (15 episodes)	..	..

UNIVERSAL

7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-43	994
8681-92	Don Winslow of the Coast Guard (13 episodes)	3-30-43	1227

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1292-1293.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1278-1279.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue* — REVIEWED —	*Product Digest Page* — REVIEWED —	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	91m	May 1,'43	1289	1001	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Not Set	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1280
Air Raid Wardens, The	MGM	....	Laurel and Hardy	Apr.,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set	....	.....	....	1192	....
All by Myself	Univ.	....	Patric Knowles-Evelyn Ankers	June 18,'43	....	.....	....	1275	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	.....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
Assignment in Brittany	MGM	....	Pierre Aumont-Susan Peters	Apr.,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'42	1077	....	....
Avengers, The (British)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	1280
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	1277	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	....
Bataan (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	....	.....	....	1276	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Blondie Buys a Horse	Col.	....	Penny Singleton-Arthur Lake	Not Set	....	.....	....	1241	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	May 14,'43	....	.....	....	912	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	....	.....	....	1276	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	....	Bobby Samarzich-Conrad Binyon	May 20,'43	....	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....

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CABIN in the Sky	MGM	....	"Rochester"-Ethel Waters	Apr.,'43	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Captive Wild Woman	Univ.	....	Evelyn Ankers-John Carradine	June 11,'43	61m	May 1,'43	1290	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	Apr. 24,'43	1275	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1218
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1280
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, Fighting Guerrillas	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1280
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 4	78m	Mar. 20,'43	1226	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1280
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	....	995	...
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	1280
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	June 25,'43	....	.....	....	1240	....
Cosmo Jones, Crime Smasher	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	....	.....	....	1277	....
Cowboy in Manhattan	Univ.	....	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	....	Tyrone Power-Anne Baxter	Not Set	105m	Apr. 24,'43	....	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1280
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	...	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desert Victory (British)	20th-Fox	341	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	....
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	1280
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	...	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie	Para.	.	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	....	.....	....	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	1280
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	....	.....	....	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FACULTY Row	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	May 7,'43	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	....
False Faces	Rep.	....	Rex Williams-Bill Henry	May 26,'43	....	.....	....	1277	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	.
Fires Were Started (British)	Crown	....	British Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First of the Few, The (British)	Howard	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889		...
Five Graves to Cairo	Para.	..	Franchot Tone-Anne Baxter	Not Set	....	.....	....	1192	....
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Apr. 2,'43	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	Not Set		.....		1104	....
Follow the Band	Univ.	....	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....

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Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.		Gary Cooper-Ingrid Bergman	Not Set	....	.....	...	855	
Frankenstein Meets Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	1280
GAUCHO Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentle Gangster, A	Rep.	....	Barton MacLane-Molly Lamont	May 10,'43	....	.....	....	1276	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	....	.....	....	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	....	.....	....	1241	....
Gildersleeve's Bad Day	RKO	....	Harold Peary-Jane Darwell	Not Set	....	.....	....	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Morning, Judge	Univ.	....	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Great Without Glory	Para.	....	Joel McCrea-Betty Field	Not Set				912	....
Gyandev of India	Ram Bangai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	..	Charles Starrett	Not Set	.	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	1280
Happy Go Lucky (color)	Para.	..	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1218
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	1280
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	1280
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	....	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	...	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Not Set	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	1280
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1280
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
Hostages	Para.	....	Luise Rainer-Paul Lukas	Not Set	....	.....	....	1277	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Not Set	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....		1192	....
I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 14,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1280
In the Rear of Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	
In Which We Serve (British)	UA	...	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1280
Isle of Missing Men	Mono.		John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	1280
It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	.	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Apr. 30,'43	68m	Mar. 20,'43	1214	1057	....

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JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	....	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	1280
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Apr. 9,'43	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	....	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	..	. ....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Not Set	91m	May 1,'43	1289	1182	....
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	Apr. 24,'43	1274	....	....
Lassie Comes Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (Fr.)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	May 27,'43	...	.....	....	1018	....
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	...
Leopard Man, The	RKO	....	Dennis O'Keefe-Margo	Not Set	....	.....	....	1241	....
Let's Face It	Para.	....	Bob Hope-Betty Hutton	Not Set	....	.....	....	1277	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	63m	May 1,'43	1290	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	...
London Blackout Murders	Rep.	210	John Abbott-MaryMcLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	Apr. 24,'43	1275	1058	....
Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	Apr. 30,'43	....	.....	....	1277	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	....
Lone Rider, Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man from Thunder River	Rep.	....	Bill Elliott-George Hayes	June 11,'43	....	.....	....	1277	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	..
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	...
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	..
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	1280
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	...
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	...
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	...
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	....	.....	....	1058	...
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	1130
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1280
More the Merrier, The	Col.	....	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	May 28,'43	....	.....	. ..	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43		.....	..	1079	.
My Friend Flicka (color)	20th-Fox	....	Roddy McDowall-Preston Foster	Not Set	90m	Apr. 10,'43	1249	962	....

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My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	218	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	....	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-John Loder	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	.
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	1280
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1280
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	Apr. 24,'43	1274	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	..
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	...
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	...
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	...
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	...
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Mary Beth Hughes	Not Set	....	.....	....	872	...
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	...
Pardon My Ski (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Walter Reed	Not Set	....	.....	....	1240	....
Phantom of the Opera	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1218
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	..
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chicken	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Not Set	....	.....	....	986	....
Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 1,'43	1290	....	....
Presenting Lily Mars	MGM	....	Judy Garland-Van Heflin	Not Set	104m	May 1,'43	1289	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Not Set	..	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	...
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	...
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	...
Prodigal's Mother	Rep.	....	Mabel Paige-John Craven	June 4,'43	....	.....	....	1276	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	..
Queen Victoria (British)	Renown	..	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	...
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	...
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1280
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	..
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	.	
Reap the Wild Wind (color)	Para.	....	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	....	Lupe Velez-Michael Duane	May 6,'43	....	.....	....	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1218
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	1280
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	.

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Advance Synopsis Page	Service Data Page
Ride, Tenderfoot, Ride (Reissue)	Rep.	....	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	..
Riders of the Rio Grande	Rep.	....	Three Mesquiteers	May 19,'43	....	.....	....	1276	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	...
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Lena Horne	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	...	1057	
Russians At War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 22,'43	....	.....	....	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	Apr. 24,'43	1275	....	....
Saludos Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	.	1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Not Set	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	....	.....	....	1276	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	May 28,'43	....	.....	....	1277	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	....
School for Jive	Univ.	....	Gloria Jean-Donald O'Connor	June 4,'43	....	.....	....	1277	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1280
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	1280
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	....	.....	....	1192	....
Sherlock Holmes, Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes, Secret Weapon	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1218
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	..
Slightly Dangerous	MGM	....	Lana Turner-Robert Young	Apr.,'43	94m	Mar. 6,'43	1189	1057	1280
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	...
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	...
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1218
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	May 7,'43	83m	Feb. 20,'43	1169	....	..
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	...
Son of Dracula	Univ.	....	Alan Curtis-Lon Chaney	Not Set	....	.....	....	1241	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	...
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spitfire (British)	RKO	....	Leslie Howard-Rosamund John	Not Set	90m	Apr. 17,'43	1275	....	....
Spring Song (Russian)	Artkino	.	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	..
Springtime in Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	May 21,'43	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Not Set	....	.....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1280
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	....	1192	....
Stranger from Pecos	Mono.	....	Johnny Mack Brown	June 25,'43	....	.....	....	1277	....
Stranger in Town, A	MGM	....	Frank Morgan-Jean Rogers	Apr.,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	.
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113		
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	....	.....	....	1191	....
Swing Your Partner	Rep.	....	Lulubelle and Scotty-Vera Vague	May 12,'43	....	.....	....	1276	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	1280
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	....	.....	....	1276	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	...
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	..
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	...
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
They Came to Blow Up America	20th-Fox	....	George Sanders-Anna Sten	Not Set	73m	Apr. 24,'43	1273	1162	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Is the Army	WB	....	Joan Leslie-George Murphy-Stage Cast	Not Set	....	.....	....	1276	....
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Apr. 23,'43	103m	Mar. 20,'43	1213	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time Bomb	Mono.	....	Richard Travis-Catherine Craig	June 18,'43	....	.....	....	1277	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tomorrow We Live (British)	Brit. Lion	....	John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	....	....
Tonight We Raid Calais	20th-Fox	....	Annabella-John Sutton	Not Set	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (Brit.)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
We Sail at Midnight (British)	Crown	....	War Documentary	Not Set	27m	Nov. 21,'42	1017	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
West of Texas	PRC	....	Dave O'Brien-Jim Newill	May 1,'43	....	.....	....	1277	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	May 28,'43	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1218
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage (color)	Univ.	....	Maria Montez-Jon Hall	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938		....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	June 11,'43	....	.....	....	1276	....
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Jean Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You (It.)	Hoffberg	....	Aleda Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1278.

THIS IS NUMBER 1 OF A SERIES OF ADVERTISEMENTS SPONSORED BY THE INTERNATIONAL PROJECTOR CORPORATION MANUFACTURERS OF Simplex EQUIPMENT IN COOPERATION WITH THE NATIONAL CONSERVATION PROGRAM

"To Conserve Our Equipment Helps the War Effort"

— says S. H. FABIAN



S. H. FABIAN
Chairman Theatre Division, War Activities Committee

"In the total all-out war in which we Americans are engaged the theatre has an important place and definite missions to perform.

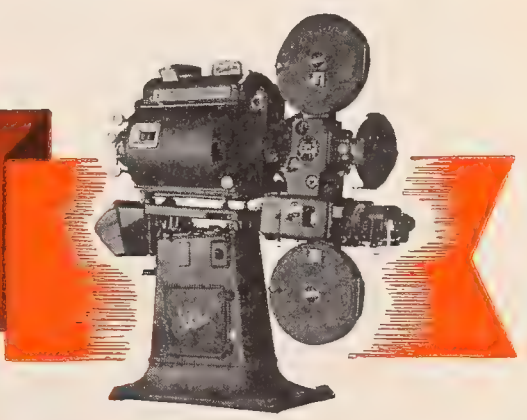
These missions are—(1) to entertain the great American public and the men in our armed forces so that from the relaxation they obtain in our theatres they can renew their strength to fight the battle, either on the firing line or on the home front; (2) to inform the public of what is going on and to give the messages of our Government on the screen; and (3) to make the theatre the center of all community activities so that the various war relief, as well as patriotic civic groups can function with maximum efficiency.

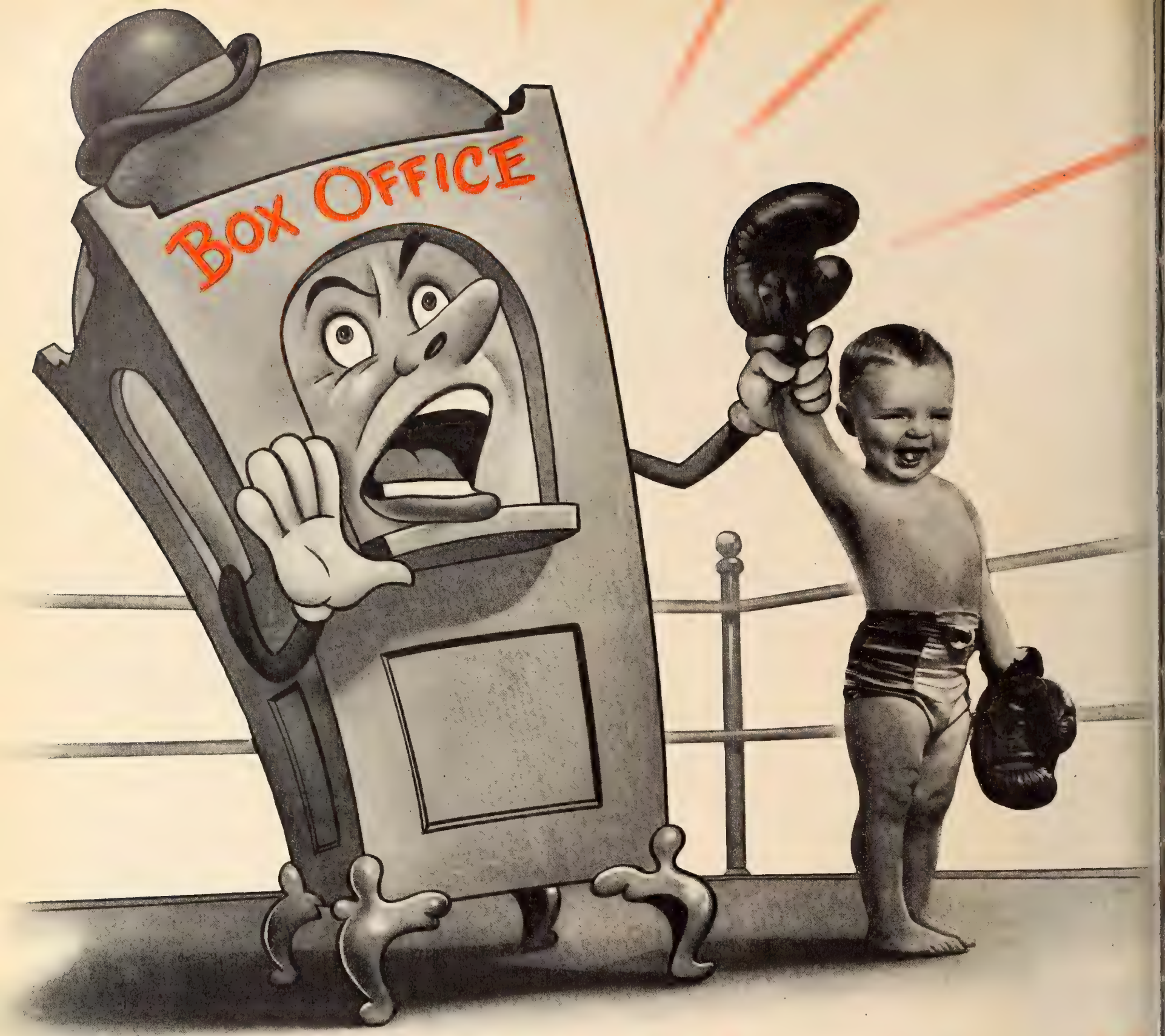
In order that the theatre may accomplish these all important missions we, as showmen, must keep our equipment and our plants in perfect order. Every performance that we give at this time must equal or exceed in quality any that we have ever given. Everything we do to conserve our equipment helps the war effort. Everything we fail to do in conserving supplies and materials is helping our enemies!"

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(In Product Digest)

DuBarry Was a Lady
Mr. Lucky
Five Graves to Cairo
Dr. Gillespie's Criminal Case
The Ox-Bow Incident
Swing Shift Maisie
Swing Your Partner
Saddles and Sagebrush
The Leopard Man
Gildersleeve's Bad Day
Song to the Wind
The Gentle Sex
The Ghost Rider

EXHIBITORS PROTEST AT FLOOD OF WAR FILMS, ASK ENTERTAINMENT

RED KANN in "ON THE MARCH" WRITES of WAR and HOLLYWOOD

Showmen SELECT BEST WAR SHORTS

VOL. 151, NO. 6

MAY 8, 1943

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Breaks Capitol N. Y. record in sensational World Premiere. Another "For Me and My Gal"! (*Judy Garland, Van Heflin.*)

Cabin in the Sky

Greatest musical novelty in years sweeps America! (*Ethel Waters, Rochester, Lena Horne, Duke Ellington.*)

Bataan

As Big as its name! First Coast Preview confirms all predictions. (*Robert Taylor.*)

Du Barry Was A Lady

Previewed East and West! The Biggest Eyeful of Technicolor Musical Show your box-office has ever seen! (*Red Skelton, Lucille Ball, Gene Kelly.*)

Metro-Goldwyn-Mayer

It doesn't have to be printed big to tell where the big ones come from.

On every screen! "Prelude To War" America's fighting film. Rental free!

Let's Keep Selling Bonds!



BUY MORE WAR BONDS!



Standing room only, but **WARNER** Exhibitors are sittin' pretty!

Jack L. Warner, *Executive Producer*



THE OX-BOW INCIDENT staring HENRY FONDA is destined to create more controversy than any picture released in recent years! In the above scene three men accused of a crime are captured by a mob and tied to the tree that is to be their end.



Deaf to the **condemned men's pleas of innocence, the bloodthirsty horde, urged on by a woman's mocking laugh, prepare the victims for their doom! This scene in OX-BOW INCIDENT is said to be the most dramatic ever filmed!**



It's all over . . . **out of nowhere comes proof that three innocent men had been hanged. Damon Runyon voices the unanimous expression of all who have seen it when he calls this *20th Century-Fox picture* "one of the finest ever made!"**

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

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May 8, 1943

Pictures and The War

WHAT the exhibitor really thinks about the product is presented most emphatically in this issue of The Herald, with names and absolutely nothing "off the record". The editor wrote to one hundred and one theatre showmen last weekend, and by Monday morning had thirty-and-odd replies that were replies.

The exhibitor and his customers are fed up on war pictures, and say so.

The dissenters who like the flow of product as it runs are in a tiny minority—and some of them in special positions.

Examination of the presentation will reveal that the reaction to war pictures is national, geographically, and that it is held in all classes of exhibition, from the smallest village, including Eastport, Maine, to such broad operations as those presided over by Mr. A. H. Blank in the Midwest, Mr. R. J. O'Donnell in the Southwest, and many another in the East and Southeast.

The sum total of the frank responses is that these showmen and their customers want entertainment—and, if you please, mainly "escapist" entertainment. As for the rest of it, the customers want facts about the war, in the "war shorts" and in the newsreels—of which, it would appear, they are not getting as much as they could take.

THIS brings this observer to the observation that the newsreel aspect of the war film service, if it is to be called that, represents a neglected opportunity, somewhat more circumscribed than in World War I. The fundamental difficulty seems to be that those representatives of Government who might contribute are too much concerned with "production" and the multiplication of "releases" which would reach more people, and more quickly, as components of the newsreels. A considerable number of the "war shorts" could be readily and effectively edited into screen items of two or three hundred feet, with great gain in impact and more effective circulation.

This issue of The Herald also presents in its news pages the judgment of the exhibitors of the land on the relative merits of the "war shorts" released in 1942. It will be observed that the topmost products came from the professional hands of persons integrated with the established and experienced motion picture industry. The first ten, measured by the judgment of the showmen who preside at the box offices, bear the impress of the production authority and competence of Hollywood and New York. The "documentarians" and other amateurs, do not appear.

It is to be observed, too, in exhibitors' reports, that the flow of war screen material, dramatic and factual, tends to get in its own way, with embarassment to exhibitors who try to be good showmen and still meet the seemingly official requirements of patriotism.

Also, with great emphasis, the exhibitors stand in support of the contention that the customers come to the theatres to see a show and forget, for the while, the cares of a world beset by war and its travails.

This is, the exhibitors insist, no time for shudders and the grim and ghastly facts and fancies of the dramatists. With millions in the Army, and some in prison camps, too, their stay-at-home relatives do not go to the theatre to have their anxieties intensified or their griefs renewed.

It is relevant to recall here a paragraph from a brochure written by Mr. Charles Francis Coe of the Motion Picture Producers and Distributors of America last year, in which he remarked: "Eagerness to win the war, coupled with recognition of the power of motion pictures, is apt to impel the unknowing to excessive demands on motion pictures. Two dire things would result from excesses. Instead of apprising the people, we might begin to instruct them. That would empty the theatres. The greatest public contact would be so lost for all purposes."

The best of all the answers to our inquiry came from Mr. Floyd E. Hill, who conducts the Drexel Theatre in the village of Drexel, Missouri. He wrote:

"War pictures? I'm getting plenty—closing this week and going into the Army."

■ ■ ■ ■

THE PRESS SAYS

POINTED reflection of its measure of the state of the public mind on war pictures is given by the Washington Times-Herald, which is classifying the product for its readers. In its "show time table" box it lists the theatre, the title of the picture and starting times. Following the title of the film, appear code abbreviations, thus: WA for war action, WB for war background, and NW for no war content.

There is no warrant for an assumption that the Times-Herald thinks the customers are trying to find war pictures.

Out in Kansas City The Star, dominant paper of the region, on May 2, forecast "a Truce in the War Movies, so Patrons may Relax", in a piece discussing the coming of other product. Said the Star:

"Kansas City movie patrons have just gone through a siege of war pictures—the war boom-boom variety—wherein Nazi cruelty has been a dominant theme. Theater managers say they have overheard conversations in the lobbies, and that the patrons, departing after battle scenes, assassinations, Gestapo cruelties and various forms of Nazi brutalities, have expressed their longing for an armistice.

" 'It was a natural reaction,' one observer said, 'simply because the patrons had undergone so much of the Gestapo barbarism and the realities of war. The patrons will be ready and willing to take on more war pictures at a later date, after they have been permitted to catch their breath and steady their nerves.' "

—Terry Ramsaye

THIS WEEK IN THE NEWS

War Weary Joan

JOAN CRAWFORD, under contract to MGM since 1925, has been given a leave of absence for six months, in peaceful adjustment of her objection to being cast in "Cry Havoc," which would have been her third successive war picture appearance. Miss Crawford thus escapes suspension and is left free to work for another company in the interim. Meanwhile, it has been agreed that on her return she will be starred in a non-war dramatic production for next year and her contract will be extended for six months.

Jap War Pictures

HOW Pearl Harbor, Bataan, and Corregidor appeared to Japanese film audiences was this week being disclosed to Americans through four minutes of Japanese newsreel footage distributed to our newsreels by the Office of War Information. That organization obtained them from the War Department. Where the War Department got them was not disclosed.

Shown are the wardrooms and flight decks of the Jap carriers as they approached Pearl Harbor; the "briefing" of the fliers; the take-off; bombers in air; some of their work; American prisoners at Corregidor; their commander, Lieutenant General Jonathan Wainwright.

The American newsreel issued the footage as a "special" Tuesday. This gave simultaneous distribution with the newsreel coverage of the coal strike, featured in the regular releases.

Positively Close-up

CAMERAMEN assigned to Lieutenant Colonel David MacDonald's British Army photographic unit in Africa have simple general orders. This was divulged when the officer appeared on the Adrienne Ames program over WHN in New York last Saturday evening. Near the close of the interview, Miss Ames asked the Colonel what advice he offered his men as they moved toward El Alamein. He answered: "I instructed my crew that if they ever got close enough to use their revolvers on the enemy, that was the time to start using their cameras."

Blare Blasts Records

TRUMPET virtuoso Harry (Jivey) James at the Paramount, and Jimmy Dorsey and his sax terrifico at the Roxy, shoved Broadway highs up several notches for attendance grosses and peace breaching during the non-holiday New York week. Admissions reached 165,000 at the Paramount and the box office showed a gross of $105,000 in 43 performances.

The jitterbug draw included the young and unbearded youth in high percentages, as well as the equally youthful petticoat brigade. The 5,800-seat Roxy beat its own attendance mark and the aisles were filled with dancing couples—rules or no rules. Policemen wavered in weariness.

The James bandsmen, 25 of them, are credited by their press agent with the loss of six pounds per man. The check room reported lost and found items including 84 pairs of rubbers, 24 raincoats, 65 fountain pens, 27 pipes and 93 pork pie hats.

The New York *Times,* thrilled no end by the manifestation, has had special articles by Meyer Berger, star reporter; Olin Downes, music critic, and Bosley Crowther, motion picture editor. It's Arthur Krock's turn next.

Jolson May Play 'Al'

THE LIFE story of Al Jolson is to be filmed by Columbia Pictures with Al as the producer under the supervision of Sidney Buchman. Sidney Skolsky, who writes a syndicated motion picture column, has been six weeks at work in Hollywood on the script.

Mr. Jolson is expected to play himself if the Skolsky treatment makes it possible. The still untitled story will embrace all elements of the amusement enterprise. Other players are to show him as a child and a young man who rose from poverty to wealth. Minstrelsy, vaudeville, Winter Garden revues and the first talking picture, "The Jazz Singer," will be included in the piece.

Unconfirmed reports of Mr. Jolson's take in cash and profit sharing mention $350,000 —which may be tops for a life story on screen or stage.

'Pop' Dibble Passes

CORRESPONDENCE between New York and Connecticut being what it is these wartime days, word has just come to Broadway of the death of John Pierce Dibble, famed exhibitor from the days of '96, in his ninetieth year at his home in Branford, February 14.

"Pop" Dibble, as he was long known in the industry, was born near Branford, August 22, 1853. When he was nineteen he started in the stereopticon show business, touring the East and Canada. When film arrived on the screen in 1896 he acquired an Edison Projecting Kinetoscope and added moving pictures to his roadshow. He stuck to the road for sixty years. In 1922 Universal Pictures made a short subject on Mr. Dibble and his career, including excerpts from his historic library of old films.

Mr. Dibble is survived by his widow. He is buried among his ancestors of that old Mayflower Yankee line, in Damascus Cemetery, Branford.

Out in Missouri

A BILL in the Missouri State Legislature would prohibit the showing of any motion picture with a plot involving divorce, depicting divorce or whose players have been divorced. It's called H.B. 635.

Another Missouri legislative offering is one introduced by a Negro, which makes it mandatory for theatres, restaurants, places of amusement and barber shops to accord Negroes equal privileges and accommodations now accorded to whites.

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Gable Stars for OWI

"WINGS UP," a motion picture about the Army Air Force officers candidate school in Miami, with a narration by Captain Clark Gable, will be released to theatres through the War Activities Committee and Office of War Information bureau of motion pictures on May 27th. The film is a look into the intensive twelve-week training course at the southern school and was made by the First Motion Picture Unit of the Army Air Force. Captain Gable also makes one brief appearance in the picture. The two-reel subject will be distributed to theatres free by the WAC through MGM exchanges.

Week-Ends Only

NEW YORK'S first "week-end" motion picture theatre was opened last Saturday by the Cinema Circuit. It is called the Roof theatre and is situated atop the old New Amsterdam theatre, now a film house. "Gone With the Wind" was the first attraction and it is to be shown continuously on Saturdays and Sundays for an indefinite run. Admission prices are 40 cents in the daytime and 50 cents evenings.

According to the management, the 740-seat house did "very well" for its initial weekend. The circuit, headed by Max A. Cohen, will keep the theatre dark the rest of the week. Because of the influx of servicemen on furlough and increasing numbers of visitors to New York during the spring and forthcoming summer months, it was felt that enough business could be obtained on Saturdays and Sundays to maintain successful operation.

This is the first time the New Amsterdam roof has been used for screen showings. Originally, it was a legitimate theatre. In the 1920's, the roof was one of Broadway's most popular supper clubs, featuring many Ziegfeld stars, including the late Will Rogers, Eddie Cantor, Ruth Ettinger and Harry Richman.

Saga of a Song

THE biggest song revival since "Oh Johnny" to reach hit proportions on the radio, in sheet music and record sales, is "As Time Goes By," the song which Dooley Wilson sings in Warner Bros. "Casablanca." Written in 1931 by Herman Hupfeld and published by Harms, Inc., now a Warner affiliate, the tune sold only about 40,000 copies when it was first published. Since the release of "Casablanca" its popularity has been phenomenal.

Sheet music printing has passed the 300,000 mark and is expected to reach 500,000. During the week of April 26th, it was played on the radio more than any other tune, according to the Audience Coverage Index. It has been a consistent feature on the Lucky Strike "Hit Parade" and for the week ending May 1st, it was number one of national and regional sheet music best sellers.

Although no new records of the song are being produced because of the AFM ban, discs made by Brunswick, with Jacques Renard, and by Victor, featuring Rudy Vallee, are being turned out by the thousands.

Industry Buying

WITH Loew's, Inc., leading the list in the film industry with a purchase of $5,275,000 in the bonds of War Loan No. 2, Warner Brothers closely followed this week with a subscription of $5,000,000, one million of which was taken in the name of the Warner Studios. Home office executives pledged purchases of $125,000,000 and the subscriptions of other employes total $405,000.

Twentieth Century-Fox is reported purchasing $1,250,000 with additional purchases from the National Theatres circuit.

Paramount will underwrite a Flying Fortress at a cost of $500,000 and employees are pledged to raise $175,000 for a B-25 bomber. These are in addition to bond purchases by the studios and exchange personnel.

Alphabet Guide

A "KEY" to Wartime Washington and the United Nations, has been issued by the Office of War Information to guide magazine writers through the alphabetic bureau soup. "Magazine writers and editors need not be discouraged by the maze-like qualities of war-time Washington," the OWI's magazine division says in the introduction to the 21-page booklet. "The facts which the magazines want are not too hard to find. With the help of information officers who know their fields, the apparently confused mass soon settles into solid subject matter." The booklet is addressed solely to magazine writers, the OWI apparently assuming that newspapermen, film people and other seekers after information can find their own way.

Bombs Away

MEXICO'S military air force last week staged a first class bombing of a set for Cecil De Mille's "The Story of Dr. Wassell," now being filmed on location near Tapachula, in southern Mexico. Ever a stickler for realism, Mr. De Mille wanted live bombs for the air demolition of a cluster of huts built as a replica of a village in Java. The Mexican flyers at a nearby field wanted bombing practice and obliged. It was all part of the good neighbor policy in action, according to Paramount's publicity release.

Lost Trove Found

A CLERK poking into dusty files of the Library of Congress unearthed the archive relics of the motion picture for 1897-1913, copyright prints on paper rolls of the output of the American industry through those years.

This has been a bit of a secret in Washington for two years. This week it was revealed in a paper by Howard L. Walls, of the Library of Congress, presented at a Wednesday session of the spring meeting of the Society of Motion Picture Engineers in New York.

The discovery reveals a long forgotten method of film copyright, in the days when the film as film had no official status. The Library of Congress was accustomed to deal with things on paper. So the motion pictures were put on paper.

The treasure trove thus uncovered contains such gems of historic importance as the early Melies "magic" pictures, which pioneered many camera expedients now embedded in the syntax of the screen, and such items as a sketchy version of "Uncle Tom's Cabin," and Edwin S. Porter's "Life of an American Fireman," the story picture which led to his famous "The Great Train Robbery."

Carl Louis Gregory of the National Archives, in Washington, famed technician, told the assembled Engineers in New York how the old paper prints were being converted into film again. Also John G. Bradley, chief of the Division of Motion Pictures, the National Archives, was heard with a paper on "Wartime Cataloguing of Films."

Cuban Capers

PROTRACTED negotiations for American product with Havana exhibitors, which reached an impasse this winter, caused considerable comment this week with the report from the Cuban capital that MGM was contemplating the construction of a first run theatre there. A home office foreign executive of Metro, however, flatly denied the report, and said it was entirely "ridiculous."

Early last winter, a number of major distributors refused to sell product to Ernesto P. Smith and Jose Valcarce, owners of Havana's important first run outlets, because of the terms set by the exhibitors. Shortly after Spyros Skouras' recent trip to Havana, it was learned that Twentieth-Fox had completed a distribution deal with both circuits for their first run theatres in that city. MGM, Paramount, RKO and United Artists, however, reportedly stood pat, refusing to meet the Cuban exhibitors' terms.

The 3,000-seat America theatre in Havana is owned by Mr. Valcarce. Mr. Smith operates the 1,150-seat Encanto and the 1,640-seat Fausto.

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THIS WEEK the Camera observes:



POLA NEGRI, although cast as the husky "Brunnehilde" in United Artists' "Hi Diddle Diddle," will return to the screen as siren-slim as ever.

■ THE UNITED NATIONS War Relief Fund recently received a $106,282 check representing collections in Fox West Coast and independent theatres. At the Hollywood presentation, right, are Robert H. Poole, independent exhibitors' representative; George J. O'Brien, and Robert Bolman, United Nations Council; and Charles Skouras, president of Fox West Coast.





AT SMPE's 53rd semi-annual convention, in New York this week: Left, Donald Hyndman, of Eastman Kodak, and SMPE vice-president; below, J. A. Hammond, National Carbon Company; Peter Mole, Mole-Richardson, Hollywood; E. A. Williford, National Carbon Company.

By Staff Photographer





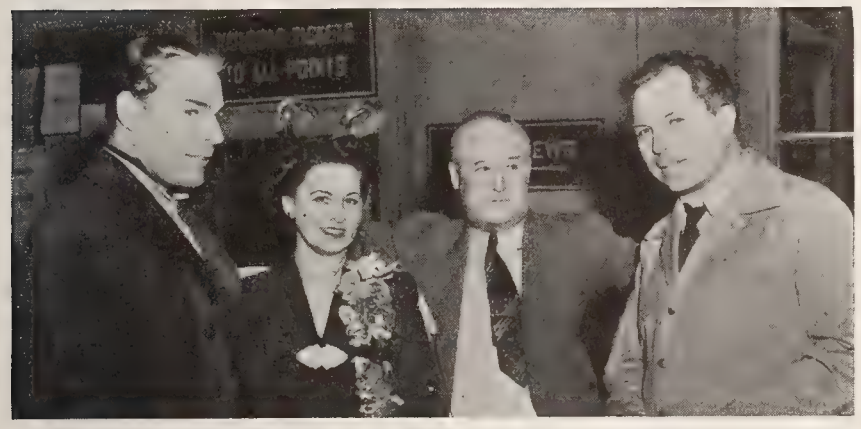
■ AT UNITED ARTISTS sales executives' meeting in New York: Standing, Rud Lohrenz, W. E. Calloway, Harry L. Gold, Paul Lazarus, Sr., Carl Leserman, Edward Schnitzer, James Winn, Fred M. Jack, Paul Lazarus, Jr., Jack Goldhar; seated, David H. Coplan, Bert M. Stearn, and T. R. Thompson, Jr. Mr. Leserman, general sales manager, presided.



HONOR to R. J. O'Donnell, the Variety Club national chief barker, and to John Harris, its life-time Big Boss, was paid last week by Los Angeles tent 25. Seated next to Mr. Harris is Lieutenant Commander Benjamin Finegold; standing are Eddie Cantor, George Schaefer, and Mr. O'Donnell.

■ JENNIFER JONES, daughter of Texas exhibitor Phil Isley, in a scene from Twentieth Century Fox's "Song of Bernadette," now in production from Franz Werfel's book.





A VISITOR to MGM's "America" set was Harvey Buchanan, of the Minnesota Amusement Company, Superior, Wisconsin, in center with wife, and with Brian Donlevy and King Vidor. The picture's locale is Mr. Buchanan's territory.

AT THE "MISSION TO MOSCOW" New York opening: Below, Arthur Sachson, Warners; Mr. and Mrs. J. Real Neth, Columbus, Ohio; Jules Lapidus, Warners.





WAVE. Vivian Mary Wallant, of Paramount's Boston exchange booking department, enlisted last week, rejecting a Hollywood screen test proffered by a visiting talent scout.

■ HOLYOKE, Massachusetts, theatre managers handed checks to local Red Cross officials in special ceremonies recently. Below, Rene Joyal, Suffolk Theatre; Albert Desautels, Majestic; Dr. Howard Conant, chairman of drive; Joseph Skinner, honorary chairman; Edward Dowilng, Victory Theatre, and regional drive director; Mrs. Francis Heywood, theatre chairman; Lewis Brayer, Strand; Guy Palmerton, Holyoke; Francis Beaupre, Bijou.



EXHIBITORS PROTEST AT FLOOD OF WAR FILM, ASK ENTERTAINMENT

Overwhelmingly preponderant exhibitor opinion holds that the theatre is vastly overfed with war pictures and themes of stress and strife. The preponderant demand is for entertainment, and entertainment of the sort that puts aside the cares of these war worn days, when every day fills the lives of the millions with intense emotional concerns.

This expression comes in a tide of letters of response to an inquiry from the editor of *The Herald* addressed to a list of representative exhibitors, covering the whole scale of theatre operations, and widely distributed geographically. The rate of response is high and the expressions are vigorous.

¶ "Our box office and our telephone information indicates that the people are fed up," observes A. H. Blank. "Escapist pictures are the outstanding box-office pictures of the war.

¶ "The factual pictures . . . the documentary shorts are acceptable and desired because of their brevity and the information they carry."

¶ Pertaining to those pictures of fact, which of course include the "war shorts" and pictures of government message, released through the War Activities Committee, comes the interesting observation of Irwin Wheeler, of the Prudential Circuit, that "the flood of war drama is making it difficult to find places on the screen for the propaganda, and the news."

¶ Out in Kansas City, Elmer C. Rhoden observes: "We get walkouts on the depressing type of war films. . . . It seems to me the public still wants war pictures, providing there is a good portion of entertainment, and they want all the news shots that can be had, preferring, of course, news of victories."

¶ R. J. O'Donnell of the Interstate Circuit and affiliated enterprises in the Southwest, says: " . . . With a knowledge of the coming releases, I am afraid we are going to be surfeited . . . the situation worries me."

HARRY C. ARTHUR, JR.
Fanchon and Marco Service Corporation, St. Louis, Mo.

The question of whether or not we have too many war pictures is not a question at all. It is a fact, for which a solution should be found immediately.

My personal opinion is that we have far too many war films, that the great majority of them are of mediocre or poor quality and that most of them follow identical patterns, which latter is the worst sin of all.

Hollywood and the entire film industry is to be congratulated upon the excellent work it is doing for the war effort; no other industry in America, as an industry, has done so much. But Hollywood should not lose itself in the Great Drama to the absolute exclusion of everything else. It is enough that America does know about the war, that we live it, give our sons to it, read about it and hear about it. But the mere fact that a story is given a war twist, or that a film is given a phoney war-finale, does not justify its consideration as being a worthy vehicle.

We should remember that our essentiality to our government will continue only so long as we are able to provide entertainment for the mass citizenry of our nation. When we have ceased to entertain the nation, we shall have lost our value as propagandists in the drive to Victory.

We must remain keenly alert to story possibilities, regardless of whether it be a war story or not. The public today, more than ever before, is virtually begging for good, wholesome escapist entertainment. And it is up to us to give it to them. If we do not, we shall have failed them and our government. And we *are* beginning to fail because so many studios have become so thoroughly engrossed in the War, they have temporarily lost sight of what *constitutes* Entertainment.

Let's switch over to a practice of providing Entertainment—be it war plot, musical comedy, western adventure or what have you. So long as it is a good picture! And if it MUST be a war film, let's change the *plot!*

F. C. COLEMAN
East Point Amusement Company, East Point, Ga.

I've had many complaints lately from my patrons about the large number of war pictures that we are running. As you know, in operating suburban theatres, we make some three to six changes a week.

It's now impossible to do your booking without having one or two war pictures in every week, sometimes as many as three at once in competing theatres.

I feel that we are getting an overdose of war pictures and pictures that are mostly heavy dramas. I believe we would do better to get more pictures along the escape and light line, such as "Hello Frisco" and "Star Spangled Rhythm."

FRANCES B. FINEMAN
Little Theatre, Haddonfield, N. J.

Frankly I think our customers come to the theatre to try escape from realities for a few hours. Therefore, we have too many war pictures.

E. V. RICHARDS, Jr.
Paramount-Richards Theatres New Orleans, La.

It is my opinion that customers are fed up on war pictures—not the news type, nor the war trailers—but the actor type, and the so-called war drama.

The public these days wants a picture for amusement, one that while they are viewing it, they can forget the war and pretend to be happy.

DONALD JACOCKS
Warner Theatre, Newark, N. J.

Too many war films and too many government films.

F. E. BARNES
Strand Theatre, Carmi, Ill.

We are decidedly getting too many war pictures. Give us more comedy and music.

H. P. JONES
Colonial Theatre, Anderson, Ind.

Definitely too much war. We need more entertainment.

HOWARD COLON
Colonial Theatre, Hamburg, Iowa

I think the situation just about O.K. on war films. People seem to like action. I try not to have them too close together, but as a whole I think everything is O.K.

"When we have ceased to entertain . . . we shall have lost our value as propagandists . . . for Victory"

HARRY C. ARTHUR, JR.

H. H. EVERETT
Everett Enterprises, Inc., Charlotte, N. C.

Too many! For example, "Edge of Darkness," "This Land Is Mine," "Moon Is Down," "Assignment to Brittany" and numerous smaller productions, all duplications of same theme.

Also "China Girl," "China," "Amazing Mrs. Holliday." People are growing tired of depressing poor themes.

Still another cycle looms—"Hangmen Also Die," "Hitler's Hangman," plus others planned. And goodness knows how many Gestapo films.

CLARK M. DAVIS
Lichtman Theatres, Washington, D. C.

If the producers continue to make the same ratio of pictures with war themes as they are producing at the present time I feel we can manage adequately by mixing them up with musicals and other light escapist fare.

We feel that even if the ratio of war pictures becomes one out of every three produced we could still space our bookings and programs in such a way as to keep the public satisfied from an entertainment standpoint.

M. R. BLAIR
Regent Theatre, Cedar Rapids, Iowa

We are getting far too many war pictures, carelessly made. The people hear war every waking moment. It is only good common sense to guess or know that for amusement they would like something else.

Good comedy—pleasing music are the two main types of pictures the rank and file of our people want. A mother with sons in the service gets damn tired and sick at heart, when she comes to a theatre and has to sit through two or three hours of Nazi tripe and brutality. What the hell is wrong with some of our *money mad* producers?

E. J. HUDSON
United Detroit Theatres Corporation

The answer as to our twenty theatres in Detroit and vicinity, is that we are not getting too many war pictures.

To date we have been successful in booking our four first run theatres and our subsequent run neighborhood and suburban houses with at least two and sometimes three changes of program following each war picture with subjects of an entirely different character.

This variation of theme has seemed to us extremely important to avoid surfeiting the public with an uninterrupted sequence of war pictures.

ELMER C. RHODEN
Fox Midwest Amusement Corp., Kansas City, Mo.

The public is interested in war news events and still wants to see good war pictures. It doesn't want war pictures that are too depressing and too brutal; neither does it want too much propaganda film.

Now to elaborate upon this general statement. We get walk outs on the depressing type of war films. Women especially complain about the brutality in many war pictures. Perhaps they have sons in the service, and naturally, it brings to their mind the welfare of their own flesh and blood.

The fact that good war pictures, with some comedy relief, are still great box office drawing cards, indicates that the public still wants to see them. The public is eager to see news shots. There was a great deal of interest in the Tokyo raids.

It seems to me as if the public still wants war pictures, providing there is a good portion of entertainment involved, and they want all the news shots that can be had, preferring of course, news shots of victories.

EDITORIAL FROM WATERLOO

The state of public and exhibitor opinion on the flow of war pictures has been communicated to the press, which is becoming vocal about it. Here are excerpts from the editorial page of The Courier *of the highly typical little city of Waterloo, out in Iowa:*

"War, because it involves heroism and tragedy and swift action and powerful emotion, is a good dramatic subject. Hollywood seized upon it avidly and for the past year has swamped the public with pictures in which the conflict was the principal theme.

"But, like a single note that becomes monotonous when constantly repeated, the war theme has been over-played. The public is confronted with war subjects in the newspapers, the radio, the magazines and in ordinary conversation. The movie fan . . wants relief from the subject when he enters the theatre.

"Therefore, the demand for 'light' entertainment is certain to increase in wartime. Everybody then wants escapist drama and needs to forget the war in order to relax. Surprisingly enough, people sometimes know what is good for them, and that is true in this case. The demand for 'light' drama, far from being interpreted as a sign of shallow levity, should be encouraged as a psychological relief. We think the nation's morale will be all the better for it."

FRANK W. LESS
Cascade Theatre, Cascade, Iowa

Too many war pictures absolutely. People hear plenty about war without seeing picture after picture. It is not entertainment.

CARL NIESSE
Vogue Theatre Company, Indianapolis, Ind.

My Vogue theatre in Indianapolis represents a patronage of typical American citizens, and frankly, they are tired of war dramas. They, and mostly women, do not hesitate to express themselves, and furthermore prove their sincerity by passing up such attractions. Believe it or not, "China Girl" and "Hitler's Children" registered the lowest grosses in many a month. Likewise "War Against Mrs. Hadley," "Wake Island," and this type also failed to click in this theatre.

I find my patrons are unanimous in praises and attendance with such pictures as "Star Spangled Rhythm," "Yankee Doodle Dandy," "George Washington Slept Here," etc.

I have been in this business twenty-five years and like old Tom Marshall believe "what this country needs right now is plenty of laughs."

R. J. O'DONNELL
Interstate Circuit, Dallas, Texas

Frankly, this question is one that has been puzzling us for some time—and when you ask the question "are you getting enough war pictures—or too many war pictures" . . . we feel it can not be treated nor answered lightly.

If our patrons' opinion is an indication—they apparently want them, as present day war type pictures dominate the top grosses. However, it is constantly becoming a problem to try to stagger them—and in towns where there are two "A" theatres it is difficult to avoid having a war picture in each house.

At the same time, when a lovely change of pace picture like "My Friend Flicka" comes along—the audience does not seem to react any too favorably to the change of pace.

A musical comedy, such as "Happy Go Lucky" seems to be in high favor.

There is no doubt in my mind but that we can overdo the war type picture—and with a knowledge of the coming releases I'm afraid we are going to become surfeited.

Of course, this is only a curbstone opinion—and it seems to blow hot and cold—but I do not know how else to answer you.

I might add that the situation worries me.

HARRY BRANDT
Circuit Executive, New York

There are altogether too many war pictures being made. Our theatres should have the opportunity of giving the American public who are putting a real effort behind the Army and Navy a chance to get some relief in the entertainment our industry can give to them.

We are doing ourselves and the nation a disservice by producing all the war pictures that we do.

A. H. BLANK
Tri-States Theatre Corp., Des Moines, Iowa

We are already on record with every distribution and production department with whom we do business that there are far too many war pictures being released, and far too many contemplated.

Our box offices and our telephone information indicates that the people are fed up with too many war pictures in the theatres of America.

I enclose herewith an editorial from the Waterloo *Courier,* which is an unsolicited answer to your discussion. Waterloo is a typical American town of around 50,000 population.

Our reaction, which comes from our customers, is as follows: The factual pictures, such as "Desert Victory," are very acceptable and desired. The documentary shorts are acceptable and desired because of their brevity and the information which they carry.

The customers expect motion pictures to relieve the strain of the war, not to emphasize it. Now every mother, every father and every girl has someone close and dear to them in the armed forces, and some of the picturizations of the tragedy, or possible tragedy, to their loved ones is keeping them away from theatres.

The best answer to your whole discussion or

(Continued on following page)

"Idea is still 'Boy meets Girl.'"

JACK VAN LLOYD

(*Continued from preceding page*)

question is that such escapist pictures as "Star Spangled Rhythm," "Hello Frisco," "For Me and My Gal" are the outstanding boxoffice pictures of the year. Their formulas are not new and there is nothing sensationally great about them except that the people want to be relieved from war strain. The exception could be a "Random Harvest," which is not a war picture but a very profound love story based on an incident of the last war.

The true value of war pictures will be when final victory is achieved that the true and great incidents of the war can be told after the loved ones are at home and safe. This is our reaction because the customers have told us so.

F. E. LIEBERMAN
Proven Pictures Corporations, Boston, Mass.

I think there are too many war pictures.

J. C. WEBB
Bantex Theatre, Bandera, Texas

My people like war pictures. We are getting just about the right amount of them if they are interspersed with comedies.

E. F. INGRAM
Ingram Theatres, Ashland, Ala.

We are having much complaint from our patrons regarding war pictures. Also every family in our territory has either a son, brother or father in the armed forces, and other members of these families tell us emphatically they do not want to see war pictures, and that they like to visit our theatres to forget about the war for a short time.

We are having complaints about too many war scenes in the newsreels, and as a result we are deleting practically all war scenes from them.

Our patrons seem to like any kind of pictures now, except war pictures, with light musicals and the better comedy features heading the list.

H. V. MANNING
Gem Theatre, Etowah, Tenn.

We have so many patrons that have asked the question, why we have to run so many war pictures and as we have just finished "Hello Frisco Hello" several patrons remarked why we could not get more picture of that type, as they seemed to be fed up on war pictures in our territory.

It seems that our producers haven't left any stone unturned in getting war scenes in pictures. As of late our "horse operas" and westerns are full of same. Here's hoping we will get some relief.

MISS EMMA COX
Gem Theatre, Osceola, Arkansas

There is plenty of discussion about the place of the war on the screen and the most of that discussion that I am getting is of course my customers—the cash customers. Mine are threatening a stay-away strike—and in one instance did pull a John L. Lewis on me. I am speaking of a certain air drama—a good picture—topical and so on—and one that could not be placed before the rank and file on the home front to a better advantage except on the screen in a small—really tank—town. When I made it my business to contact some business and professional friends as to why the customers stayed away—was told in each instance that someone they knew would not come because they had either a husband, a son or a brother on the fighting fronts and was afraid they couldn't take it—and they did not want to be made feel worse than they did. Up to the week of April 18-24 I was playing a Victory short on Sun., Mon. and another on Friday night. In addition had at least two features that had either actual battle scenes or dealt with some war situation—then had two news reels that the entire footage was actual and forbidding war in the rough. Then to add a little spice to the week's menu I would play either "At The Front" or "Desert Victory" or "March of Time" or one of the "This Is America" series. One of my best customers—a woman—said "Miss Emma I saw that air picture Sunday—it was certainly a grand picture—but I'll have you know I was totally exhausted when I got home."

Everyone knows that an overdose of anything is sickening—whether that overdose be food, drink or emotion. My own personal complaint is that the same story has to be done by each of the studios—so by the time I get around to playing all of the features dealing with the same episode, both me and my customers are so damn tired of seeing it that we don't even feel patriotic or exalted by it. I still say that the small town screen is the biggest and best agent of the government to sell this war to the rank and file that are still out of uniform. So what's the use? I don't know the answer.

P. S.—One of the reasons you didn't get an air mail return immediately is another war situation with me—I lost my 6th janitor since January 1st to defense work this week and I had to do my own cleaning up besides all the rest of the work. I am one of those small independents that are trying to keep open on just old pre-war customers that are all leaving for bigger towns and bigger money. My town used to be 3,500. Maybe we could clear up this muddy water if the government would ration the war film footage to so many points a week.

PHIL SCHWARTZ
Parkway Theatre, Bridgeport, Conn.

Too many war pictures—but definitely!

It seems in the effort to promote effective propaganda for our government the film companies become too overzealous.

The trouble lays in the fact that the world's biggest "copy cats" are not in school but in Hollywood. A company comes out with one and then the others from top to bottom follow through with a picture with the same story and new finish.

It hurts us Co-runs more than firsts because we play three to four changes a week. It is not uncommon for me to book two war pictures on same show. It seems almost everything on screen has a tinge of war.

After all, a mother who has her son in the fighting front doesn't care to see another youngster killed or mutilated no matter on whose side he is on. A mother knows the horror of war without being subjected to it every time she sets foot in a theatre.

IRWIN WHEELER
Prudential Circuit, New York, New Jersey and Connecticut

The present and promised flow of war pictures is overwhelming both the showman and his audience. The theatre is a place of entertainment and it requires program attention, with some latitude of selection. With the flood of war dramas, and the flow of "war shorts" the exhibitor is continually confronted with conflicts and problems. All too often there is an embarrassing situation where the service of the national cause, and our commitments, demand that we show "war shorts" in a program which has been inevitably already overloaded with war, and sometimes for weeks. The quality of the "war shorts" might also do with some attention.

CHARLES MORSE
Charles Morse Circuit, Boston, Mass.

Many war pictures are well received by the majority of patrons, and do above average business at the box office. However, the consensus of opinion of exhibitors and patrons alike is that Hollywood is overdoing the production of war pictures to the extent that a great part of the public is already getting fed up on them, and they are bound to lose their effectiveness and box office appeal if more reason and restraint is not exercised.

K. LEE WILLIAMS
K. Lee Williams Theatres, Inc., Hot Springs, Ark.

We are on the verge of having too many war pictures.

NEWELL B. KURZON
Graphic Theatres Circuit, Boston, Mass.

We are having an avalanche of war pictures. The booking problem offers no relief from war stories. The public is desirous of escaping war themes and want entertainment of a lighter nature.

MRS. W. A. SHEA
Wilbor Theatre, Eastport, Maine

We have had many complaints regarding too many war pictures. The great number of war films being released for features together with the short defense reels to be shown with practically every change in program seems to be a little more war propaganda than the patrons wish.

JACK VAN LLOYD
Bibb Theatre, Macon, Ga.

War pictures do O.K. if not too tragic. Patrons prefer the comic treatment. Dramatic war pictures are O.K. if romantic and hero lives for final clinch.

It's still "Boy Meets Girl."

H. K. KLUTH
Orpheum Theatre, Shelby, Montana

We are receiving too many war films, more particularly too many mediocre ones, and ones that tend to cause complacency among our patrons by displaying tremendous quantities of war material that we are building.

We feel that if we had fewer films of this type which were of a higher quality and which outlined the problems that we face in our war effort, they would be of greater benefit than the great numbers of war films and films with the war theme that we are now running.

H. H. MATTHEWS
Roxy Theatre, Meridan, Idaho

We have been out of the theatre business since February 15th as our theatre burned on that date. At that time we were having a great deal of complaint about war pictures especially from mothers. On the shorts of war pictures put out by war activities a great many would walk out in the lobby and stay till they were over.

We hope to be back in business about June 16th as we will have a new place from A to izzard at that time, we hope.

FLOYD E. HILL
Drexel Theatre, Drexel, Mo.

Closing—going to army.

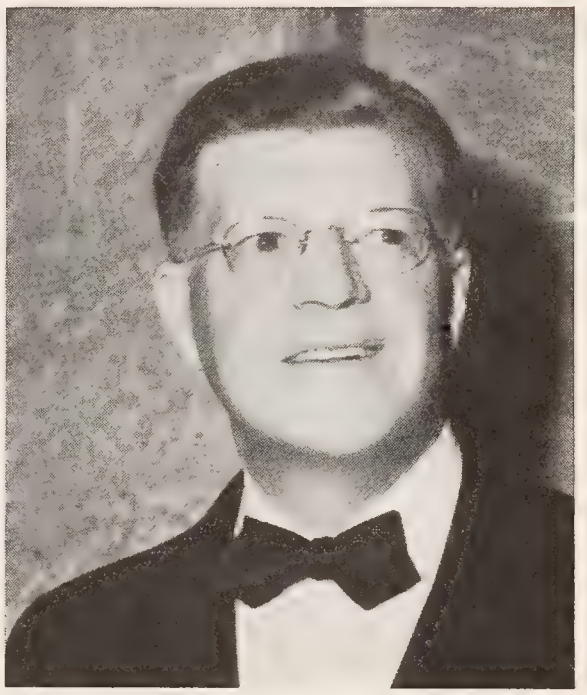
Best War Shorts

THE EXHIBITORS' VOTE ON 1942 OFFERINGS

1. Battle of Midway, U. S. Navy
2. The Blitz Wolf, MGM color cartoon
3. Private Smith of the U. S. A., This Is America (RKO)
4. Beyond the Line of Duty, Broadway Brevity (WB)
5. Army Chaplain, This Is America (RKO)
6. Further Prophecies of Nostradamus, Miniature (MGM)
7. Marines in the Making, Pete Smith Specialty (MGM)
8. America Sings with Kate Smith (Col.)
9. Don't Talk (MGM)
10. F. B. I. Front, March of Time (20th-Fox)



COMMANDER JOHN FORD, U.S.N., who produced "The Battle of Midway".



FRED C. QUIMBY, head of MGM cartoon unit which produced "The Blitz Wolf".

URGING greater realism in the material and treatment of war films, the nation's exhibitors, polled by Motion Picture Herald, voted "Battle of Midway" the outstanding war short released last year. This product of U. S. Navy cameramen, under the direction of Lieutenant Commander John Ford, was the only Government release high on the list of favorites. In second and third place were "The Blitz Wolf," an MGM Technicolor cartoon, and "Private Smith of the U.S.A.," first of RKO's "This Is America" series.

"Battle of Midway," a two-reel presentation of actual battle scenes filmed in color, was selected by more than three-fourths of the voters. Combining some of the impact of a newsreel with the development of a documentary, it satisfied the audience demand for drama, spectacle and reality all in one. Many exhibitors conceded it as much drawing power as the accompanying feature.

A gift of the Government to the industry, distributed without charge to exhibitors through the War Activities Committee, the film was in no small way a contribution of the industry to the Government. Commander Ford is a three-time winner of the award for direction, presented each year by the Academy of Motion Picture Arts and Sciences, for his achievements in "The Informer," "The Grapes of Wrath" and "How Green Was My Valley."

The unique appeal of this subject could not, of course, be duplicated in the studios, but their contributions were warmly commended for entertainment values. "The Blitz Wolf" was commonly cited as an example of the advantage of humor in treating subjects that are too often buried under heavy talk.

Fred Quimby, organizer and director of the MGM Cartoon Department, has a long record of achievement in the short subject field, including an Academy award for the best cartoon in 1940. His humorous conception of the dictator theme made this one-reel comedy, the shortest of the favored releases, stand out from a fairly large group.

The third winner, "Private Smith of the U.S.A.," was hard pressed by another issue, "Army Chaplain," for the honor of representing the popular "This Is America" releases. Exhibitors expressed their satisfaction with this new series produced by Frederic Ullman, Jr., vice president of Pathe News, reporting it had become a definite box Office factor.

Voters Ask More Comedy, Less Propaganda

In the matter of treatment, the call was for more comedy and less propaganda. A fairly strong minority of exhibitors, however, took the stand that the public should be awakened to the vital issues at stake and the danger of defeat. They wanted less "glamorizing" in films and more "plain talk." One observed that films were the newspapers of the picture-going public and should supply editorial opinion as well as fact; another wrote that fear would create unity and stimulate bond sales. But even in this group the majority seemed to believe that facts, timely and dramatic in presentation, were all that was needed.

One proposal cropped up several times. It was that more and better short subjects should carry the war messages, while fewer feature films with war backgrounds should be made.



FREDERIC ULLMAN, JR., producer of the RKO-Pathe "This Is America" series.

On the whole, the sentiment in favor of war shorts, both Government films and the product of the major studios, was about four to one. A few quarrelled with rentals which were fixed for all situations, and some objected that customers had to sit through the same film again in different theatres. But the consensus seemed to be that a difficult job was being done well.

ON THE MARCH

by RED KANN

HOLLYWOOD

SURROUNDED by war, the observation is like the nose on the face: There can be no completely successful escape from it. There are no new autos, no new radios. Everyone is mathematical now, trying to figure how often a steak is possible or whether a program of hamburgers isn't smarter on account of points.

Because the war is the biggest show on earth, it furrows tired ground again to remark Hollywood at once saw the possibility and then leaped. It was normal as a commercial policy and it was proper as a contribution hastening ultimate victory. Everyone certainly must know this.

Everyone, too, ought to recognize a world's insides cannot be turned out without the tremors taking substantial hold of Hollywood's thinking and action. Therefore, war films, by which is meant those dealing with the battle fronts, the home front and morale, will continue. They should if they are important.

But the problem, so serious a one, unfortunately does not reduce itself to such easy disposal. In a competitive market, one producer's success becomes another producer's envy. It was so with the gangster cycle, the nostalgie cycle and any other cycle you may care to name. It prevails now with the war cycle and it looks mightily as if it will return once more with musicals.

Very belatedly, Hollywood is becoming aware of the situation on war films. Yet even now it is an awareness accepted, where it is, with a caution suggesting lack of conviction and an occasional highlight of suspicion. The unbelievers are many.

An Oldie Revived—and Why

WE are off on an old subject again for a more specific reason than all of this, however. The trail begins on the other coast and deals with the experience of the two largest circuits in the largest city in the land. The circuits, of course, are Loew's and RKO. The city, you guessed it.

In the twenty-four weeks up to and including May 13, both New York chains will have played forty-seven pictures. In most instances, the bills were double features. Occasionally, the programs were single. Otherwise, the booking chart reflects five-day runs, discarding the two-day dates for purposes of keeping this simple.

Of the forty-seven which will have played the Loew string, sixteen are about the war in one phase or another, and there are a lot of phases, of course. RKO's total will be twenty-three. The chronology shows there were several weeks when relief set in. This was the fact more so in the case of Loew's. But, remembering as it has to be, that the circuits play off product in order of the distributor's release, the following chart we submit as well worth studying for a revealing, all-in-a-bunch look at what is happening in New York. The date indicates when the attraction started running, or will. The italicized titles indicate some form of war or morale content:

Loew's	*RKO*
December 4	
Nightmare	George Washington Slept Here
War Against Mrs. Hadley	*Wings and the Woman*
December 11	
Flying Tigers	*Thunder Birds*
Street of Chance	*Devil with Hitler*
December 18	
The Glass Key	*Navy Comes Through*
Forest Rangers	You Can't Escape Forever
December 25	
My Sister Eileen	Now, Voyager
Counter Espionage	Great Gildersleeve
December 31	
Who Done It?	*Once Upon a Honeymoon*
Behind the 8 Ball	Time to Kill
January 7	
White Cargo	Springtime in Rockies
About Face	Cat People
January 14	
I Married Witch	Gentleman Jim
One of Our Aircraft Is Missing	*Flying Fortress*
January 21	
Road to Morocco	*Seven Days Leave*
Henry Aldrich, Editor	Quiet, Please—Murder
January 28	
You Were Never Lovelier	Black Swan
Night to Remember	Over My Dead Body
February 4	
For Me and My Gal	Arabian Nights
Tish	*Sherlock Holmes and Secret Weapon*
February 11	
Whistling in Dixie	Life Begins at 8:30
Journey for Margaret	*Tarzan's Triumph*
February 18	
Andy Hardy's Double Life	
Dr. Gillespie's Assistant	*Yankee Doodle Dandy*
February 25	
In Which We Serve	*China Girl*
McGuerins From Brooklyn	*Margin for Error*
March 4	
Star Spangled Rhythm	Shadow of a Doubt
Mrs. Wiggs of Cabbage Patch	*Johnny Comes Marching Home*
March 11	
Commandos Strike at Dawn	*Immortal Sergeant*
Laugh Your Blues Away	It Comes Up Love
March 18	
Palm Beach Story	*Journey Into Fear*
Pittsburgh	Saludos Amigos
March 25	
Random Harvest	*Casablanca*
	At the Front
April 1	
Crystal Ball	*Amazing Mrs. Holliday*
Silver Queen	Falcon Strikes Back
April 8	
Powers Girl	*They Got Me Covered*
Tennessee Johnson	Silver Skates
April 15	
Stand By for Action	Meanest Man in World
IceCapades	*Chetniks*
April 22	
Reunion in France	*Hitler's Children*
Hit Parade	Ladies Day
April 29	
Slightly Dangerous	It Ain't Hay
Frankenstein Meets Wolf Man	Mr. Pitt
May 6	
Happy-Go-Lucky	The Hard Way
Lucky Jordan	*Tonight We Raid Calais*
May 13	
Keeper of the Flame	Hello, Frisco, Hello
Tish	*Johnny Doughboy*

Of course, the circuit setup in New York is peculiar in many respects, chiefly in its collective domination of the situation, exclusive of Broadway. The two-day bookings, burning up releases faster, naturally telescope war films into less time and thereby give the public more of the same thing faster. In fact, E. L. Alperson, vice-president of RKO Theatres, who is here, estimates it works out to eighty per cent of all screen time banging away on the one-note theme in the subsequent runs.

It is common experience in New York these days, for instance, to get this over theatre telephones:

"What are you playing? Are they about the war?"

And this, in lobbies and the aisles:

"If I had known the picture was about the war, I would have stood in bed."

Or its equivalent.

On the other hand and regardless of how theatre competition may split the product, the situation is similar around the country,

[*Continued on page* 18]

SCREEN TIME: 55 MINUTES



If he could speak, he'd ask *you*
to book "Prelude To War."

He'd want the folks back home
to get fighting mad too!

"Prelude To War" will do it—and
will help win this war.

It's as thrilling as a gangster picture
because it *is* a gangster picture.

He gave a lifetime.

Mister, can you spare 55 minutes of screen time?

The U. S. Government presents "Prelude To War." Release May 27th. War Dept. prints gratis. Exciting accessories from National Screen Service. Sponsored by the War Activities Committee of the Motion Picture Industry; 1501 Broadway N. Y. C.

Where to book it: Columbia—Boston, Des Moines, Los Angeles. M-G-M—Detroit, Memphis, New Orleans, Philadelphia, Pittsburgh. Paramount—Albany, Cincinnati, Denver, Oklahoma City, San Francisco. RKO—Dallas, New York, Seattle. Republic—Charlotte. 20th Century-Fox—Buffalo, Chicago, Cleveland, Milwaukee, Washington. UA—Indianapolis, Kansas City. Universal—Minneapolis, Portland. Warner Bros.—Atlanta, New Haven, Omaha, St. Louis, Salt Lake City.

ON THE MARCH

. . . . continued

[*Continued from page* 16]

for it is the same product to the same total. The public will see it in one theatre or another and perhaps in both.

At any rate, with this disturbing, but not surprising, re-affirmation of a conclusion reached some time ago, your observer then turned to the local scenery. Purpose: Another dip into matters as the studios find them. Question: What about war pictures?

Already in action, about to be released or ready for the market whenever they may be sent aloft are—hold on to your hats—these:

COLUMBIA—"Appointment in Berlin," "The Boy from Stalingrad," "Destroyer," "The More the Merrier" and "Somewhere in Sahara."

METRO-GOLDWYN-MAYER—"Above Suspicion," "Air Raid Wardens," "Assignment in Brittany," "As Thousands Cheer," "Bataan," "The Human Comedy," "Pilot No. 5," "Right About Face," "Salute to the Marines" and "Swing Shift Maisie."

MONOGRAM—"I Escaped from the Gestapo" and "Right About Face."

PARAMOUNT—"Aerial Gunner," "Alaska Highway," "China," "Five Graves to Cairo," "For Whom the Bell Tolls," "High Explosive," "Hostages," "Night Plane to Chungking," "Salute for Three" and "So Proudly We Hail."

PRODUCERS RELEASING—"Corregidor," "My Son, the Hero" and "Submarine Base."

RKO—"Bombardier," "The Fallen Sparrow," "Flight for Freedom," "Forever and a Day," "Mr. Lucky," "The Sky's the Limit," "Tarzan Triumphs" and "This Land Is Mine."

REPUBLIC—"The Purple V."

TWENTIETH CENTURY-FOX—"Bomber's Moon," "Crash Dive," "Immortal Sergeant," "Margin for Error," "The Moon Is Down," "They Came to Blow Up America," and "Tonight We Raid Calais."

UNITED ARTISTS—"Fall In," "Hangmen Also Die," "That Natzy Nuisance," "Stage Door Canteen," "Victory Through Air Power" and "Yanks Ahoy."

UNIVERSAL—"Amazing Mrs. Holliday," "Hi, Buddy," "Sherlock Holmes in Washington" and "We've Never Been Licked."

WARNER—"Action in the North Atlantic," "Air Force," "Background to Danger," "The Desert Song," "Edge of Darkness," "Mission to Moscow" and "Watch on the Rhine."

A handsome total of 63 here from 11 producers with Metro and Paramount in first place with ten each. There's much more to this, for on Wednesday of this week this was in progress:

"Attack by Night" and "The Clock Strikes Twelve" were in production at Columbia, "A Guy Named Joe" and "Russia" at Metro, "The Hour Before the Dawn" and "Minesweeper" at Paramount, "Behind the Rising Sun" and "The Iron Major" at RKO, "The Girls He Left Behind" at 20th-Fox, "Corvettes in Action" at Universal and "To the Last Man" and "This Is the Army" at Warner. The adding machine now rests at 75.

Not Speculations, Not Promises

YOUR attention, please, to this: These are not speculations. They are not promises. Neither are they intentions. Those not finished and already in early release are about to go, or finally to go. The others are shooting.

The probables, of course, turn out to be the most fantastic portion of this statistical gallop over Hollywood's hills and through its dales. Naturally, there is often a long road between declaring a property, or an idea, and emerging at the end of the assembly line with a print. But many in the immediately ensuing flood are moving along right merrily, in script form and appear destined for celluloid at this writing juncture.

With that briefest sort of introduction, this conveys you to the borderline of the *announced* war films. You may not read them, but you ought to be impressed by their bulk.

Columbia is serious about these: "Constantinople," "Doughboys in Ireland," "Mr. Winkle Goes to War," "Men of the Coast Guard," "Officers' Candidate School," "Sub Busters," "This Is a Free Country," "Victory Caravan," "Washington, I Love You," "Women at War" and "Vampires of London." That makes eleven.

In the handsome manner, Metro flourishes these: "Anchors Aweigh," "Blue Print for a Miracle," "Cry Havoc," "Dragon Seed," "Ferry Command," "Ladies in Gray," "Malta," "Mary Smith, U. S. A.," "Memo to a Firing Squad," "Nine Marines," "See Here, Private Hargrove," "Southern Cross," "Suzy Q," "They Were Expendable," "30 Seconds Over Tokyo," "Time of Peace," "A Thousand Shall Fall," "The Wookey," "War and Peace," "White Cliffs of Dover," "Yesterday's Children" and "You Can't Fool a Marine." Add 22.

Monogram talks of a highly modest quintet made up of "Canteen Girl," "Hitler's Women," "Sweetheart of the Marines," "Fighting Quartermaster" and "Ground Crew." Thirty-eight now.

If Paramount's delivered performance, by chance, should happen to square away with its thinking, that studio will make all of these 10: "Adopt a Pilot," "Dateline—Istanbul," "Girl's Town," "The Hitler Gang," "Marseilles," "A Medal for Benny," "Standing Room Only," "The Story of Dr. Wassell," "Tomorrow's Harvest" and a Bing Crosby picture in which he will play a singing priest who becomes an Army chaplain. At the 48-yard line now.

RKO's futures encompass this list: "China Sky," "The Fanatic of Fez," "Government Girl," "Marine Raiders," "A Rookie in Burma" and "This Is Russia." Half way to 100, plus four.

Hovering over Republic are plots and plans, as of now, for these: "Berlin Papers, Please Copy," "The Fighting Seabees," "Gone With the Draft," "Merchant Marine," "Rosie, the Riveter," "Victory Fleet," "Convoy of Malta," "Fu Manchu," "Hitler's Hatchet Men," "Queen of Spies," "Under Sealed Orders" and "War Time Brides." It's 66 already.

Record is 27

OF them all, however, Twentieth Century-Fox stands in solitary numerical splendor with 27. There will be casualties, quite naturally, but in discussion, in script or further along are these: "Battle Stations," "Beach Head," "Convoy to Murmansk," "Coast Guard," "The Eve of St. Mark," "Flare Path," "Four Jills and a Jeep," 'Guadalcanal Diary," "Ground Pilots," "A Highland Fling," "I Escaped from Hongkong," "The Incredible Earl of Suffolk," "In Time to Come," "Last Train from Berlin," "Life Boat," "The Night Is Ending," "Paris, Tenn.," "Private Confusion," "Signal Corps," "The Snow Is Red," "The Story of China," "Through Embassy Eyes," "Torpedo Squadron," "Truth in Demand," "War Correspondent," the Eddie Rickenbacker film, and "Salute to a Lady." Total tally thus far:

Edward Small probably will make "Winter Soldiers" and "The Raft" and Charles R. Rogers "The Gaunt Woman" for United Artists. That makes 96 potentials.

Universal, evidently in keeping with a clear-cut assertion made by Nate Blumberg to your staggered observer recently intends treading gingerly. Only four on war and its offshoots show up there. Walter Wanger is contemplating "The WAAFS" and "Looking for Trouble," an umbrella-like title which sounds impressively prophetic, and the studio two others. These are "The Strange Death of Adolf Hitler" and "Christmas Holiday." A neat 100 now.

The avowed all-out-for-war champion—in 1943 anyway—of course is Warner. Impending plans there embrace these: "Al Schmid, War Hero," "Baby Marine," "Battle Cry," "Brazzaville," "The Conspirators," "Destination, Tokyo," "Equator," "God Is My Co-Pilot," "In Our Time," "The Liberator," "Passage to Marseilles," and "Time Between." One hundred, plus 12, equals 112.

Presumably for RKO is a remake of "The Dark Angel" by Sam Goldwyn.

Finally come four independent intentions to make up the closing bracket. W. R. Frank, Minneapolis exhibitor who decorated the financial background of "Syncopation," made by William Dieterle for RKO, is proceeding with "Dr. Paul Joseph Goebbels, His Life and Loves" and with a follow-up about Heinrich Himmler. Erich Pommer is the father of one called "The Man Who Killed Hitler." Behind the projected "U. S. S., The Sullivans" are Lloyd Bacon and Sam Jaffe.

One hundred and seventeen on a finger count.

The Conclusion Is Yours

ALL of this could remind of many things. One, what the Office of War Information means when it deplores the deluge of war films with little regard to their significance. Two, as a demonstration of Hollywood's current thinking, that the circumstance indicates an overhauling would be a good idea.

Someone by now may be saying this column ought to be sufficiently show-wise to know many of these will never be made.

The reply is simple. We hope so. We most fervently hope so.

How big is



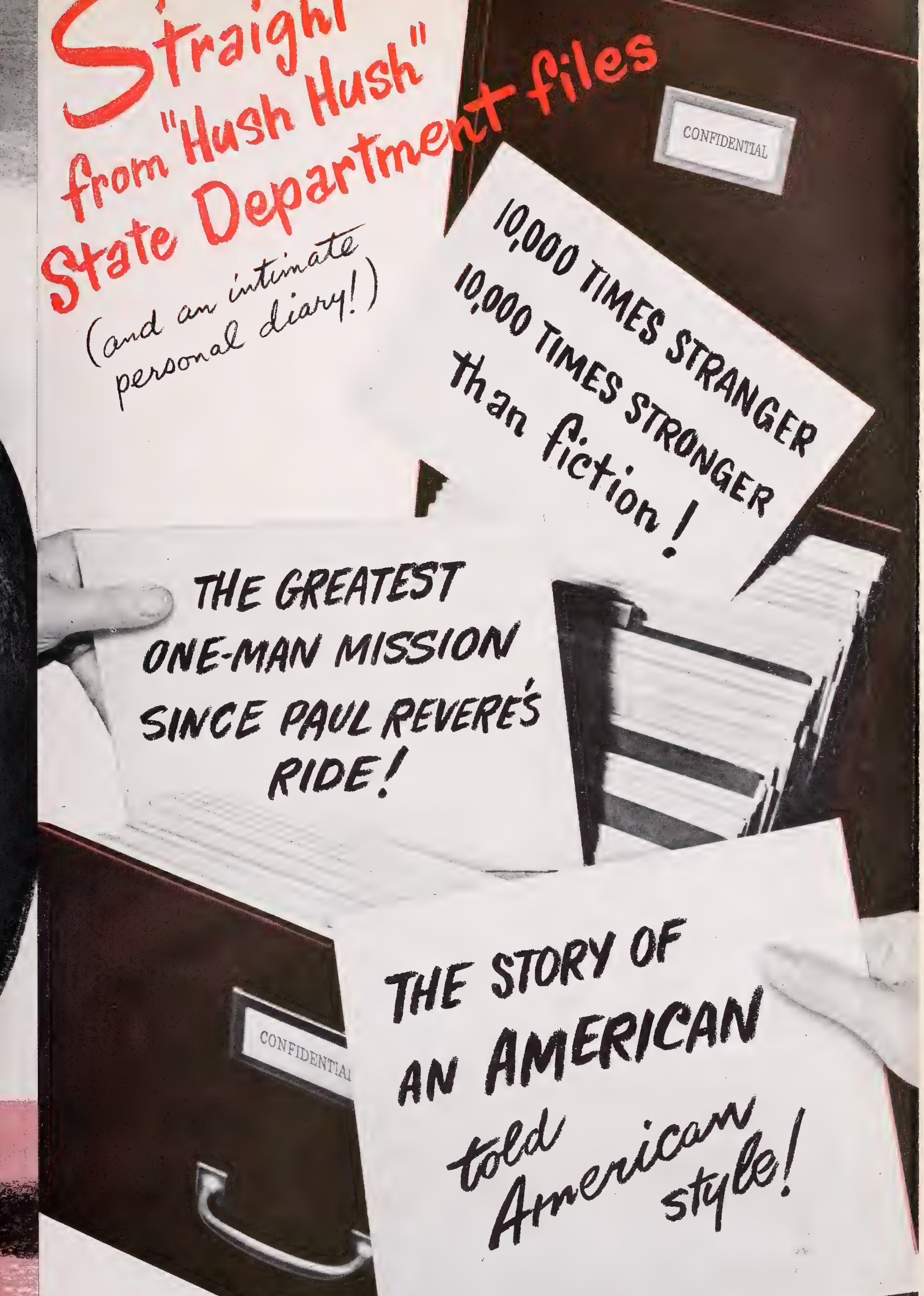
ONE AMERICAN'S JOURNEY INTO TRUTH!

You'll know when you see THIS

ONE!

Straight
from "Hush Hush"
State Department files

(and an intimate personal diary!)



THE GREATEST
ONE-MAN MISSION
SINCE PAUL REVERE'S
RIDE!

THE STORY OF
AN AMERICAN
told
American
style!

The thrilling story of former U. S. Ambassador

JOSEPH E. DAVIES

MISSION TO MOSCOW



WALTER HUSTON • ANN HARDING

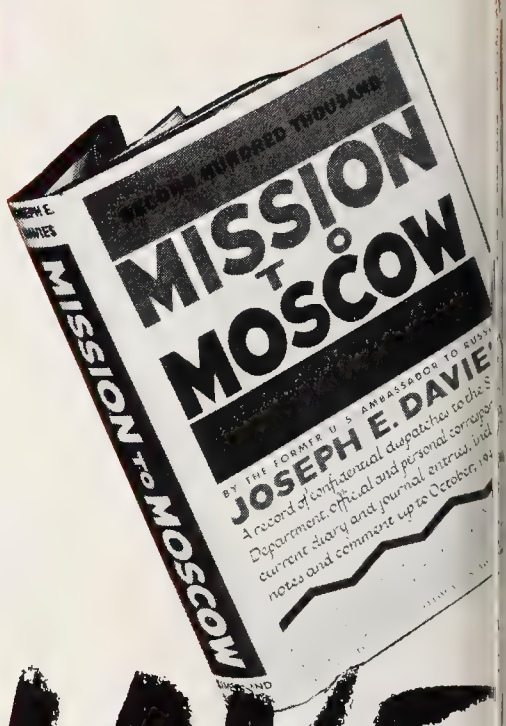
Geo. Tobias • Oscar Homolka • Gene Lockhart • Helmut Dantine

Directed by MICHAEL CURTIZ

Screen Play by Howard Koch • From the Book by Joseph E. Davies • Music by Max Steiner

It's The Story of Two Guys Named **JOE!**

...and when a picture is so big ...so timely so great...



YOU DON'T HAVE TO BE TOLD WHO MADE IT!

MPTOA BOARD CONDEMNS DECREE SALES METHODS

Mellett, Harmon, Smith Speakers at Directors Meeting in New York

Directors of the Motion Picture Theatre Owners of America at New York Wednesday condemned the Consent Decree method of selling "especially in small non-cancellable blocks," and demanded the return to full season contracts with cancellations.

"The correct method and fair approach to community selection," the MPTOA said in a resolution proposed by Mitchell Wolfson, of Miami, "is by selling a season's supply with reasonable cancellation.

"The present method is in conflict with the war effort and the conservation of men and materials," the resolution said.

The MPTOA met at the Hotel Astor on Tuesday, Wednesday and Thursday to assess the position of the independent exhibitor in wartime. Manpower and equipment problems, cooperation with the Government, revision of the Consent Decree, rentals, double features, arbitration and trade practices were discussed.

All officers were reelected. Herman Levy, of New Haven, was elected general counsel. George Aarons, of Philadelphia, remains as assistant counsel. A committee will be appointed to study the film sales problem, it was reported. Another group also is expected to prepare recommendations for changes in the decree.

No date was set for a national convention.

Speakers from the Government, War Activities Committee, and the Society of Motion Picture Engineers told the directors what consequences the agenda of war might have on theatre operation.

Among the speakers at the general sessions on Tuesday were Lowell Mellett, chief of the bureau of motion pictures of the Office of War Information; Allen G. Smith, head of the War Production Board's amusements division; Francis Harmon, executive vice chairman, and Si Fabian, chairman of the theatres division, of the War Activities Committee.

Tuesday, the MPTOA members met with the Society of Motion Picture Engineers at a joint session devoted to technical problems in wartime.

Mellett Asks Closer Cooperation with OWI

Mr. Mellett, after asking reporters to leave, explained the operation and objectives of the Government's motion picture information service and asked closer cooperation and intensified effort by theatre men in carrying official war messages to the public via the screen. He said that Government calls for screen time were always made with the conviction that the motion picture was entitled to all the freedom of discussion and immunity from official control guaranteed to the press. The Government, he added, welcomes exhibitor suggestions.

Mr. Harmon, explaining the dependence of the War Activities Committee on the autonomy of local committees, asked the exhibitors to carry back a plea for cooperation by all theatres. The WAC, he said, is both a means to

(*Continued on following page, column* 1)

Exhibitor Leaders Confer On Wartime Problems



Allen G. Smith, WPB; Edward Kuykendall, MPTOA president; Morris Loewenstein, secretary; Fred Wehrenberg, chairman of the board.

Pictures by Staff Photographer



Joseph Denniston, Monroe, Michigan; J. M. Hone, secretary of the ITO of Washington, Idaho, and Alaska; R. R. Biechele, Kansas-Missouri Theatres Association.



Walter Vincent, treasurer; James Shanklin, director.



Lowell Mellett, director of the film division of the OWI.

MPTOA Presses Block Selling, Cancellation

(*Continued from preceding page*)

industry war service and harmonious cooperation by all branches of the industry.

Talking off the record, he then detailed WAC work this year in organizing collections, distributing short subjects for Government and industry, securing critical supplies and representing theatremen on manpower and other problems in Washington. He explained arrangements for the distribution of the Army orientation film, "Prelude to War," and plans to revise war short subject distribution next season.

The status of theatre employees under the manpower and selective service regulations was explained by Mr. Fabian. The WAC, he said, will not seek deferment for any theatre man properly classed in 1A, who is fit to fight. Theatre operation, however, is not a non-essential occupation, he said, and reported pledges from Paul V. McNutt, manpower chief, to see that local draft boards did not incorrectly force theatre workers into other jobs.

Manpower Problems Are Discussed

Only ushers, porters, doormen and cleaners are specifically classed as non-essential, he said. Theatre men were advised to communicate with the WAC if other employees were told that they must shift from theatre operation to war plants.

Bond sales in theatres during nine months, Mr. Fabian told the MPTOA, amounted to $165,000,000, as of February 28th, on the basis of reports from 3,700 theatres. Expressing the belief that this figure was barely a third of the actual total, he said a new system was being devised to report all sales to local WAC committees.

Disclosing that the theatre assessment in the WAC budget amounted to $60,000 this year, Mr. Fabian reported that $50,000 had already been paid. More than half was contributed by independent operators.

Mr. Smith, in a discussion of the equipment situation, repeated his previous pleas for conservation and warned against fire losses. He expressed hope that the WPB would be able to grant priority for all essential maintenance.

MPTOA Directors Attend Meeting

Edward Kuykendall, president, of Columbus, Miss., presided at the meetings. Directors present included Fred Wehrenberg, St. Louis, chairman; R. R. Beichele, Kansas City; Max A. Cohen, New York; E. M. Fay, Providence; Leonard Goldensen, Paramount circuit; Rotus Harvey, San Francisco; A. C. Hayman, Buffalo; J. M. Hone, Seattle; O. C. Lam, Rome, Ga.; Morris Leonard, Chicago; Arthur Lockwood, Boston; Sidney Lust, Washington; Samuel Pinanski, Boston; Lewen Pizor, Philadelphia; Roy Rowe, North Carolina; James Shanklin, West Virginia; and L. E. Thompson, RKO circuit.

Also Morris Loewenstein, Oklahoma City, secretary; Walter Vincent, New York, treasurer; and A. J. Brylawski, Washington, vice president, were present.

Krellberg Buys 'Hitler Trial'

"Hitler's Trial: The People vs. Hitler," an original story by Michael Young, has been bought by S. S. Krellberg for production by Goodwill Pictures. Fritz Lang will direct the picture, on which shooting is to start within a few weeks at the General Service Studios in Hollywood.

Florida Bills Would Tax Motion Picture Houses

Two bills were introduced in the Florida legislature last week, one calling for an assessment of one dollar per seat in theatres, and another asking for a charge of five cents on each admission ticket sold. The measures were believed to have been introduced in the hopes of providing revenue lost through the closing of Florida race tracks.

In Wisconsin, opposition to the bingo bill proposing the legalization of the game for charitable purposes, indicated that there was little chance for its passage, while the Wisconsin Tavernkeepers Associaiton also raised protests against another bill which would reduce the tax of receipts from the sale of performing rights of copyrighted music in the state from 25 per cent to three per cent. The measure recently passed both houses of the legislature and is now before Governer Walter S. Goodland.

B. & K. Adds Fifteen New Assistant Managers

As evidence of the rapid turnover in theatre employees because of Army induction and transfers to war work, Balaban & Katz has been forced to add 15 new assistant managers to the force which operates theatres in the Chicago area.

The new men are: Russell Elmquist, Richard Freeman, Seymour Odens, John Gillespie, Earl Allen, Gustave Bjelke, Vincent Gayer, Jack Shevnan, Alfred Haines, William Jewell, Robert Mangels, Fred Kauffman, Leonard Utecht, Herbert Walsh and Marvin Salter. Joseph Kearns has been named B & K film auditor, succeeding William Gardner, who resigned.

David Loew Has Option on General Service Studios

David Loew and associates have acquired an option to purchase control of the General Service Studios in Hollywood, where many of the films for United Artists distribution are produced. The option was obtained from Benedict Bogeaus, who purchased the studios from Electrical Research Products approximately a year ago. The reported price of the option was $100,000 and is exercisable on July 2nd, although attached to the transaction are certain undisclosed conditions. Andrew Stone, UA producer, is presently making use of the studios.

Song Suit Dismissed

Universal Pictures Co., Inc., Universal Music Corp., Aldo Franchetti and Robbins Music Corp., won a dismissal of a copyright infringement action brought against them by Emery Heim in N. Y. Federal court, last week. Judge James Alger Fee dismissed the suit and ruled that in order to recover the plaintiff must prove the identity of his composition and access by the alleged infringers. Mr. Heim had alleged that his Hungarian song "Ma Este Meg Boldog Vagyok," was pirated by Mr. Franchetti for his song "Perhaps," used in Universal's film, "Nice Girl." Robbins published the alleged infringed song.

From Way Out Yonder

Dick Wanklyn, former assistant manager for the Wometco chain, Miami, is now in the navy and the Southwest Pacific. In April he received his Christmas bonus check from the company, which was mailed to him December 11. The check was recently returned to Sidney Meyer, general manager, endorsed, and with instructions to turn it over to the local Community Fund, as "it would be hard for me to cash at present."

Becomes Key-Run House

Warner's Allegheny theatre in Philadelphia has been made a key-run house in the North Philadelphia sector. It is believed that the sale of the Carman theatre, independent house operating in the same zone, prompted the move.

Allied Board Studies Action On Decree

With a 42-page report on the Consent Decree by Abram Myers, general counsel, and the question of film rentals as their principal topics the Allied States Association of Motion Picture Exhibitors met at Detroit on Wednesday and Thursday.

In addition to formulating a stand on revision or change in the Consent Decree when its trial term expires in November, the board expected to discuss all aspects of prices, terms, and the supply of feature product. M. A. Rosenberg, president and chairman of the Allied caravan, submitted a report on sales practices compiled during the committee's visit to member associations.

Mr. Myers' report was understood to deal largely with revision of the selling and arbitration aspects of the Consent Decree. He was also expected to ask the board to decide whether to advocate decree revision or renewal of the Government's suit for divorcement. It was expected that a committee would be named to draw up a proposal for submission by Allied to the U. S. Attorney General.

Manpower, equipment, and fuel shortage and conservation were on the program. Also the directors examined the distribution of official war films. Competition from 16mm and non-theatrical exhibitions in Allied territories were also debated.

Organization of new Allied units, revised quotas for the national organization and further cooperation between units was examined.

At Detroit were Mr. Myers, Mr. Rosenberg, Martin O. Smith, treasurer, Maxwell Alderman, Harry Lowenstein, Irving Dollinger, Lee Newbury, Meyer Leventhal, Sidney Samuelson, Harry Chertcoff, Morris Wax, William Walker, Jack Kirsch, W. L. Ainsworth, H. A. Cole, Roy Harrold, H. V. Harvey, Hugh W. Bruen.

Ohio ITO Meets In Columbus

A report of the National Allied board meeting in Detroit will be given at the Independent Theatre Owners of Ohio convention at the Deshler Wallick Hotel, in Columbus, May 11 and 12. M. A. Rosenberg, president and Abram F. Myers, general counsel of national Allied, and H. M. Richey, MGM exhibitor relations director, will speak.

A banquet will be held Wednesday evening in the ballroom of the hotel for delegates and members of Ohio Variety Clubs. An unreleased feature will be screened after the banquet, to be followed by entertainment at the Columbus Variety Club.

Strand in Holyoke Wins Minute Man Flag

Employees of the Strand Theatre in Holyoke, Mass., were recently awarded the Minute Man Flag by Edward M. Powell, representing the U. S. Treasury Department. Lew Breyer, manager of the theatre, accepted the flag on behalf of the personnel which participated 100 per cent in the payroll savings plan for the purchase of War Bonds.

The ceremonies were broadcast over the local radio station, and Mayor Henry J. Toepfert made the opening speech, welcoming Mr. Powell and lauding the patriotism displayed by the Strand employees. The Strand is operated by the Western Massachusetts Theatres of which Nathan E. Goldstein is president. More than 2,000 persons were present at the ceremonies, which saw 39 other Holyoke firms rewarded with Minute Man Flags.

BRITISH TRADE TURNS EYES TO POST-WAR MARKET

Industry Units Also Raise Monopoly Cry at Plans Connected with Quota

by AUBREY FLANAGAN
in London

Britain's Treasury has approved the establishment of an appropriate department within the Ministry of Information to cooperate with British producers' plans to enter the post-war film market on a world-wide scale, it was reported on good authority in London Wednesday.

Immediate efforts will be made to break into the Soviet market, as a result of MOI suggestions concerning the propaganda possibilities of British films in Russia. Already "Desert Victory" has been widely distributed there. British producers have been very interested recently in reports of sales by U. S. producers to the Soviet film agency.

Producers' Unit Studies Foreign Sales

The whole question of foreign sales was discussed by the British Film Producers' Association at a meeting Wednesday. Members expressed considerable dissatisfaction with the prices received abroad.

Allocation within the United States of a specific minimum of raw stock for British pictures distributed in America will also be sought through "appropriate diplomatic channels," it was learned following this meeting. The producers expressed anxiety lest sales and distribution of their films be hindered unfairly by wartime raw stock shortages or that the reciprocity clauses of the Film Act be evaded.

The Ministry of Information has set aside 7,500,000 feet of positive film for the distribution of its pictures in America, it was learned unofficially.

It is well known here that the American companies already have made their appropriate contacts with foreign Governments, with a view to entry into the post-war markets of Europe. The British producers are determined not to be left behind.

Contacts Established With United Nations

A committee, composed of producers Michael Balcon, Sam Smith and A. W. Watkins, Member of Parliament W. G. Hall, and Thomas Gaitskill of the Board of Trade and J. L. Beddington and A. Calder-Marshall of the MOI, has gone into the matter. The net result of the deliberations of the committee is the decision to form a special department of the producer association and a joint marketing board. Whether Government men will sit formally therein is as yet uncertain. It is probable they at least will act as advisers.

Contacts have been established with the appropriate United Nations governments quartered in Britain. When hostilities cease, however, officers will be established in the appropriate territories. Whether these officers will be under the control of the BFPA or the MOI is as yet problematical.

From the various territories experts would be gathered to aid in the processes of dubbing and subtitling, to offer advice an opinion on the more specialized problems which such markets would present.

It is an ambitious plan, but its significance would appear to be the seal of Government approval which has been set on it already.

The problem, it would seem, has been tackled with some foresight and care. The sponsors of the scheme foresee a great demand, in the countries of Europe particularly, for films of all kinds, entertainment and documentary. They are bent on seizing the opportunity presented, but are aware of the complexities of the market, the varieties of language, outlook, education, habits, and the like. Hence the decision to study the problem right now.

South America Seen as Sales Possibility

Surveying the potential conditions of post-war Europe, they foresee a long period during which there will be occupation by troops, maybe civil administration by Allied Governments. If their belief has any basis in fact, then Governmental goodwill and material aid, they believe, are necessary. Both, it would seem, have been and will be forthcoming. Obviously any Government interest would lie mainly in the direction of propaganda and democratic ideals. The interest of British producers would not lie entirely there.

Although the scheme is aimed directly at post-war Europe, mention is made of South America as a sales possibility. This, however, need not exhaust the possibilities, for the mandate of the BFPA committee is to "consider the extent to which British films can be distributed abroad."

Critics who need not necessarily be other than friends do not foresee any considerable capture of trade from the American companies, for the elementary reason that there are not as yet sufficient Grade A British films available. It is agreed generally that the time is long overdue for something concrete to be done in assisting British films to be distributed outside exclusively British territory. The scheme goes some considerable way to aiding that end.

Whether bees or hornets, there is a great deal of buzzing within the fold, in which the word "monopoly" has been bandied about. Obvious provocation of the buzzing is the Rank-Two Cities schemes, already recorded in MOTION PICTURE HERALD, under which these interests, it is proposed, would take over the production of films for the American companies' quota purposes, and, in a lesser degree, the proposed Scenario Institute.

So incensed have been certain British production interests, and the Association of Cine Technicians, at the menace they read into the suggestion, that not only have the latter issued a challenging manifesto denouncing the proposal, but a future Films Council meeting has been called mainly to discuss monopolies.

Not everybody here, even those who have the interests of British production at heart, takes the same view. The Del Giudice proposal—fully examined in MOTION PICTURE HERALD for January 9th—is based on a reciprocity principle. It provides that by agreement between the U. S. companies and the Rank-Two Cities interests, with Governmental approval, the latter would take over the production of the one film minimum called for under the recently amended Financial Quota Order, in return for certain guarantees on distribution and finance, the provision of stars, writers, etcetera, so as to ensure the films be of 100 per cent international market quality.

The ACT, which alone has castigated the scheme publicly, suggests that it would allow the American companies to contract out of their quota obligations, that it would mean a monopoly of first class films, leaving other producers only second class subjects to make, that it would put British technicians and artists out of work, and that it would reduce the available facilities for British production.

To this the sponsors of the scheme reply that there is nothing in the Financial Quota Order to prohibit the Americans from contracting out already, that they would still have to acquire British films for distribution abroad, according to the same Order, that there is already a shortage of writers, stars, etcetera, with, consequently, ill effects to British film prestige, and that far from reducing the available facilities it would release studios and material, the present restrictions of which both the unions and the producers have constantly deplored.

Many Loopholes in Quota Order

It is likely that if the Americans wish to sponsor or acquire the best available films for their quota purposes, or for the world market, they will set about doing so irrespective of who made them or under what circumstances. The Order in Council calls for the production or acquisition of at least one expensive film—at a labor cost of roughly £40,000 ($160,000) and the acquisition for distribution abroad of other films up to the appropriate quota expenditure figure.

It is true that the Order is more than elastic in its provision of loopholes under which, if production or acquisition is not practicable in the current period, the obligation can be transferred until such future time as it is. This, however, is the Board of Trade's doing, and it is left to them and the American companies how it is operated.

62 BRITISH FEATURES REGISTERED IN YEAR

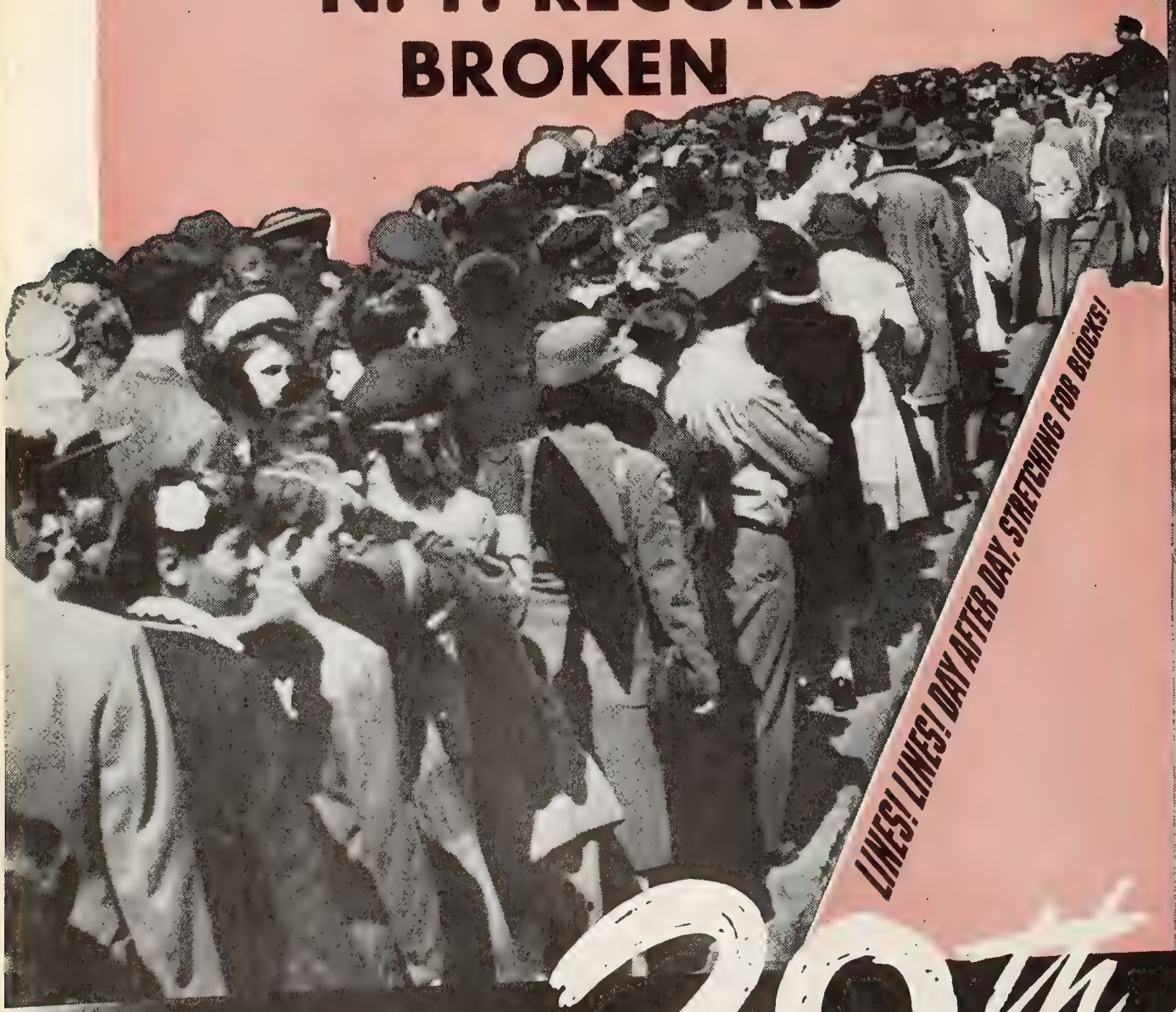
Official British Board of Trade figures released in London Tuesday showed 62 British features registered in the quota year ended March 31st. Of these, 17 were single quota; 20, double, and 8, treble. Foreign features totaled 453. Footage of British films was 668,527, compared to 3,046,225 of foreign pictures. Percentage for purposes of the quota was 20 per cent of the British films shown, but footage registered was only 18.03 per cent. Short films percentage was 15 and footage shown was 25.11 or 637,821 feet of British pictures, compared to 3,707,752 foreign.

CRASH!
SMASH!
CRASH!

EVERY "ROXY"
N. Y. RECORD
BROKEN

PC

E



LINES! LINES! DAY AFTER DAY, STRETCHING FOR BLOCKS!

in

20th CENTUR

YRONE

WER

in

RASH

IVE

CHNICOLOR

"It will raise whatever is left of your hair . . . especially the wow ending!"
—Walter Winchell



FOX HITS AGAIN!

'Mission' Breaks Five-Day Record; Grosses Up

Following the premiere of "Mission to Moscow" at the Hollywood theatre in New York last week, Warner Bros. let loose a barrage of newspaper and radio advertising and exploitation tie-ups calculated to sustain the box office record set by the film in first five days of its engagement. During that period, the screen version of former Ambassador Joseph E. Davies' book on Russia, played to more than 45,000 paid admissions, several thousand more than did "Casablanca" which set the previous record in a holiday period, according to the company. "Mission" also broke the opening record at the Hollywood, topping "Casablanca" and "Air Force." It played to 11,000 for the day.

Local radio stations in New York continued carrying spot announcements urging attendance at the Hollywood theatre. Simon and Schuster, publishers of the book, took a full seven-column advertisement in the New York *Times* on Monday "saluting" Mr. Davies, and "congratulating" Warner Bros. for the film production. The ad said: 'Don't miss Mission to Moscow—the picture the New York *Herald Tribune* calls 'one of the most memorable documents of our time.'"

The picture will be tradeshown nationally on Monday, May 17th, according to Ben Kalmenson, general sales manager. General release is planned for the latter part of this month. First out-of-town opening for the film will take place May 12th in Los Angeles where it will play day-and-date in three Warner first run houses, the Downtown, Hollywood and Wilshire. It will open May 14th at the Mastbaum, Philadelphia, followed by openings in about 150 Warner circuit houses within the subsequent week. An equal number of nationwide openings will take place the week of May 20th. The company has set May 28th for the Washington, D. C. premiere.

Warner Bros. announced this week that former Governor Alfred E. Smith had endorsed the production in a telegram to company officials. He said: "Greatly enjoyed 'Mission to Moscow.' Congratulations on your courage in bringing to the screen a document which should contribute very greatly to better understanding with our Russian allies and help to establish the principle of freedom of the screen."

New York ITOA Elects Officers

The Independent Theatre Owners of America in New York last week reelected Harry Brandt president. Also elected were David Weinstock, first vice-president; Stanley Lawton, second vice-president; Leon Rosenblatt, treasurer; Abraham Leff, secretary, and John Bolte, sergeant-at-arms.

The new board of directors includes Isadore Gottlieb, Hyman Rachmil, Abraham Shenk, A. H. Eisenstadt, J. Joshua Goldberg, Gilbert Josephson, Charles Steiner, Jack Hattem, Rudolph Sanders, Emanuel Hertzig, Samuel Freedman, Leo Brecher, Samuel Seelen, Ray Rhonheimer, A. D. Erickson, Max A. Cohen and Irving Renner.

Harley in London

Francis L. Harley, managing director for 20th Century-Fox in Great Britain, has arrived in London, according to reports received by the home office in New York.

RKO Sets "Spitfire" Showings

The Samuel Goldwyn production, "Spitfire," which is to be distributed by RKO Radio, will have national trade showings on May 24th in key cities with the exception of St. Louis, where it will be shown the following day.

Harmon To Address Groups In Southwestern Area

Francis S. Harmon, executive vice-chairman of the War Activities Committee, will address the Rotary Club of New Orleans on May 19th, it was announced by the WAC office this week. E. V. Richards, chairman of the Exhibitors committee of the War Activities Committee for the New Orleans area, tendered the invitation.

Mr. Harmon is also scheduled to address a joint meeting of the Variety Clubs of Texas and the Texas Theatre Owners on June 8th in Dallas. While Mr. Harmon is in that territory, it was reported that L. C. Griffith, WAC chairman in Oklahoma would also arrange a meeting so that exhibitors in the area might hear Mr. Harmon.

U. S. Films Approved By Australian Censors

The Film Censorship Board of Australia, in its annual report for 1942, said less than one per cent of American feature films were rejected. The figure was .8 per cent, the lowest in the history of the Board. Of 355 pictures imported last year, only three were finally rejected. Thirty were passed with eliminations, a comparatively low figure.

The total number of pictures imported by Australia aggregated 1,485, and included all classes of standard films. United States led with 976, England followed with 385, while the total from all other countries amounted to 124. The number of films imported was less in 1942 than for any of the previous three years. According to J. O. Alexander, chief censor, two factors contributed to the decrease. Shipping facilities for the first two months of 1942 were at a premium, and the report indicated that American production schedules had been reduced slightly accounting for less product from the United States.

Australia exported a total of 785 films during the year, 547 being sent to the British Empire, 135 to the United States, and 103 to other foreign countries. Of the seven appeals lodged by the importers in regard to the rejections ordered by the censor board, alterations or eliminations were upheld in two instances, and one was dismissed. Four complaints on rejections were also dismissed by the board.

20th-Fox Sets Two Technicolor Shorts

Twentieth Century-Fox will release two Terrytoons in Technicolor and a black and white reel in the "America Speaks" series, in addition to the March of Time subject "Show Business at War," previously announced, according to William J. Clark, short subjects sales manager for the company. "Weapon for Victory" is scheduled for May 7th; "The Last Round-Up' for May 14th. Another Terrytoon short, "Keep 'Em Growing," is scheduled for May 28th release. "Show Business at War" will be released on May 21st.

Honor 50th Cassidy Film With Hollywood Party

Harry Sherman gave a party in Hollywood last week on the occasion of the 50th Hopalong Cassidy film, which was recently completed. More than 700 persons were present, including all leading ladies who appeared in the series. The local Chamber of Commerce honored the producer by presenting him with a scroll.

Heads Philadelphia AGVA

Joseph Hough has been elected president of the Philadelphia chapter of the American Guild of Variety Artists for the 1943-44 term. Other officers elected were Larry Kramer, Joseph Campo, John Guilfoyle, Cecil Williams and Donna Lee, vice-presidents; Sunny Marston, treasurer; Joanne Arlen, recording secretary, and Richard C. Mayo, executive secretary.

W. J. Heineman Named Goldwyn Sales Manager

William J. Heineman, assistant general sales manager of Universal Pictures has resigned to join Samuel Goldwyn as general sales manager.

Mr. Heineman will assume his new post under James Mulvey at the New York Goldwyn office on Monday, May 10th. Mr. Heineman will have general charge of all sales campaigns for Mr. Goldwyn, working with RKO Radio, distributing agent for the Goldwyn pictures. Spokesmen for the company denied reports that a change in distribution outlets was in prospect.

Mr. Heineman has been in the motion picture industry since 1918 when he began as a poster clerk for Pathe. In 1922 he went to Seattle for First National, from the Pathe sales office at Butte, Mont. Later he was associated with L. K. Brin and the Vitagraph interests in Montana and Idaho.

In 1925 Hr. Heineman joined Universal. He was Salt Lake and San Francisco manager, district manager for the Pacific coast, and western division manager before appointment in 1941 as assistant to William A. Scully, general sales manager of Universal.

No successor has been designated by Mr. Scully and it is reported that Mr. Heineman's assignments will be divided among Fred Meyers, eastern, E. T. Gomersall western and F. J. A. McCarthy, southern and Canadian sales managers.

RKO Golf Tourney Set For May 25th

The eighth annual RKO Radio golf tournament will be held on May 25th at the Westchester Country Club, the company announced this week. The tournament will be known officially as the War Bonds and Stamps Tournament, as prizes will be awarded with Bonds and Stamps. The Prize Award Committee includes Senator J. Henry Walters, John Farmer, Dick Gavin and Lou Gaudreau. Other committees are: tournament, N. Peter Rathvon, Ned E. Depinet, R. C. Patterson, Jr., Malcolm Kingsberg, Mr. Walters, Gordon Youngman, Leon Goldberg, Major L. E. Thompson, Garrett Van Wagner; publicity, S. Barret McCormick, Rutgers Neilson, Harry Mandel, Arthur M. Brilant, Jack Level, John Cassidy, Al Adams, Edward Sniderman.

McCarthy in New Post For Donald Voorhees

Charles E. McCarthy, who recently resigned from the motion picture division of the Office of the Coordinator of Inter-American Affairs, is now general representative for Donald Voorhees, conductor of the symphony orchestra for the Bell Telephone Hour and Cavalcade of America radio programs heard over NBC. Mr. McCarthy formerly was advertising and publicity head for Twentieth Century-Fox.

Soviet Praises Korda Film

Ivan Bolshakov, chairman of the All-Union Cinema Committee of the Soviet Union, wired Alexander Korda last week, complimenting the producer on his film, "That Hamilton Woman," which was well received in 13 Moscow theatres recently.

Enlist for Camp Shows Tour

Harpo Marx and Lou Holtz last week appeared at the San Diego Naval Center as their first stop on a two-week tour of military posts for the USO-Camp Shows.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Time was, and not so long ago, as the calendar or the clock on the wall measures it, when a man with a camera or access to one could dream himself up a story and—after getting some actors and technicians to implement his imagination—shoot it at the wide world on its collective screen without caring much whether it told the truth about things or people so long as it entertained them to a degree netting a profit.

Oldsters in this land of sunshine, most of them with nothing to do nowadays, but sit around and bask in it, call the time referred to in the foregoing paragraph "the good old days."

Things are different now, as indicated ever so lightly in the first and routine report of Columbia's undertaking to produce a picture to be entitled "Sub Busters." The announcement says the picture "glorifies the indispensable operation of the Coast Guard" and mentions that Lieutenant Alexander Stewart and Hal Hode were here to confer with Malcolm Boylan, who wrote the script. It adds that, somewhat later on, there are to be conferences in Washington with Admiral Waesche, U.S.C.G., with whose cooperation the film is to be produced.

The routine announcement does not mention many and many another conference and checkup which, for reasons of necessity as well as accuracy and economics, must intervene between the inception and emergence of this or any picture.

The oldsters basking in the sun wag their heads and dub this a sad state of affairs.

The youngsters busy at making pictures which make more money than pictures ever made before take conditions in their stride.

Production Stop and Go

Completion of eight pictures and commencement of shooting on six brought the production index to 37 at close of a week unmarked by circumstances of moment.

Paramount started "The Hour Before Dawn", from the Somerset Maugham novel, co-starring Veronica Lake and Franchot Tone, with Binnie Barnes, John Sutton and Henry Stephenson.

Twentieth Century-Fox turned the cameras upon "Claudia", one of the properties acquired from David O. Selznick, introducing Dorothy McGuire to the screen, with Robert Young, Ina Claire, Reginald Gardiner and Olga Baclanova in association.

Columbia began shooting "The Clock Struck Twelve", with Warren William, Ann Savage, Eric Blore and Robert Stanford.

Monogram launched its Frank Fay-Billy Gilbert series of comedies with "Spotlight Revue", in which Bonnie Baker, Butch and Buddy and Iris Adrian are also to be seen.

RKO Radio got going on "Behind the Rising Sun", self-descriptive, with Margo, Robert Ryan, Tom Neal and Nancy Gates.

Republic started the Roy Rogers special, "Silver Spurs", with Smiley Burnette, Phyllis Brooks, John Carradine, Jerome Cowan and the Sons of the Pioneers in support.

The scene as of weekend:

COMPLETED

Monogram
Melody Parade

Paramount
Henry Aldrich Haunts a House

PRC
Billy the Kid No. 6
Isle of Forgotten Sins

Republic
Bordertown Gunfighters

UA
Riders of the Deadline (Sherman)

Universal
Two Tickets to London
Corvettes In Action

STARTED

Columbia
Clock Struck Twelve

Monogram
Spotlight Revue

Paramount
Hour Before Dawn

RKO Radio
Behind the Rising Sun

Republic
Silver Spurs

20th Century-Fox
Claudia

SHOOTING

Columbia
Attack by Night
Without Notice

Goldwyn
North Star

MGM
Whistling in Dixie
Lost Angel
America
Russia
Man from Down Under
Madame Curie
Guy Named Joe

Monogram
Law Rides Again

Paramount
Uninvited

RKO Radio
Falcon In Danger
Tarzan and the Sheik

Republic
Headin' for God's Country

20th Century-Fox
Song of Bernadette
Winter Time
Holy Matrimony
Roger Touhy, Last of the Gangsters
Girls He Left Behind

UA
Hi Diddle Diddle (Stone)
Johnny Come Lately* (Cagney)

Universal
Sherlock Holmes Faces Death
Hers to Hold
Fired Wife
Cobra Woman

Warner
To the Last Man
Saratoga Trunk
This Is the Army
Animal Kingdom

* Formerly "McLeod's Folly".

Lewis To Produce "Tomorrow's Harvest"

Paramount has assigned David Lewis to production of "Tomorrow's Harvest," a love story with war background by Alfred Maury, and Ray Milland to star in it opposite Ingrid Bergman if that player's service can be borrowed from David O. Selznick.

Columbia's collection of bands for its "Jam Session" now numbers ten, Charles Barnett's and Jan Savitt's having been added to the first eight within the week.

Twentieth Century-Fox has borrowed Philip Dorn from MGM for a principal role in "The Night Is Ending," co-starring George Sanders and Brenda Marshall.

Roy Del Ruth is to direct "Up and Down Broadway," one of MGM's top bracket musicals, for producer Jack Cummings.

John Houseman, who left a Paramount production contract in abeyance to join OWI for the period of need, has relinquished his post with that agency and is to return to the studio on July 1st.

"As Thousands Cheer" is announced as the new title for MGM's "Private Miss Jones" and the Cagney production of "McLeod's Folly" is now known as "Johnny Come Lately."

"Yesterday's Children," a story about a young man whose character is remolded for service in the Air Force, is an addition to the MGM list of pictures-to-come concerning the war.

'Latin Quarter' for Entertainment

Lou Walters, whose Latin Quarter cafe in Boston led to establishment of equivalent caravansaries in Miami and New York, has been engaged by Monogram to produce two musical spectacles. The first, to be patterned after the type of entertainment the night club impresario has developed for the dinner trade, is to be entitled "Latin Quarter."

Bing Crosby will appear in a film for RKO in 1944 under the terms of an exchange agreement whereby the company loaned Leo McCarey to Paramount where he is to direct Crosby's next film about a singing priest who becomes an Army chaplain.

Luise Rainer, Academician, is to co-star with Jean Gabin, import, in RKO-Radio's "A Thief in the House."

Fay Bainter and Spring Byington are additions to the cast of "Heavenly Bodies," MGM's William Powell-Hedy Lamarr vehicle.

Republic, engaged in promoting the popularity of the junior miss, Mary Lee, have assigned Gladys George, Jackie Moran and Louis Calhern to her support in "Dancing Debs."

Howard Hawks has completed "Corvettes in Action" for Universal and moved to Warners for preparation of "Battle Cry," planned as the biggest of the studio's war endeavors with 22 stars expected to participate.

Interpreting grosses registered in early showings of "Corregidor" as proof of its policy for increasing budgets, Producers Releasing Corporation has increased the scale of its "Tidal Wave," "Strange Music" and "Talent School" commitments.

BETTY GRABLE

in TECHNI C

TOPS any MUSICAL any COMPAN
has ever given you .... including

MUSICAL OSSAL!

GEORGE
ONTGOMERY

CESAR
ROMERO



LOR

20th Century-Fox

Engineers Hear How Army Uses Films

Government Interests in Industry also Get Attention at SMPE Meeting

Use of the motion picture by the nation's armed forces dominated the attention of the Society of Motion Picture Engineers this week as it met at the Hotel Pennsylvania in New York for its usual spring convention. Reinstated after having been eliminated from this year's activities, the meeting, limited to three days, was altogether directed toward the special functions and problems of the motion picture and its theatre in wartime. Of the 30 scheduled papers, 16 were prepared by Army and Navy men, who liberally contributed to an attendance of about 200 persons.

Held concurrently with the convention of the Motion Picture Theatre Owners of America at the Hotel Astor, the SMPE meeting, at its opening luncheon on Tuesday, heard Ed Kuykendall, president of the MPTOA, describe the wartime problems of the motion picture business as critical ones calling for the full collaboration of engineer and exhibitor.

Sees Theatres Learning From War Problems

"You of the engineers," he said, "and we of the theatre must use our ingenuity to continue operation of our theatres. Do it we will, and in the doing we are learning many things that will stay with us long after we have knocked hell out of the Axis.

"The all-out war in which we are engaged," asserted the MPTOA head, "has had its hard touch on the motion picture. Many of us are not too happy with the results of Government regulation. Many times I am confused and wonder what it will lead to, but as I take inventory it seems to me that we, as an industry, have suffered less than most other businesses."

While not officially regarded as "essential," the motion picture theatre is playing an important part in the war effort as a means of maintaining a fighting morale on the home front, declared Mr. Kuykendall, adding that this should be recognized by the Government in its dealings with the industry.

"I do not believe in using what we have done," he said, "in an effort to get Governmental consideration, but I am all-out in making every possible fight to get what justly belongs to us in this confused and hurried world. We should fight to the limit any attempt to pass us by. We owe that to those who have all they possess invested in our industry. We will fight for our rights, nothing more, nothing less."

Asks Further Research By Film Engineers

The speaker urged continued technological investigation of the full possibilities of the motion picture, assuring the engineers that their efforts were ultimately appreciated by the public in the practical terms of the box-office. At the same time, he deplored a tendency to set the dollar up as a complete measure of success.

"It is regrettable," he said, "that there are quite a few among us who have allowed the dollar mark to obscure our vision of the future, our obligation to America. They are prone to allow themselves to see only the monetary gains of immediate days. I warn them that stormy days are ahead for such minds. Fairness will be forced upon them whether they like it or not. They may find that immediate financial advantages are snatched away from them. There can be only one way for us to conduct ourselves—with fairness in our relations with each other, and in patriotic effort for our Government."

Thus invading Mr. Kuykendall's luncheon address, the subject of Government-motion picture industry relations again got notice when Terry Ramsaye, editor of MOTION PICTURE HERALD, briefly addressed a joint SMPE-MPTOA session Tuesday afternoon. Declaring that the exhibitor is confronted most immediately by trade practice problems, he predicted that there would be debate on trade practices "so long as there is a buyer and a seller."

"The best plan," he continued, "is to let nature take its course. That process was reported upon by the late Mark Twain a number of years ago. He observed that when he was young and living in boarding houses, the noises from the back fence made him think the entire feline race was about to be destroyed in internecine strife. However, he observed later, when he had widened his observations, that the only result seemed to be just more cats."

Technological advancement, as well as civilian restrictions of war, were said by Mr. Ramsaye to be of such effect as to make the whole exhibition plant after the war not only worn out but also obsolete. He said that television was certain to be a factor and cited one device now in development that eventually should be capable of photographing televised action on motion picture film for screening within three minutes after the action has been transmitted. He observed this would probably revolutionize newsreel technique and might be used for the distribution of other screen material.

Theatre Protection Group Reports

Of the regular committee reports, the only one not representing wartime curtailment of the society's technical activities was that of the subcommittee on theatre protection. Headed by Henry Anderson of Paramount, this group was appointed last fall specifically for investigation of air-raid precautions effective for theatres. The results of this work to date were reported as substantially those announced at the February meeting of the Atlantic Section of the SMPE and summarized in BETTER THEATRES of March 9th.

The social highlight of the convention was the traditional though, in recognition of the times, more or less informal dinner-dance Wednesday evening.

In the absence of Herbert Griffin, president of the society, who is engaged in war work in Los Angeles, the presiding officer of the meeting was Donald E. Hyndman, engineering vice-president, who was assisted by Sylvan Harris, editor of the SMPE Journal. Convention arrangements were in charge of W. C. Kunzmann.

Approximately three hundred members and guests of the Atlantic Coast section of the Society of Motion Picture Engineers on Thursday evening, April 29th, toured the Army Signal Corps Photographic Center, Astoria, New York, and heard an exposition of its methods from Colonel Melvin C. Gillette, commanding officer.

The Center produces films for instruction of the armed forces, and includes a photographic school.

Theatre Receipts Show Increase In Canada

Motion picture theatre admissions in Canada exceeded 162,000,000 in 1941 while box office receipts, exclusive of amusement taxes, reached a total of $41,569,000, according to final results of the annual film theatre survey made by the internal trade branch of the Dominion Bureau of Statistics and released in Ottawa recently. Per capita expenditure at film houses stood at $3.63 for 1941 compared with $3.35 for 1940, $3.03 for 1939. There were 1,244 film theatres in operation in Canada in 1941. Admissions increased 6.9 per cent and receipts 9.8 per cent in 1941 over the preceding year. Total box office receipts for 1940 were $37,858,955.

The survey showed a slight increase in the proportion of single feature programs shown during 1941 compared with 1940. Single bills formed 38.5 per cent of the total number while double feature shows made up the remaining 61.5 per cent.

All provinces reported gains in admissions and receipts over 1940, a marked increase in the city of Halifax producing a gain for the province of Nova Scotia considerably in excess of those recorded for other provinces, it was reported. Potential admissions to film theatres in 1941 totaled 531,281,074. This figure represents the number of admissions possible with a full house in every theatre at every performance. Comparison with the actual number of admissions, or 162,646,690, indicates that 31 per cent of the seating capacity was utilized on the average at each performance.

Confirm Removal of British Money Curbs

Removal of all special restrictions on the withdrawal of money from Great Britain by American film producers as of last October 25th was confirmed Tuesday in a statement by Will H. Hays, president of the Motion Picture Producers and Distributors of America. It supported November reports from the London Bureau of MOTION PICTURE HERALD.

The effect of the new arrangement "will be that transfers by the film companies will be subject to the Exchange Control Regulations in the ordinary way and will be handled through the same machinery as other remittances from England of other British subsidiaries of U. S. companies," Mr. Hays said.

New York observers saw the way opened by the British ruling for similar arrangements with Australia, New Zealand and India.

Catholic Charities Thank Newsreels

For cooperation by the newsreels, theatres and other publicising agencies, in aiding the 24th annual appeal of the Catholic Charities of the New Yrok Archdiocese, the Archbishop's Committee of the Laity this week passed a commendatory resolution expressing its gratitude and appreciation.

Alfred E. Smith is the committee chairman. Frank C. Walker is treasurer and George J. Schaefer is assistant treasurer of the committee.

Circuits Book "Silver Skates"

"Silver Skates,'" Monogram ice skating picture, has been booked for 15 first-run houses in the Paramount-Richards Circuit, through the company's New Orleans office. The picture has also been sold to the Fox Circuit and Danz Circuit in the Northwest.

Siegel RKO Theatre Manager

Carl Siegel has been appointed manager of the RKO Grand theatre in Columbus.

"Oh give me a Short Subject that truly fills the bill."



THE ANSWER TO A FEATURE'S PRAYER!

Metro-Goldwyn-Mayer presents

"HEAVENLY MUSIC"

2 Reels That Make Short Subject History!

With Fred Brady, Mary Elliott, Eric Blore, Steven Geray • Directed by Josef Berne

HEAVENLY MUSIC FROM THE PRESS!

"Best musical short ever seen!" —Hollywood Reporter

"Far off the beaten path...Class and entertainment... exceptional!" —Film Daily

"Totally different musical...appeal to swing and classic advocates alike." —Motion Picture Daily

"Real gem in shorts...it's tops." —The Exhibitor



Ready! "Prelude To War" America's Fighting Film!

All this and a song hit too!

PLAN SPECIAL PROMOTION FOR 30 SUMMER RELEASES

Salesmen Start Wind-up Drive to Clear Slate for 1942-'43 Season

The film salesmen are on their way to theatres to start the windup drive for the last quarter of the 1942-'43 season. They will be offering approximately 100 features during June, July and August on the basis of current product information from the major producers.

General sales managers and their executive assistants are meeting now with division and branch managers and salesmen in New York and the field to plot general strategy for the summer push. Salesmen are checking their ration coupons and timetables to prepare itineraries which will help them to top quotas.

At least 30 of the pictures tentatively set for summer release will receive special attention, a canvass of home offices indicates. Pens filled, and new contracts in their pockets, salesmen will be calling on exhibitors for the next ten to a dozen weeks with extra praise and argument in behalf of these pictures. It appears likely too, that they will give unusual summer attention to run-of-the-mine product in order to clear the way for any changes in selling that may evolve with the new season.

At least four companies have called meetings during May of branch and division managers to discuss selling plans for the summer and, in one instance, prospects for next year.

Regional Sales Meetings Replace Conventions

These regional meetings mark the end of the national film convention which wound up the season in other years. The war, with restrictions on travel and long range production planning, and the Consent Decree with its system of selling in small, trade shown, groups ended the traditional sales department jamboree. The Office of Defense Transportation asked that no conventions be held.

Columbia will combine discussions of this season's windup with prospects for the 1943-44 film year at three regional sessions, it was announced Tuesday by A. Montague, sales manager. They will take place at Chicago on May 11, 12 and 13; New York, May 26, 27 and 28; and San Francisco, June 5 and 6. (See page 39.)

Warner Bros. several weeks ago called division and branch managers to New York to discuss sales plans for "Mission to Moscow," and other summer releases. This week advertising men were called in from the field by Mort Blumenstock, in charge of advertising and publicity in the east. With Charles Einfeld, director of advertising and publicity, Mr Blumenstock discussed plans for handling forthcoming releases.

The field men include Ted Tod and Norman E. Kassel, Chicago; Glen Ireton, Toronto; Bill Brumberg, Cincinnati; Phil Engel, Boston; Marty Weiser, Los Angeles; Tom Baldridge, Memphis; Don Walker, Kansas City; Frank Brunner, Dallas, and Herbert Pickman, Atlanta.

United Artists held a two day sales session this week in New York, with Carl Leserman, general sales manager, presiding. (See page 39.)

He discussed summer sales plans for Hunt Stromberg's "Lady of Burlesque"; Sol Lesser's "Stage Door Canteen"; Walt Disney's "Victory Through Air Power"; Andrew Stone's "Hi Diddle Diddle," and "Johnny Come Lately," the first James Cagney release through UA.

Among the district managers attending were Edward Schnitzer, New York; Jack D. Goldhar, Detroit; Fred M. Jack, Dallas; T. R. Thompson, Jr., Kansas City; Rud Lohrenz, Chicago; W. E. Callaway, Los Angeles, and Dave H Coplan, Toronto.

20th-Fox Conference Sets Policies

At Twentieth Century-Fox this week Herman Wobber, coast division sales manager, arrived in New York for sales conferences with Tom Connors, vice president in charge of distribution, and William C. Gehring, western sales manager. Other division managers have also been conferring with home office chiefs on summer releases.

20th Century-Fox, it is indicated, has at least five important releases on the way for summer selling. These include "Coney Island," a Betty Grable musical in color; "Stormy Weather," with an all-Negro cast; "Bomber's Moon" with Annabella; Ernst Lubitsch's "Heaven Can Wait," with Gene Tierney and Don Ameche; and possibly Sonja Henie in "Wintertime."

At Paramount it is reported that the company probably will release one more block, bringing its total up to six groups of five, plus several specials.

Bing Crosby Musical On Paramount List

Among the summer releases which will get special attention from the salesmen are "Five Graves to Cairo," with Franchot Tone and Anne Baxter in a story based on Rommel's retreat; "Dixie," a Bing Crosby, Dorothy Lamour, musical; and "So Proudly We Hail," a drama of the siege of Bataan. Also set for special sales and exploitation handling is "Aerial Gunner," made in cooperation with the Army Air Forces. It is also possible that "For Whom the Bell Tolls" may be ready for pre-release roadshow exhibition before the summer ends.

MGM, now engaged on its third block will sell, probably, one more group during the summer. Like the current block, it is expected to include five titles. These have been tentatively identified as "Presenting Lily Mars," with Judy Garland and Ban Heflin; "Pilot No. 5," with Franchot Tone and Marsha Hunt; "Harrigan's Kid," with William Gargan; and the musical, "DuBarry Was a Lady." The last, along with the special, "Human Comedy," will probably receive the most important sales and advertising attention.

RKO will have approximately six top pic-

(Continued on opposite page, column 1)

RKO Adopts Territorial Releases on "A" Pictures

Territorial releases with simultaneous openings in as many as 50 first run situations proved so successful with "Hitler's Children" that RKO will extend the plan to other top ranking pictures, it was indicated by the company's sales and advertising departments this week. The day and date releases, keyed to extensive radio campaigns, have proved an important advance in both exploitation and sales practice, it was reported.

The plan includes the abandonment of definite release date announcements and the listing of each picture only according to the block in which it is included, as is now done by Paramount. National release dates will no longer be announced for pictures released after March 31, 1943.

RKO opens "This Land Is Mine" on Friday in 50 cities in the Cincinnati, Indianapolis and Cleveland exchange area covered by radio promotion from station WLW in Cincinnati. "Bombardier" opens May 20th in 36 Texas cities with a similar radio promotion campaign over the Texas network.

These pictures, as with "Hitler's Children", will be given similar regional first run releases in other territories, using an extensive radio campaign and personal appearances by stars. Comparable plans are being studied for other forthcoming releases.

RKO spokesmen said the new release system revolutionized distribution practice. In addition to building up unusual public interest in the early runs, the broadcasts and publicity attendant on the day and date openings are credited with materially aiding subsequent run business. Fifty or more prints are concentrated in the selected area for the opening, then are moved to other day and date territories. The customary number of prints is left in the exchanges to service subsequent accounts, it was said.

Extra Campaigns To Conclude Sales Season

(Continued from opposite page)

tures to keep its sales force busy until September. They include "Bombardier," with Pat O'Brien, and Anne Shirley; "This Land Is Mine," a Jean Renoir-Dudley Nichols production with Charles Laughton and Maureen O'Hara; "Mr. Lucky," with Cary Grant; "Lady Takes a Chance," with Jean Arthur; perhaps the new Fred Astaire musical, "The Sky's the Limit"; and Samuel Goldwyn's "Spitfire," an English import, with Leslie Howard .

RKO officials disclosed this week that the company will use the regional release system inaugurated with "Hitler's Children" on other important pictures. "This Land Is Mine" opened this week in 50 situations in the Cincinnati, Cleveland and Indianapolis area, and will follow with similar day and date breaks in other sections. A similar system is being set up for "Bombardier" and also will be used in the later releases.

Universal Has Fifteen Coming

Universal, with about 15 pictures coming, will give special sales attention to Walter Wanger's "We've Never Been Licked"; "Corvettes in Action," produced by Howard Hawks; "Next of Kin," a British war message; the musical, "Mr. Big," with Gloria Jean; and "Phantom of the Opera," in color, with Nelson Eddy.

Columbia leaders, which will be discussed at the sales meeting, will probably include "The More the Merrier," with Joel McCrea and Jean Arthur; "Destroyer," with Edward G. Robinson; "Appointment in Berlin," with George Sanders; and "Somewhere in Sahara," with Humphrey Bogart.

Republic's top offerings to exhibitors and special assignments for salesmen include "The Fighting Sea Bees," a story of the Navy construction battalions, for July; "Gay Blades," a skating spectacle for the hot months, with Vera Hruba; "Convoy to Malta," a merchant marine story; and "Prodigal's Mother," a high budget human interest story. Two Roy Rogers musicals, "Song of Texas" and "Silver Spurs," will be pushed.

Producers Releasing Corporation will make six musicals during the next four months. None will have a war theme. The pictures are: "Oh, Say Can You Sing?" to be produced by Jack Schwarz; "Oh, Baby," a Ripley-Monter production, starring Fifi D'Orsay; "I'm from Arkansas," a hill-billy picture to be made by Alexander Stern; "Talent School," a Jack Schwarz production; "Minstrel Man" and an untitled story.

PRC Names Representatives

Lloyd Lamb, branch manager for Producers Releasing Corporation, has appointed Bob White representative in Oregon, with headquarters in Portland, Ore., and L. W. Montgomery representatives in Eastern Washington, with headquarters in Spokane. Mr. White operates the Bob White and other theatres in Portland, and is president of Oregon Independent Theatre Owners Association.

Sheehan Named Business Manager of Republic

Howard J. Sheehan, assistant to M. J. Siegel, president of Republic Productions, Inc., for the past several months, has been appointed business manager of the company, succeeding Emanuel H. Goldstein. He will have quarters at the studio offices.

Mr. Sheehan was a former independent theatre operator in San Francisco, later joining Fox Film Corporation as Pacific Coast division manager. In 1928, he became vice-president of the West Coast Theatres, Inc., which later became the Fox West Coast Theatres, Inc. Prior to his association with Republic, he operated theatres in Hollywood.

Regular Scales On 'Stage Door'

United Artists will offer Sol Lesser's forthcoming production, "Stage Door Canteen" to the public within the next month at regular admission prices, it was announced by Carl Leserman, UA general sales manager, Tuesday, at the second session of the company's district managers meeting in New York. Mr. Leserman said the policy was set following considerable discussion on the part of the sales staff and expressions from many major and independent circuit operators.

In outlining the company's campaign on the picture, he stressed its importance to "home-front entertainment," due to its outstanding patriotic theme. "The motion picture industry as much as any other has a wartime responsibility," Mr. Leserman said.

"The custom has arisen in recent years of making the public pay an extra premium for quality picture entertainment. This practice should be discouraged and discontinued," he urged, "at least for the duration."

The UA sales manager also pointed out:

"To increase admission prices at this time would definitely be an inflationary measure. Now, with living costs on the rise, our Government is all-out to prevent this inflation. We of the motion picture industry will do our part."

Commenting on United Artists' decision, Mr. Lesser said that by making the film available on a general run policy, the industry would "definitely build a richer, more enduring relationship with the public everywhere. "Our major object," he said, "is to make every exhibitor who books the picture realize that he is playing a vital part in the industry's war efforts and fulfilling a patriotic service."

Carl Leserman, United Artists general sales manager, on Wednesday announced the appointment of Edward Schnitzer as western division manager, succeeding Bert M. Stearn, resigned. Mr. Schnitzer, well known in the distribution field, has been associated with Warner Bros., Twentieth Century-Fox and Columbia in sales posts.

Sam Lefkowitz, New York branch manager, replaces Mr. Schnitzer as supervisor of district one, which includes New York, Philadelphia and Washington; James Winn becomes manager for district two, which includes Boston, Buffalo and New Haven.

Girls Club in Capital Previews "Merrier"

Mrs. Henry A. Wallace and Mrs. Jimmy Doolittle, wife of Brig. Gen. Doolittle, headed a group of distinguished guests who attended the special screening of Columbia's new comedy, "The More the Merrier," in the Governmental Auditorium Tuesday night in Washington for members of the "Eight Girls-to-Every Man" Club. Others expected to attend included: Byron Price, Prentiss Brown and Elmer Davis.

Columbia Annual Meetings Set in Three Cities

Columbia Pictures will hold its annual sales convention in three sessions this season, it was announced this week by Abe Montague, general sales manager. The meetings have been set for Chicago on May 11, 12 and 13; New York, May 26, 27 and 28; and San Francisco on June 5 and 6.

Home office executives headed by Jack Cohn, executive vice-president, will be present at the Chicago and New York sessions, while branch managers and the entire sales force in the respective territories will attend the regional meetings. At the New York and Chicago sessions, a delegation of sales executives from the home office will attend. They include Rube Jackter, Louis Astor, Louis Weinberg and Max Weisfeldt.

Present at the Chicago session will be Phil Dunas, mid-west division manager, and Carl Shalit, central division manager. The New York meeting will be attended by Nat Cohn, New York division manager, and Sam Galanty, mideast division manager. Jerome Safron, western division manager, will head the delegation at the coast meeting. All sessions will be presided over by Mr. Montague.

The grouping of branches assigned to the respective meetings are Midwest: Chicago, Des Moines, Milwaukee, Minneapolis, Omaha, Detroit, Indianapolis, Kansas City, St. Louis, Atlanta, Charlotte, Dallas, Memphis and Oklahoma City. East: New York, Albany, Boston, Buffalo, New Haven, Philadelphia, Cincinnati, Cleveland, Pittsburgh and Washington. West: Denver, Los Angeles, Portland, Salt Lake City, San Francisco and Seattle.

United Jewish Appeal Extends Overseas Aid

Rommel's retreat to the sea, forced by the Allied Armies successes in North Africa, has made it possible for the United Jewish Appeal relief agency to extend aid to some 300,000 Jews in the territory, thus increasing the immediate requirements of the 1943 fund drive, David Bernstein, Barney Balaban and Albert Warner, co-chairman of the amusement division for the campaign, pointed out this week. "Already, desperate appeals for help have come from many refugees still in internment camps, from those recently liberated and from others freed from slave-labor on the Trans-Saharan railways. The UJA is faced with the immediate problem of providing food, clothing, shelter, or medical aid to at least 10,000 to 12,000 refugees in North Africa," they said.

Highlight of the amusement division's drive will be the fifth annual luncheon May 11th at the Hotel Astor, New York, of which B. S. Moss is chairman. Dr. Abba Hillel Silver, national chairman of the United Palestine Appeal and national co-chairman of the United Jewish Appeal will be the guest speaker. Members of the committee met at the Hotel Astor on Tuesday to discuss plans in connection with the luncheon.

Warner Theatreman Wounded

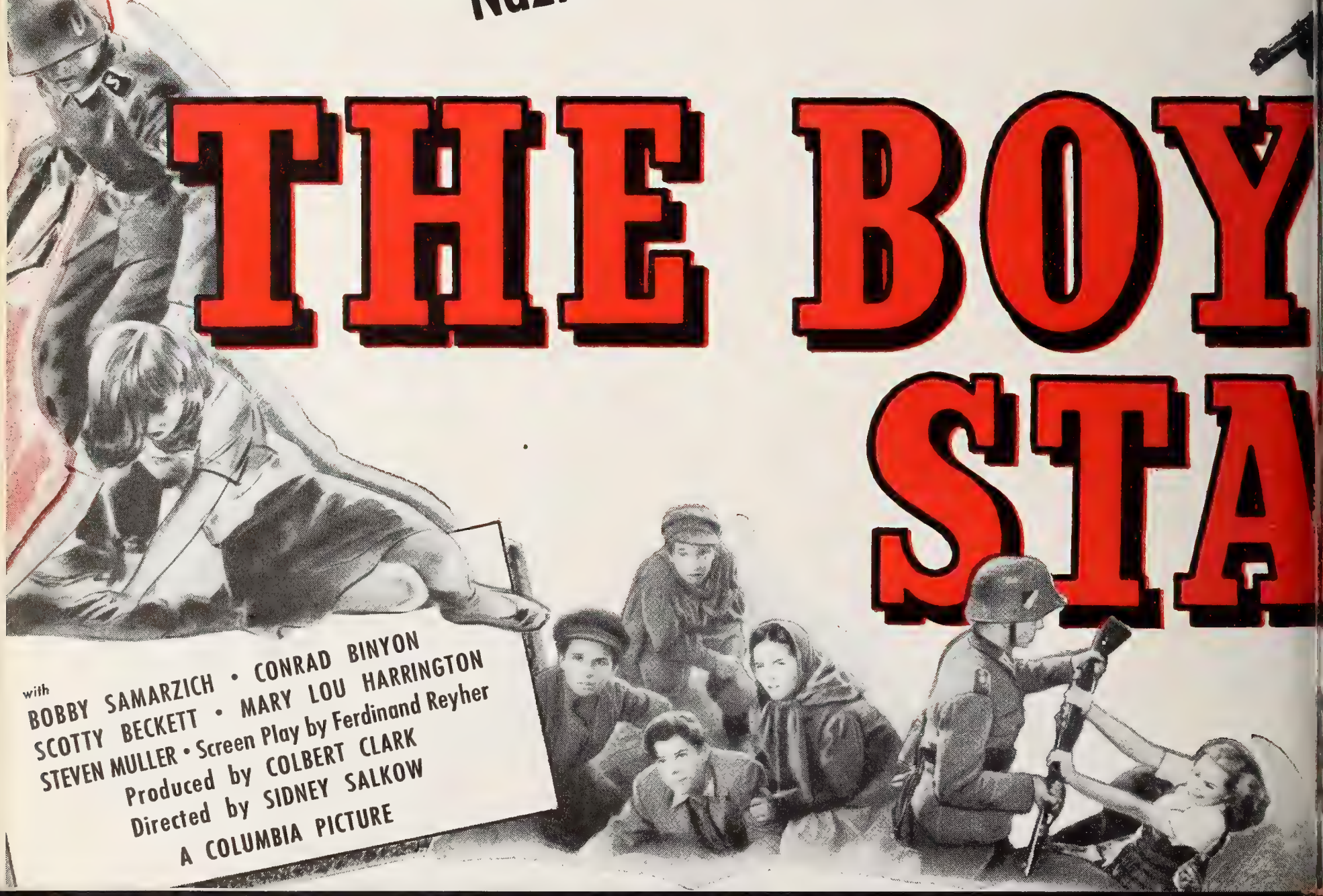
Robert Gorley, formerly at the Warner Lenox, Hartford, has been given an honorable discharge from the Army, and has returned to Hartford. He received injuries in action in the Southwest Pacific some time ago.

Schenck Returns to Coast

Joseph M. Schenck, recently in New York for conferences with Spyros Skouras, president of Twentieth Century-Fox, was to have returned to the coast early this week.

THE FIGHTING HEART OF RUSSIA IN THE COURAGE OF ITS YOUTH!

The flaming, dramatic story of Russia's heroic boy guerrillas who stopped the Nazis in their tracks!



THE BOY STA

with
BOBBY SAMARZICH • CONRAD BINYON
SCOTTY BECKETT • MARY LOU HARRINGTON
STEVEN MULLER • Screen Play by Ferdinand Reyher
Produced by COLBERT CLARK
Directed by SIDNEY SALKOW
A COLUMBIA PICTURE



FROM LINGRAD

The made-in-Hollywood Epic
of the Epic of this War!

MAKE EVERY DAY
WAR BOND DAY!

Academy Says Army Asked for Officers

U.S. Signal Corps Requested Recommendations, Council Report Stresses

Hollywood Bureau

Speaking up in its own defense for the first time since attacks were made upon "Hollywood commissions" at Congressional hearings, the Academy of Motion Picture Arts and Sciences this week said the War Department specifically had asked its Research Council to examine and recommend men for officer and enlisted personnel in the Signal Corps. For this purpose, the Research Council organized a special committee, examined 1,525 applicants, recommended 105 for commissions and 610 for enlistment. "Almost all are now in the service," the Academy said in a special report which it titled "The Academy in Wartime."

Indicating official approval of the task undertaken on behalf of the Signal Corps, the Academy further points out the Marine Corps has asked "for similar help" and the council is now preparing 50 men for enlistment in the Marine Photographic School.

Further unfolding its role in the war effort, the report discloses the Research Council, in its special photographic school, has trained 187 motion picture cameramen and 212 "still" photographers for the Signal Corps "at no cost to either the men or the Signal Corps" and that, during this process, 59 instructors held 726 separate instruction sessions.

236 Army Training Films Delivered

Additional statistics are these:

The Council, which had made and delivered 88 reels of Army training films to the War Department before Pearl Harbor, has delivered 236 more since then to a total of 324.

Membership in the Academy has increased by 131 members since January 1, 1942 to a new total of 626. Forty-seven are in the armed services. Here is the breakdown of membership:

Classification	January 1, 1942	April 15, 1943
Actors	60	110
Writers	28	57
Directors	55	61
Producers, Executives	97	110
Musicians	51	65
Short subjects	24	32
Public relations	11	18
Art directors	37	38
Photographers	47	46
Sound	34	33
Film Editors	10	11
Equipment	29	31
Special	12	14
Totals	495	626

"At the request of the Signal Corps," the Council has a committee of 20 technicians at work on problems dealing with increasing the ease of operations of mobile photographic, sound, projection and laboratory equipment.

The committee has designed a new type of portable sound recording equipment which will weigh about 500 pounds less than the lightest now in army field use.

The Academy cites establishment of a library of war films which makes available to the studios, the War Department and other agencies screenings of war films from England, Canada, Russia, Mexico and this country. Advance information supplied the Academy before each film's release is passed to the studios with details on available footage. Thus, it is explained, the war library becomes a clearing house where studios may obtain prints either as a guide to current production or for inclusion in stock footage for future use.

Similarly, the Academy's reference library, now declared one of the largest in the world, has established a clipping file dealing with effects of war on the industry, wartime tastes of theatre audiences and attendant matters viewed as important not alone to the industry but to various governmental agencies.

"Mission Accomplished", OWI Film, Released

The Office of War Information film, "Mission Accomplished," for distribution by the War Activities Committee was released nationally on April 29th. The New York release date was May 6th. The film is expected to be played in 15,000 theatres, exhibitors receiving it at no charge.

The one reel picture describes a raid by American Flying Fortress over Europe, the planes leaving from their bases in England on long-range bombing forays. Captain William J. Crumm delivers an appeal at the film's conclusion urging the purchase of War Bonds.

One WAC Short Released, Three Others for May

The motion picture division of the War Activities Committee has announced that three additional films will be distributed for May release, one in the "America Speaks" series and two Victory Films. "Weapons for Victory," an "America Speaks" subject, was released on Thursday. The other picture in this series, "What We Are Fighting For," is scheduled for May 20th release.

The two Victory Films, "Doctors At War" and "Wings Up," will be released on May 13th and 20th, respectively. Universal exchanges will handle the first picture, with MGM distributing the second.

Kanin Aids Washington Play

Sergeant Garson Kanin, former film director now in the Army Signal Corps, heads the advisory board of the Washington Workshop, an amateur theatre group comprised of Government workers in Washington, D. C. He is aided on the board by Stanley McChandless, Ben Jones and John McGhee. The Washington Workshop will present, as its first production, "It's Up to You," the Department of Agriculture-Arthur Arent-Earl Robinson "Living Newspaper" revue which has been appearing in Skouras and other theatres under the sponsorship of the American Theatre Wing, the Department of Agriculture, and food industry and the Office of War Information.

New Capra Films For Army Use Shown to Press

A special screening of the Army's orientation films, "The Nazis Strike" and "Divide and Conquer," was held for the press in New York last Thursday by the Special Services Division of the War Department. These feature pictures are the second and third in the "Why We Fight" series which were produced by the Army, under direction of Lt. Col. Frank Capra. "Prelude to War," first of the series, will be released to theatres May 27th by the War Activities Committee.

Prior to the press showing which was held at the home office projection room of Twentieth Century-Fox, Colonel William Slater, of the Special Services Division, told newspaper, magazine and trade press representatives that theatre exhibition of these two pictures would depend largely on the reception which film-goers give to "Prelude."

Skillful use is made of newsreels and captured Nazi propaganda films in both features. "The Nazis Strike" shows Germany's attempt to destroy the Versailles treaty; Hitler's building of the Nazi party and the geopolitical bureau and his development of a war ecenomy. The picture traces Germany's dream of world conquest from the time of Otto von Bismarck to Schickelgruber's march into the Ruhr valley. The entire grim spectacle of a nation gearing its manpower for war upon its neighbors is forcefully projected. The 45-minute feature ends with the world waiting for Hitler's next move after the Munich pact.

"Divide and Conquer" takes up where the second in the series left off. Explanation is attempted of the military and political factors which preceded Hitler's grab of Austria, Czechoslovakia and Poland and was followed by invasion of the low countries, Norway and Sweden; the collapse of France and the blitz against England. A good portion of the picture is devoted to analysis, from a military standpoint, of France's capitulation to the Nazi armies. For servicemen preparing to meet the enemy on the battlefield, both films are particularly hard-hitting and forceful in presentation of the Nazi technique on the front and behind the lines.

Fourth in the series, "Battle of Britain," is scheduled for release to Army camps within the next two weeks. The last three pictures, "Battle of Russia," "Battle of China" and "America Goes to War" are now in production.

20th-Fox Transfers Gill To Western Exploitation

Clifford Gill, 20th Century-Fox exploitation man, has been transferred from the Minneapolis territory to the west coast area where he will cover San Francisco, Denver and Salt Lake City. Gabe Yorke, whom Mr. Gill succeeds, has been placed in charge of the studio's trailer department. The company has appointed Walter Hoffman to act as exploitation representative in Minneapolis, Des Moines and Omaha.

Hollywood OSS Office Closed

The Hollywood branch of the Office of Strategic Services, attached to the War Department, has been closed following the completion of its task of analyzing films for military intelligence. Arthur Woodward, Martin J. Cohen and John McGrail had been assigned to the office.

Grainger on Sales Trip

J. R. Grainger, president of Republic Pictures, left New York this week for a three-week tour of the company's western sales offices.

RESORT THEATRE BUSINESS IS FACING BLACKOUT

Few Summer Houses To Be Open Except in Areas of War Industries

The normal spurt of theatre business and amusement enterprises during the summer months, which annually is concentrated at and near summer hotels and resorts, this year will be shifted to other scenes.

Motion picture theatres, "straw-hat" legitimate houses and film "drive-ins" in resort regions, which last year suffered considerably as a result of gasoline and tire restrictions, this year will be dealt a death blow, observers believe. Only a small percentage of film houses which regularly open for summer business will be open this year, except those theatres located at or near war plant areas or in large cities where transportation facilities are more favorable.

Of the 40-odd "straw-hat" theatres in operation last summer, compared to 70 which operated the year before, only about a dozen will open this season, according to reports.

Exhibitors who operate theatres at summer resorts, hard hit by orders of the Office of Price Administration denying additional gasoline to summer residents to drive to their places of employment, were struck another blow last week when the Office of Defense Transportation turned down all railroad requests for authority to furnish additional summer services with sleeping-car equipment and limited additional services for weekend periods.

Joseph B. Eastman, ODT director, announced that strictly non-essential travel on trains and inter-city buses must be eliminated, and he pointed out that the ability of carriers to handle vacation traffic would depend upon the extent to which this was accomplished. He urged that vacations, especially for war workers, be spaced throughout the year and start and end on Tuesdays, Wednesdays or Thursdays. He recommended that civilians plan to spend their vacations at home or as near home as possible.

The easing of gasoline restrictions by the OPA, which exhibitors and others have looked forward to hopefully for this spring and summer, is not likely, from present indications.

Talent Agencies See Poor Season

According to the Office of War Information, which last week issued a bulletin on the problem of transportation, no relaxing of OPA or ODT orders is expected and if anything, they may become harsher in order to achieve maximum efficiency and time-saving for troop and equipment transportation for the duration.

Talent agents of large theatrical offices in New York reported this week that the resort business in New York, New England, the middlewest and other sections of the country this summer probably would be at the lowest point in many years. Amusement venders, it was pointed out, "are following the war workers, the people who are making and spending money, the men and women who feel the greatest need for entertainment and recreation."

Approximately 20 independent theatres in Minnesota and the Dakotas, which were closed during the winter, reopened during the past two weeks, it was disclosed recently by Allen Usher, Paramount district manager, on his return to New York from a tour of the territory. Severe winter weather caused more than the usual number of closings this year, he said.

The out-door motion picture theatre business, despite gas and tire restrictions, got off to a good start within the past two weeks, but it was noted that operations, for the most part, were confined to areas near war plants.

Drive-In Theatres Open Despite Gas Shortage

The Riverside Park-In, at Springfield, Mass., was the first drive-in theatre to reopen in that section. According to Edward J. Carroll, owner-manager, patronage compares very favorably with last year, despite an increase in price from 40 to 50 cents, unseasonable weather and motoring difficulties.

Neil Hellman's drive-in on the Albany-Saratoga Road is scheduled to reopen early in May and the Benton Circuit's Community at Saratoga is ready for opening should that town be permitted its customary summer racing schedule. Harry Savett, up-state operator, opened a new theatre this week in Tawahus, N. Y., the iron ore center in the Adirondacks.

The drive-in theatre at Montgomery, near Cincinnati, also opened for the season. A "war workers" show will be given at 1:15 A.M. on Saturdays.

The first drive-in to open in the Cleveland area was the Lima, operated by Horace Shock. Boyer's Auto theatre in Strassburg and the Starlight drive-in at Akron, also were opened. The Northwest Motor-in, between Seattle and Tacoma, Wash., reopened for the 1943 season last week. The theatre will operate three-day weekends only, and last year's double feature policy has been changed to singles with shorts and newsreels, two shows nightly.

Reopening of the Dartmouth Auto theatre, located half way between Fall River and New Bedford on the Grand Army Highway, is under consideration. The Illinois Drive-in Theatre Corporation this week announced the reopening of the drive-in at Waukegan and Golf Roads, Morton Grove, Ill.

PHILADELPHIA CONCERT SERIES TO OPEN

Competition for Philadelphia film theatres during the Summer, Robin Hood Dell, outdoor concert series, will open its 14th season on June 21st, continuing for seven weeks. Among the stars booked for the nightly concerts are Jose Iturbi, Lily Pons, Yehudi Menuhin, Marian Anderson, Gladys Swarthout, Jan Peerce and Oscar Levant. Todd Duncan, Andre Kostelanetz and Robert Stolz will be guest conductors.

Only One Outdoor House in St. Louis

St. Louis' only outdoor film theatre for motorists, the Drive-In, opened for the season on April 24th. Attendance the first night was approximately half of last year's opening night total. S. M. Taft, manager of the theatre, estimates that gasoline rationing will cut attendance at about the same proportion all summer. The theatre will continue to operate, however, as long as pleasure driving is allowed.

The Drive-In on Highway 40, near Kansas City, opened last week, with Michael Roth as manager.

It is one of the Midwest Drive-in Theatres group. Patronage is expected from among war workers driving from plants in Kansas City, en route to home or factory. Admission prices were increased from 35 to 40 cents, including tax.

Round-the-clock operation of a first run house is being tried by the Woods theatre, Chicago, to attract war workers who seek relaxation.

For summer stock in the "straw-hat" circuit, the outlook this year is the blackest in many years, according to observers. Only about 10 or 12 theatres are expected to open. It was indicated, however, that summer stock operators may bring the "straw-hat" into city hotels. Last summer, Theron Bamberger, who operated the Bucks County Playhouse in New Hope, Pa., moved into the ballroom of the Bellevue-Stratford Hotel in Philadelphia. A stock unit also operated at the Willard Hotel in Washington last year. The Bucks County group again will present shows at the Bellevue-Stratford.

Two Theatres Added To Subway Circuit

Thus far, the legitimate summer circuit is as follows: Jasper Deeter's Hedgerow theatre at Moylan Rose Valley, Pa., will continue this year, as will the Cape theatre, Cape May, N. J., and the Berkshire Country Club Players, in Massachusetts. Prospects for a good season are expected by J. J. Leventhal, who operate the "subway" circuit out of New York. In addition to the Windsor theatre in the Bronx, Flatbush in Brooklyn and Central in Passaic, he will bring stock companies to two new theatres in his circuit, the Audubon, in Manhattan, and the Mosque, in Newark. Mr. Leventhal also is negotiating to lease the Forrest theatre, Philadelphia, for the summer.

One or two companies of stock are expected to operate in Detroit, Chicago, St. Louis and Cambridge, Mass.

WHEN A MUSIC HALL RE

—and THE NEW YORK TIMES, TUESDAY, APRIL 27, 1

TY Music Hall RADIO

FLIGHT FOR FRE D

ROSALIND FRED

RUSSELL · MacMURRAY

FLIGHT FOR FREEDOM

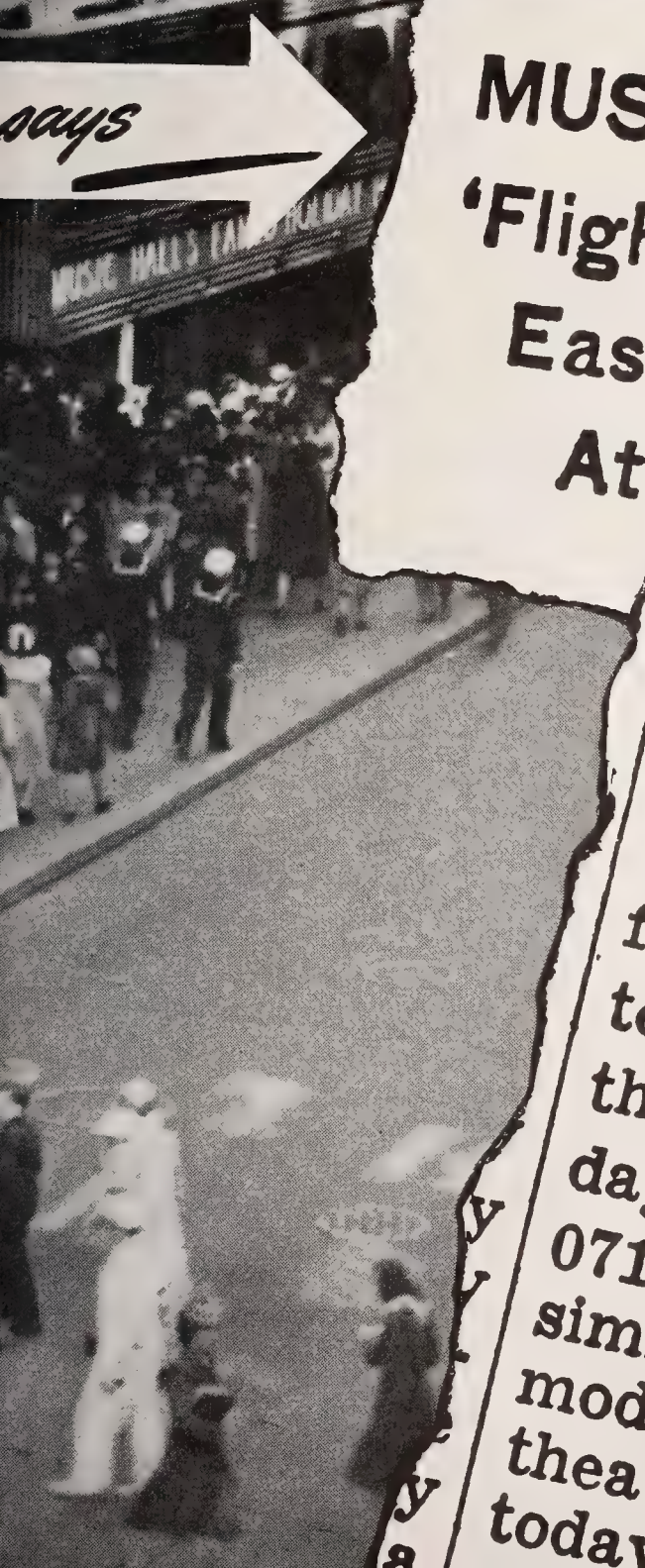
HERBERT MARSHALL EDWARD CIANNELLI · WALTER KINGSFORD

Produced by David Hempstead · Directed by Lothar Mendes Screen Play by Oliver H. P. Garrett and S. K. Lauren

RKO RADIO PICTURES

ORD IS BROKEN...

THAT'S NEWS!



...days

MUSIC HALL RECORD SET

'Flight for Freedom' Breaks Easter Holiday Mark With Attendance of 253,578

"Flight for Freedom" has played to 253,578 persons from its opening at the Radio City Music Hall on April 15 through Sunday night for the largest Easter holiday attendance in the theater's history, the management reported yesterday. The mark surpassed the 251,071 attendance figure set during a similar period last year. To accommodate the anticipated crowds the theater will open

Theatres Extend Bond Sales Campaigns

Premieres, Rallies Staged by Theatre Operators to Boost Drive Totals

Despite official termination of the Treasury's Second War Loan drive last Friday night, exhibitors this week continued to exert every effort to raise War Bond totals in their territories and to participate in current campaigns being executed in behalf of war relief agencies.

A total of $1,100,000 was raised last week at the million dollar War Bond premiere which introduced the new first run policy of the Loew-Poli Bijou theatre in New Haven. Although the house seats only 1,500, many patrons bought large quantities of bonds but accepted only one or two seats, the circuit reported. Red Skelton, MGM star, made a personal appearance for the event and other talent included Charles Kullman, opera star, and Bea Wain, radio singer. Harry F. Shaw, division manager of Loew-Poli in New England, was master of ceremonies.

Stars To Appear at Greek Relief Show

Every major film company will contribute talent to the Greek War Relief benefit show scheduled for May 18th at Madison Square Garden, Edward L. Alperson, chairman of the entertainment committee, wired New York headquarters from Hollywood last Friday. Mr. Alperson was scheduled to return to New York this week with a partial list of the stars who will travel east for the show. The Paramount, Roxy and Radio City Music Hall each will stage one production number at the benefit. Outstanding radio and night club singers and dancers also are scheduled to appear.

The Variety Clubs of Washington and Pittsburgh will be honored by the Treasury Department in recognition of their War Bond sales efforts, it was announced by Carlton Duffus, Treasury official in Washington this week. Two Flying Fortresses will be named, respectively, "Variety Club of Washington, D. C." and "Variety Club of Pittsburgh." Mr. Duffus said that both clubs, through their sponsorship of War Bond premieres of "Ice-Capades of 1943" had sold more than $4,000,000 in bonds.

$300,000 Quota Set for Rally

A quota of $300,000 in War Bonds has been set by William S. Canning, manager of the Empire theatre, Fall River, of the Interstate Theatre Corporation, for the May 18th visit to that city of the Japanese submarine seized at Pearl Harbor. Mr. Canning was appointed chairman of proceedings for the day in recognition of his work as regional Bond sales director. He has adopted the slogan, "$1,000 a minute" for Bond sales during the undersea craft's visit. Two prominent residents of the city already have purchased $25,000 in War Bonds, he announced, and a third has bought $15,000 worth. Mr. Canning reported that within the past six months, $500,000 in Bonds and Stamps were sold by the Empire theatre.

Enough Bonds to buy five jeeps have been sold by 83 employees of the Schine circuit's home office in Gloversville, N. Y., it was announced this week. The total amount led all sales in war plants in the city.

Century Circuit's Patio theatre in Brooklyn, N. Y., staged a Bond rally last Thursday night at which a total of $850,000 in Bonds was sold. Nearly 2,000 patrons purchased a Bond as their price of admission and it was estimated that the amount raised was sufficient to buy two submarine chasers.

Red Cross Collections Hit Record Marks

The motion picture industry in the Philadelphia area contributed a total of $97,456 to the American Red Cross, it was reported this week. The total includes collections of $86,319 made during the week of April 1st at more than 200 theatres in the area, with $11,136 in contributions from theatre corporations, executives and employees.

Warner's Ohio, Madison and Majestic theatres, in addition to the Park and Ritz, in Mansfield, Ohio, collected a total of $1,431.27 in the Red Cross drive for the week of April 1 to 7, it has been reported by Grattan Johnson, Warner city manager. Mr. Johnson is county chairman of the War Activities Committee for that district.

Wilkes-Barre's theatre division of the Red Cross war fund drive raised $5,316 in film house collections. A full week's receipts at three Sablosky theatres in Norristown, Pa., were turned into War Bonds. The contributions covered receipts for the week ended May 1st at the circuit's Norris, Grand and Garrick houses.

Fred Schwartz, War Activities Committee co-chairman, announced in New York last Friday that the current Red Cross campaign to recruit Army and Navy nurses would receive help from exhibitors in New York City and the Bronx. Aid will be given in the form of window cards asking for recruits from film patrons.

Exhibitors Aid Red Cross Blood Bank

War Activities Committee headquarters reported this week that exhibitors in the New York exchange area had sent more than 15,000 blood donors to the American Red Cross blood banks since the start of the theatres drive on February 8th. The campaign, which each week encompasses a different group of film houses in order to tap the complete resources of the city, secured 1,625 donations for the week ending April 19th, bringing the total to 15,830. Theatres reporting for that week were: Loew's Lincoln Square, RKO 81st Street, the Academy of Music, Loew's 72nd Street, the RKO 23rd Street and the Globe.

Reports have been received at local War Activities Committee headquarters from 310 of the 397 theatres in the Kanss City exchange area that had pledged support for the Red Cross Drive. The total collected at these theatres is $52,026.28. Returns are still coming in.

Variety Club Gives 'C' Award for War Effort

Ten Minneapolis territory exhibitors were presented "C" awards certificates on Tuesday by the Variety Club of the Twin Cities, designating consistent and wholehearted cooperation with the theatres' war effort. Robert J. O'Donnell, National Variety head, presented the awards at a dinner in the Nicollet Hotel, Minneapolis.

Three other showmen were awarded gold watches by Variety for exceeding quotas in their respective divisions in the Red Cross fund drive. They are Len F. Roberts, Faulkton, S. D.; George Rauerhorst, Fulda, Minn., and John B. Cliplef, Montevideo, Minn.

John J. Friedl, Northwest Theatres War Activities Chairman, announced that Red Cross collections had climbed to $110,000, with 601 of 709 theatres reporting. The figure already is double that of the biggest similar drive ever staged. Recipients of "C" awards were Otis Engen, Rugby, N. D.; John B. Cliplef, Montevideo, Minn.; George Grandstrom, Grandview theatre, St. Paul; R. G. Rich, Appleton, Minn.; E. L. Peaslee, Stillwater, Minn.; Frank Steffy, State Theatre, Minneapolis; William Clifford, Albertlea, Minn.; E. A. Koeniguer, Albertlea, Minn.; Joseph Eschelman, Paramount theatre, St. Paul, and Don Buckley, Redwood Falls.

Mr. Friedl sketched Mr. Engen's accomplishments as typical. In a town of 2,215, he collected $190 for Army-Navy relief, sold $31,100 in bonds, collected $789 during United Nations Week, salvaged 1,096 pounds of copper and collected $452 for the Red Cross, besides showing all government shorts.

Mr. O'Donnell announced the Minneapolis territory had salvaged 387,000 pounds of copper, leading the nation. This record was instrumental in securing replacements from the War Production Board, it was reported.

Connecticut Exhibitors on Governor's War Council

Herman M. Levy, New Haven exhibitor, was named theatre industry representative on the Connecticut War Council last week by Governor Raymond E. Baldwin.

Mr. Levy, who is secretary of the MPTO of Connecticut, is chairman of the governor's theatre advisory committee.

Exhibitors named to the committee by Governor Baldwin are Dr. Jacob Fishman, Louis A. Schaefer and Daniel Pouzzner of New Haven; Henry A. Johnson, Danielson; Matthew L. Saunders, Bridgeport; Irwin Wheeler, New Canaan; John J. Scanlon, Torrington, and state representative Irving C. Jacocks, Jr., of Branford.

Get Distribution Rights

The Modern Film Corporation and Leo Seligman have acquired the joint distribution rights of the film, "Gyandev of India," for the United States and Canada. The picture recently had its premiere at the Little Carnegie theatre in New York.

Exchange Incorporated

The Philadelphia exchange of Republic Pictures assumed a corporate status recently when Republic, a Delaware corporation, filed application with the Pennsylvania State Department for a certificate of authority to do business in the state as a corporation.

Offices to Salt Lake City

J. T. Sheffield, of Sheffield-Republic Pictures, has transferred the exchange offices in Butte, Mont., to Salt Lake City. The shipping department, however, remains in Butte.

RKO RADIO PICTURES, Inc.

TRADE SHOWINGS

of

"SPITFIRE"

Presented by SAMUEL GOLDWYN

BRANCH	PLACE OF SHOWING	ADDRESS	DAY AND DATE	TIME
Albany	Fox Projection Rm.	1052 Broadway	Mon. 5/24	2:30 P.M.
Atlanta	RKO Projection Rm.	191 Walton St.	Mon. 5/24	2:30 P.M.
Boston	RKO Projection Rm.	122 Arlington St.	Mon. 5/24	2:30 P.M.
Charlotte	Fox Projection Rm.	308 So. Church St.	Mon. 5/24	2:30 P.M.
Chicago	RKO Projection Rm.	1300 So. Wabash Ave.	Mon. 5/24	2:30 P.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Mon. 5/24	8:30 P.M.
Cleveland	Fox Projection Rm.	2219 Payne Ave.	Mon. 5/24	2:30 P.M.
Dallas	Fox Projection Rm.	1801 Wood St.	Mon. 5/24	2:30 P.M.
Denver	Paramount Proj. Rm.	2100 Stout St.	Mon. 5/24	2:30 P.M.
Des Moines	Fox Projection Rm.	1300 High St.	Mon. 5/24	2:30 P.M.
Detroit	Max Blumenthal Proj. Rm.	2310 Cass Ave.	Mon. 5/24	2:30 P.M.
Indianapolis	Fox Projection Rm.	326 No. Illinois Ave.	Mon. 5/24	2:30 P.M.
Kansas City	Paramount Proj. Rm.	1802 Wyandote	Mon. 5/24	2:30 P.M.
Los Angeles	RKO Projection Rm.	1980 So. Vermont Ave.	Mon. 5/24	2:30 P.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 5/24	2:30 P.M.
Milwaukee	Warner Projection Rm.	212 W. Wisconsin Ave.	Mon. 5/24	2:30 P.M.
Minneapolis	Fox Projection Rm.	1015 Currie Ave.	Mon. 5/24	2:30 P.M.
New Haven	Fox Projection Rm.	40 Whiting St.	Mon. 5/24	2:30 P.M.
New Orleans	Fox Projection Rm.	200 So. Liberty St.	Mon. 5/24	2:30 P.M.
New York	RKO Projection Rm.	630 Ninth Ave.	Mon. 5/24	11:00 A.M. & 2:30 P.M.
Oklahoma City	Fox Projection Rm.	10 No. Lee St.	Mon. 5/24	2:30 P.M.
Omaha	Fox Projection Rm.	1502 Davenport St.	Mon. 5/24	2:30 P.M.
Philadelphia	RKO Projection Rm.	250 No. 13th St.	Mon. 5/24	2:30 P.M.
Pittsburgh	RKO Projection Rm.	1623 Blvd. of Allies	Mon. 5/24	2:30 P.M.
Portland	Star Preview Rm.	925 N. W. 19th St.	Mon. 5/24	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 5/25	2:30 P.M.
Salt Lake City	Fox Projection Rm.	216 E. 1st St. So.	Mon. 5/24	2:30 P.M.
San Francisco	RKO Projection Rm.	251 Hyde St.	Mon. 5/24	2:30 P.M.
Seattle	Jewel Box Projection Rm.	2318-2nd Ave.	Mon. 5/24	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 5/24	10:30 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 5/24	2:30 P.M.

Paramount Net Profit for 1942 $13,125,436

Paramount Pictures showed a net profit of $13,125,436 for 1942 in its annual report issued last Saturday. The figure was after all charges including interest, taxes, depreciation and $3,000,000 reserve for contingencies. In addition, Paramount's net interest as a stockholder in partially-owned companies amounted to $1,506,214.

The company's combined consolidated earnings and share of undistributed profits for the year totaled $14,631,650, compared with $10,251,242 for 1941. The amount earned per common share for the year was $4.74 after deducting preferred dividend requirements, as compared with $3.41 in the preceding year.

The company's balance sheet showed cash of $25,539,300 on Jan. 2, 1943, of which $3,360,596 is held by foreign subsidiaries. Current assets were $57,836,953, and current liabilities $17,219,918, leaving $40,617,935 as working capital. During the year dividends were paid aggregating $3,811,198, representing dividends at the rate of 6 per cent per annum on the first preferred stock, 6 per cent per annum on the second preferred stock to date of redemption on February 3rd, 1942, and $1.05 per share on the common stock. The regular quarterly dividend of $1.50 per share on the first preferred stock and 30 cents per share on the common stock were paid on April 1st, 1943.

Purchases for the sinking fund during the year aggregated $4,191,000 principal amount. The company's total 1942 income amounted to $126,989,168. Expenses were $90,077,139. During the year, $6,905,000 principal amount of 4 per cent debentures were issued of which $5,700,000 were issued in exchange for notes payable to banks representing the unpaid balance of funds borrowed in January, 1942, and $1,205,000 were issued in exchange for corporate notes and other obligations.

RCA 1st Quarter Net $2,595,000

The Radio Corporation of America on Tuesday reported a net profit, after taxes, of $2,595,000 for the first quarter of 1943. The figure represents a three per cent decrease from the quarterly profit of $2,667,000 for the same period last year.

The earnings for the quarter ended March 31st, totaled $8,936,000, before taxes, an increase of 18 per cent over the same quarter in 1942. Federal income taxes, however, amounted to $6,341,000. Earnings per common share were 12.9 cents as compared with 13.4 in 1942.

David Sarnoff, president of RCA, in reviewing the second year of America's radio participation in the war, told stockholders attending the company's 24th annual meeting that every effort of RCA was concentrated on the country's goal for victory. Mr. Sarnoff said RCA personnel numbered 38,027 as of May 1st, an increase of 7,566 since the beginning of last year. He described absenteeism in RCA as being the lowest in any company studied thus far.

Consolidated gross business of RCA during the first quarter of 1943 was announced by Mr. Sarnoff as aggregating $67,283,000 an increase of 52 per cent over last year's quarter of $44,141,000.

Levin Joins National Screen

Ed Levin, film salesman in Philadelphia for many years, has joined National Screen Service as a salesman in the Pittsburgh territory.

$33,340.84 Net in 1942 For Canadian Company

Confederation Amusements Limited of Montreal, in its 15th annual report to stockholders, showed net earnings after operating charges and tax provisions, of $33,340.84 for 1942. The company paid two dividends of $3.00 each during the year to holders of preferred shares.

Theatre revenue amounted to $821,852.35 during 1942 exclusive of income derived from the half ownership in the Savoy theatre, operations of which brought $24,622.50.

20th-Fox Profit $10,609,784; Twice 1941

The annual report of Twentieth Century-Fox, issued on Monday, showed that the company had net profits of $10,609,784 for the year ended December 26, 1942. The consolidated net profit for the preceding year was $4,921,926.

The company estimated 1942 federal income taxes at $7,460,000, included in which was $2,610,000 of excess profits tax less the post war credit. The consolidated net income of National Theatres Corporation amounted to $3,382,015 for 1942, almost $1,000,000 more than the 1941 net of $2,397,246. Twentieth Century-Fox owns 42 per cent of the outstanding capital stock of National Theatres and its interest in the year's earnings amounted to $1,420,446, of which it received $756,000 in dividends in 1942. The report also showed net profit of $109,355 for the Roxy Theatre, Inc.

Current assets of $50,441,959 are shown in the company's consolidated balance sheet. while liabilities totaled $13,460,904. Foreign currencies amounted to $3,500,000 and were derived from the release of frozen funds. Total 1942 income amounted to $69,051,950 during the year, and expenses were $53,110,480.

PRC Sets Larger Budgets For Future Productions

Future productions of the Producers Releasing Corporation will be allotted larger budgets, according to Arthur Greenblatt, vice-president in charge of sales. The success of "Corregidor" has prompted company officials to approve the new policy, it was reported.

Mr. Greenblatt disclosed that eight pictures are currently in the cutting room and all will be available for release during the next five months. Leon Fromkess, studio production head, is expected to bring prints of "Submarine Base" to New York so that O. Henry Briggs, PRC president may view them sometime during this month.

Film Stocks Reach New Highs on N. Y. Exchange

Paramount, RKO and Warner Brothers stocks at Monday's closing achieved new highs following the day's trading on the New York Stock Exchange. Other film stocks also were up. Paramount common closed at 26, fractionally over its previous high of 25⅝. RKO common was up one point to nine, its previous high having been 8⅜, while its preferred stock rose to 86½, a gain of 1¼. Warners common went to 14.

Saville Plans Own Unit

Victor Saville, British producer and director, has received his release from a Metro-Goldwyn-Mayer contract in order to form his own production unit. He had been with the company for the past six years. His last film for MGM was "Above Suspicion."

Universal Files Merger Plan; New Bank Loan Set

Consummation of a new $4,000,000 bank loan is one of the features proposed by Universal in its plan outlined this week to merge Universal Pictures Co., Inc., and Universal Corporation. The plan was presented Monday by the two companies to the New York state supreme court which was asked to rule on its fairness. The merger would terminate the minority stockholders' action instituted under the title, Posen vs. Universal Pictures, *et al.*

New York Supreme Court Justice William T. Collins on Monday set the date for hearing on objections for May 19th. The filing of the merger application was made just before the trial of the stockholders action was to begin. The court ordered that all stockholders be notified of the date set.

Under the plan, Universal Corp. is to acquire the business and assets and to assume the liabilities of Universal Pictures, and its name is to become "Universal Pictures Company, Inc." According to a company announcement, the purpose of the project, as stated in the petitions to the court, "Is to increase the efficiency of operations and to reduce expenses through the simplification of corporate organization which will eliminate duplicating and overlapping activities and also to make the companies' earnings more readily available to its stockholders by the elimination of large accumulated arrears on the outstanding preferred and other restrictions."

To Exchange Old Stock Issues

The plan provides among other things that:

The $2,000,000 par value 7% second preferred stock of the Pictures Company owned by Universal Corporation (with approximately $2,216,000 accrued unpaid dividends thereon at October 31, 1942) will be cancelled;

The 231,327 shares of the Pictures Company Common Stock owned by Universal Corporation, constituting 92.531% of the total outstanding shares thereof, will be cancelled;

Universal Corporation will issue 56,016 shares of its Common Stock to the holders of common stock of the Pictures Company not owned by Universal Corporation;

Execution of a new bank loan agreement which, in effect, will increase term borrowings by $4,000,000;

Retirement by Universal Corporation of $2,000,000 Ten-Year 5% Convertible Debentures, due April 1, 1946, and extension of the maturity to April 1, 1950, of the remaining $2,000,000 principal amount;

Redemption of the presently outstanding shares of the Pictures Company 8% first preferred stock at a cost of approximately $1,444,000; and

Cancellation of $2,000,000 notes payable of the Pictures Company held by Universal Corporation.

Stockholders Will Vote on Plan

The two companies plan to submit the agreement of merger to the stockholders of the Pictures Company and stockholders of Universal Corporation at meetings called for this purpose at such time as a ruling has been obtained from the courts on the fairness of the plan and other formalities have been completed.

Consummation of the plan will require approval by at least 66⅔ per cent of the outstanding common stock of the two companies. The proposal has been approved by the directors of both companies but may be abandoned by either board at any time prior to the effective date of the merger.



IT'S ROYAL ENTERTAINMENT

The grandest musical Western of them all...topping even The King of the Cowboy's great "Heart of the Golden West" and "Idaho"

ROY ROGERS

TRIGGER THE WORLD'S SMARTEST HORSE

KING OF THE COWBOYS

with SMILEY BURNETTE



with BOB NOLAN *and* THE SONS *of the* PIONEERS • PEGGY MORAN

GERALD MOHR • DOROTHEA KENT

☆ LLOYD CORRIGAN ☆

☆ JOSEPH KANE—*Director* ☆

Screen Play by OLIVE COOPER — J. BENTON CHENEY

Original Story by HAL LONG

A Republic PICTURE

BUY U. S. WAR SAVINGS BONDS

New Army Film Series Ready For Services

First of a new series of Army orientation films, titled "The War," will be released to men in the Army, Navy and Marine Corps this Saturday, May 8th. Major Leonard Spigelass, in charge of the New York film production unit of the Army Special Services Division, characterized the pictures as a "screen magazine." It will be a continuing series. Each will be two reels in length, with two editions to be released each month. The first two editions already are completed. The pictures are being produced by Special Services in cooperation with the Signal Corps and will be distributed to domestic and overseas camps and bases by the overseas motion picture division of the War Department.

The purpose of the series is to inform each branch of the armed forces of the activities of the other so that all servicemen will be acquainted with military news at home and abroad. A large part of the footage reportedly will be of a restricted military nature. The series in no way can be construed as a "newsreel," it was pointed out at the New York headquarters of Special Services. No public showing of the films is contemplated, it was said, and regular use of the five newsreels will continue in Army theatres in the U. S. and in overseas bases.

Master prints will be furnished of each "screen magazine" edition to the Navy and Marine Corps from which they will make prints to fill their own needs. Assembling of material is being handled by Lt. Col. Frank Capra and Lt. Col. Emanuel Cohen from footage submitted regularly by various divisions of the Army, Navy and Marine Corps.

Court Dismisses Petrillo Case

The Federal Government's second anti-trust suit against James C. Petrillo and the American Federation of Musicians, was dismissed by Judge John P. Barnes in the Chicago federal district court last wek. The amended complaint sought to break the ban on the making of musical recordings on the ground that the purpose was to drive out of business the small independent stations which depend on the recordings.

The difficulty of proving such purpose was thought to be too great under recent Supreme Court decisions, but a third suit is expected on other grounds.

Under war time regulations, the Government has until 1945 to prosecute cases of this kind, according to Daniel B. Britt, assistant United States attorney in charge of the Chicago anti-trust office of the Department of Justice, who added that the Government did not intend to abandon the Petrillo case.

Interboro Circuit Leases Uptown Theatre in New York

The Interboro circuit has obtained a long-term lease on the Uptown theatre in New York through a transaction with the owners, the Northern Metropolis Corporation. Berk and Krumbold represented the lessee. The theatre, formerly operated by RKO and seating 1,500, was erected approximately 17 years ago. It was the second theatre acquired by the Interboro circuit in the past two weeks.

WPB Sponsors Film

The War Production Board has arranged for the showing of "Desert Victory" to war workers in 13 midwestern cities as an incentive to both labor and management.

LIGHTS GO OUT; SHOW CONTINUES

Lights went off but the show went on at the Globe theatre, San Pedro, Calif., when power failed during an emergency two-hour blackout of the Los Angeles area last week. "The house was a sellout. So I called over the mike for those who had flashlights to come forward and act as footlights," Lew M. Goldberg, the manager, reported.

"We put on the stage show with their help and our battery lighting system. Community singing, led by singer, Lillian Gilbert, and impromptu entertainment by patrons and acts kept the audience interested and entertained until the lights came on. No refunds were requested, and comments by the press and public were OK," he said.

Mr. Goldberg started in show business as a vaudeville agent for Keith-Orpheum out of Chicago. With his father, the late Colonel Max Goldberg, he operated a circuit in the midwest before moving to the California seaport.

NTS-Bludworth Form New Unit

Merging of the National Theatre Supply Company with Bludworth, Inc., both subsidiaries of the General Precision Equipment Corporation, to form National-Simplex-Bludworth, Inc., was announced this week by Walter E. Green, until this action president of NTS and now head of the new company. With the consolidation, which was effected April 30th, NTS was given the status of a division of National-Simplex-Bludworth.

Bludworth was formed about two years ago for the manufacture of newly developed marine instruments. In combining it with NTS, which was organized in 1926 for the distribution of theatre equipment, the latter acquires, said Mr. Green, "a smooth-functioning group of installation and service engineers on mechanical and electronic marine instruments."

Inquiry concerning this statement brought the response at the NTS offices in New York that the merger was for the purpose of pooling technical and sales resources for the benefit of each of the consolidated organizations and did not contemplate any expansion of National's installation and maintenance services.

The change of NTS from a corporation to a division of another subsidiary of General Precision Equipment, in no way affects its physical operations or executive management, Mr. Green pointed out.

George Friedl, who has been president of Bludworth since its formation, was named vice-president of the new corporation.

Unions Ask Weekly Shows

Local CIO unions in Baltimore are asking for weekly round-the-clock performances following the premiere of Warner's "Air Force" at the Stanley theatre in Baltimore, according to a report by Warners. In a feature story, the Baltimore *Sun* commented on the unusual orderliness of the war workers who attended the midnight performance.

Paramount Gets Russian Film

Distribution of the Russian feature, "Siege of Stalingrad," to be released in the U. S. as "Victory at Stalingrad," will be handled by Paramount, it was announced in New York Monday by Neil Agnew, general sales manager of the company. The six-reel picture depicts the defense of the city and was filmed by a corps of Soviet Army photographers. The film is now in Hollywood where it is being edited and an English narration is being recorded.

Motion Picture Herald on April 3rd, reported that following the return to New York from his Hollywood visit, Leonid Antonov, special representative of the Soviet Cinema Committee, would negotiate with Artkino Pictures, distributors of USSR films in the U. S., and a major film company for distribution of a Russian feature-length picture. Mr. Antonov, Nicola Napoli, head of Artkino, and Paramount concluded the deal on "Victory at Stalingrad" since the Soviet film envoy's return to New York 10 days ago. The picture is now being distributed in England by Paramount.

This is the second Russian War feature which has received a major company release. Last autumn Republic distributed "Moscow Strikes Back," following its New York opening at the Globe theatre.

SOPEG Letter Salutes British Film Workers

The Screen Office and Professional Employees Guild, local 109, United Office and Professional Workers of America, recently sent a letter of congratulation to the National Association of Theatrical and Kine Employees of England complimenting the organization on its drive to unify the workers in the British film field.

The letter, addressed to the group's general secretary, said in part:

"Our members are both happy and proud to learn that workers in like fields abroad have recognized, as we have, the necessity for union organization in order to aid more fully in the successful prosecution of this war of the freedom-loving peoples of the world against Fascist barbarism."

The Silver Screen Canteen, sponsored by the Screen Office and Professional Employees Guild and the Screen Publicists Guild, New York chapters, has been moved to larger quarters at the Fraternal Clubhouse because of its popularity with service men.

The Canteen is staffed by volunteers from film company home offices and is open one night a week, on Wednesdays.

Exhibition of Jap Sub Stimulates Bond Sales

The Japanese submarine, captured at Pearl Harbor, and transported to this country, is now on exhibition in Westchester in connection with the sale of War Bonds and Stamps. Throughout the past week, the submarine was on view at Times Square in New York, and later in Brooklyn and the Bronx.

Under the auspices of the War Activities Committee, many stage and screen stars appeared in person to participate in the rallies. Exhibitors displayed 22x28 lobby cards advertising the submarine's appearance in the city. Retail stores cooperated by issuing admission tickets to Bond buyers permitting them to view the inside of the sub. Purchasers of $1,000 Bonds were permitted to autograph the steel hull.

"Crash Dive" for May Release

The Twentieth Century-Fox film, "Crash Dive," has been booked in approximately 50 first run theatres to be shown sometime during May, the company announced last week.

THE NEXT OF KIN

WHITE SAVAGE in TECHNICOLOR

UNIVERSAL PICTURES

are getting a great array of

MISTER BIG

SELLULOID

WE'VE NEVER BEEN LICKED

from UNIVERSAL

CORVETTES IN ACTION

PHANTOM OF THE OPERA in TECHNICOLOR

and more BIG ONES to come!

SELL MORE WAR BONDS!

Appeal Board Modifies Schine Clearance Cut

Partial reinstatement of clearance for its Glove and Hippodrome theatres at Gloversville, N. Y., over the Smalley in Johnstown, N. Y., was won by the Schine circuit this week in the 67th decision of the Appeal Board of the motion picture arbitration system.

The board decided that since the two towns were only three miles apart; that residents from each town visited the theatres; "that the combined population is only 35,000 and the other communities in the surrounding area whose inhabitants go to both towns for shopping or amusement are all comparatively small," the original award by the Albany arbitrator was excessive.

The arbitrator, in Albany's 67th case, had reduced the clearance of the Schine theatres over the Smalley from 30 to 12 days. The award was appealed by the Schine circuit. The board agreed with the arbitrator that the existing clearance was excessive but held that the reduction had been too great in view of the high operating standards of the Glove and Hippodrome, the amount of revenue they returned to the distributors and the extent of the competition between Gloversville and Johnstown.

Accordingly, it increased the clearance of the Glove from 12 to 21 days over the Smalley and that of the Hippodrome from 12 to 14 days. With respect to pictures played first run at the Glove and second run at the Hippodrome, the board directed that the latter's maximum clearance over the Smalley "shall be sufficiently short in point of time so as not to interfere with the exhibition of such pictures at the Smalley 21 days after the last play date at the Glove." The case involved Paramount, MGM, RKO, Twentieth Century-Fox and Warners. Costs were divided equally.

New Haven

The first complaint in more than a year was filed April 23rd at New Haven. In a clearance demand against MGM, Paramount, RKO, Warners, and Twentieth Century-Fox, Ralph Civitello, operator of the 414-seat Devon theatre, in Devon, asked a reduction from 21 to seven days of the clearances of the Capitol theatre, Milford, and the Colonial, Walnut Beach. Mr. Civitello asserted that the present clearance is unreasonable and has injured his business over a period of three and a half years. He also named the Stratford theatre, Stratford, as an interested party.

The clearance complaint of T. E. Ayers, operator of the Palace and Layton theatres at Seaford, Del., Philadelphia's 23rd case, against Paramount, MGM and Warner Bros., was withdrawn last week.

Cincinnati

The Belpik Theatre Corporation of Piqua, O., filed the 11th Cincinnati complaint last week for its Piqua and Miami theatres. It named MGM, Paramount, RKO, Warners and 20th Century-Fox in a combined clearance and specific run demand. It asserted clearances granted in Dayton 30 miles distant were unreasonable. Territorial release date and elimination of clearance were asked for Piqua.

Cleveland

Clearances held by Sandusky, Ohio, theatres over Norwalk were attacked last week in the 9th Cleveland complaint. The Norwalk Theatre Corporation named MGM, Paramount and Warners for its Moose and Norwalk theatres. It asserted clearance held by Warners' Ohio theatre in Sandusky, 20 miles distant were unreasonable and asked that they be eliminated and Norwalk granted availability on territorial release date without regard to Sandusky.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 69—President ends tour of military camps. . . . China's Lidice. . . . Production of arms in U. S. grows. . . . Lt. Mae Oleson, flying nurse who nursed Guadalcanal heroes. . . . Australian cattle for Amerian Army. . . . Wounded service men go fishing. . . . Lew Lehr newsette.

MOVIETONE NEWS—Vol. 25, No. 70—Captured films of Pearl Harbor raid. . . . The coal strike crisis.

NEWS OF THE DAY—Vol. 25, No. 267—Allies in Tunisia close in on Axis. . . . U. S. convoy to Russia fights off U-boats. . . . President ends camp tour. . . . Joe E. Brown keeps them smiling. . . . Army nurse at Guadalcanal. . . . Capital alert for air raiders. . . . Invasion peril stirs Australia.

NEWS OF THE DAY—Vol. 25, No. 268.—Captured films of Pearl Harbor raid. . . . The coal strike crisis.

PARAMOUNT NEWS—No. 72—F. D. R. acts in coal crisis. . . . Tornado hits Cleveland. . . . Guadalcanal air ambulance. . . . Joe E. Brown visits Australia. . . . King George VI inspects fleet. . . . Australia cattle for U. S. . . . Woman returns to Army shirt factory after WMC order. . . . Cartwheels go to war.

PARAMOUNT NEWS—No. 73.—Captured films of Pearl Harbor raid. . . . The coal strike crisis.

RKO PATHE NEWS—Vol. 14, No. 72—Nazis bomb convoy to Archangel. . . . King George visits fleet. . . . President ends war camp tour. . . . Joe E. Brown entertains troops. . . . Army tests captured enemy guns. . . . Treating Guadalcanal wounded. . . . Youngest WAAC is only four years old.

RKO PATHE NEWS—Vol. 14, No. 73—Captured films of Pearl Harbor raid. . . . The coal strike crisis.

UNIVERSAL NEWSREEL—Vol. 16, No. 185—F. D. R. ends camp tour. . . . Allies press on in Africa. . . . Enemy weapons studied. . . . Soldiers drill to head for Tokyo. . . . Jeeps boost bond sales. . . . Fliers saved from jungle. . . . Joe E. Brown entertains troops. . . . Angels of mercy in Solomons.

UNIVERSAL NEWSREEL—Vol. 16, No. 186—Captured films of Pearl Harbor raid. . . . The coal strike crisis.

ALL AMERICAN NEWS—Vol. 2, No. 28—Bluejackets carry planes across sea. . . . Chandler Owen congratulates Willkie on new book. . . . Urban League conducts drive against absenteeism. . . . Negro insurance men buy one million dollars in bonds.

New Publicity Mat Service Inaugurated by RKO

A new publicity mat service for key city newspapers was inaugurated by RKO Radio last week to prevent local competition among the newspapers serviced. S. Barret McCormick, director of advertising and publicity, announced that "Flight to Freedom" was the first subject to receive the benefits of the new system. The preparation of mat material is to be handled by Charles Levy, head of the special newspaper features department, while the company's standard publicity mat mailings will be continued under the direction of Fred Schaefer.

Exhibitor's Son On Air

Phil Carlin, Jr. 9-year old son of Mr. and Mrs. Phil Carlin, who operate the Taylor Street and Lincoln Theatres in Portland, Ore., has signed a long term contract with Radio Station KXL to give weekly organ concerts on the Wurlitzer organ at the Paramount Theatre, Portland.

Release Fox on Parole

William Fox, former motion picture producer, has been released on parole from the Northeastern Penitentiary at Lewisburg, Pa., after serving five months and 17 days of a year and a day sentence on charges of conspiring to obstruct justice and fraud.

WAAC Recruiting Film

A Warner Brothers' unit is in Des Moines to shoot a two-reel short subject in Technicolor at the Women's Army Auxiliary Corps training center.

Mexican Labor's May Day Fiesta Hurts Theatres

by LUIS BECERRA CELIS
in Mexico City

The observance of Labor Day on May 1st in Mexico which resulted in the closing of all theatres brought an estimated loss of $100,000 in revenue to exhibitors. Usually, theatres are closed throughout the day, but the Government allowed them to reopen in the evening, compensating in some measure for the loss of business. This year, however, the strictest regulations in many years were enforced.

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Distributors and exhibitors have asked the Ministry of National Economy for a ruling on their status with regard to the recently enacted law compelling industrialists to join the respective trade chambers in their field. The film groups contend that the law is not applicable in their case since the term industrialists falls in the same category as manufacturers. They add that the industry is not manufacturing film, but instead they are in the business of producing and exhibiting pictures.

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Alberto J. Pani and his son Ricardo, owners of Clasa Films, are now to devote all of their time to the picture industry. They formerly owned the Hotel Reforma in Mexico City, and after operating it for the past eight years, only recently relinquished control. The property was bought by A. C. Blumenthal, New York business man who for the past year has been operating the hotel's night club, Ciro's. He will take possession of the Reforma on June 1st.

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The Hollywood Victory Committee is soon to be presented with a print of "Yolandi," the first film produced by Manuel Reachi's company, Promesa Films, S. A. The picture was recently released in Mexico and New York, and it is scheduled to be shown in Army camps throughout the United States.

Warners Creates Special Events Department

Mort Blumenstock Warner Brothers' eastern advertising and publicity director, has created a special events department to coordinate activities on the company's special films. The department is under the supervision of Will Yolen, who will be assisted by Frank Armstrong, Irving Yergin and Abe Kronenberg.

Currently assigned to this department is the company's "Mission to Moscow" and the unit's next task will be "Action in the North Atlantic." The planning of the department's activities is under the direction of Mitchell Rawson, eastern publicity manager.

Barnes Weds Katherine Vincent

Miss Katherine Vincent, fashion editor of the New York *Herald Tribune,* was married on Sunday afternoon to Howard Barnes, drama and motion picture critic of the same paper, at White Plains. After the ceremony, the couple went to Hot Springs for their honeymoon.

Howard on Spanish Mission

Leslie Howard has left for Spain on a mission for the British government. The purpose of his visit was not disclosed, although it was reported that it would not have to do with motion pictures.

Allen to 20th-Fox

Leonard Allen, former manager of Wometco's Lincoln theatre, Miami Beach, is now with 20th Century-Fox in Atlanta, Ga.

Tahiti Honey



SIMONE SIMON
DENNIS O'KEEFE

with MICHAEL WHALEN • LIONEL STANDER
WALLY VERNON • TOMMYE ADAMS

JOHN H. AUER — Director

Screen play by Lawrence Kimble • Frederick Kohner • H. W. Hanemann
Original Story by Frederick Kohner

A REPUBLIC PICTURE

BUY U. S. WAR SAVINGS BONDS

NAB Hears Paley Review Radio's Wartime Role

The three-day session of the annual meeting of the National Association of Broadcasters in Chicago was concluded last Thursday. During the sessions such industry figures as James L. Fly, chairman of the Federal Communications Commission, William S. Paley, president of the Columbia Broadcasting System and Byron Price, director of the Office of Censorship were heard by approximately 1,000 members present. Mr. Paley reviewed briefly the wartime accomplishments of American broadcasting during the past year and said, "Thousands of individual broadcasts and scores of networks and local stations have been of incalculable assistance to the better understanding and prosecution of the war." He urged that the industry cooperate to discharge the great obligations of radio to the American public so that they might serve the best interests of the nation.

Mr. Fly said the industry was organizing its plans so that its fullest forces would come into play in the post-war technical developments. Speaking of a planning board he said, "It will be drawn from the ranks of the scientists and technicians best qualified in the various radio and related fields. One of the avowed purposes of the proposed radio technical planning board is to assist in the utilization of excess radio and electronic equipment remaining from the war effort . . . from this undertaking should flow results of great interest and benefit to the public."

The voluntary censorship which radio stations have taken upon themselves was praised by Mr. Price. The censorship director warned that it was a mistake to assume that the present procedure was a definite and final success. He told the NAB that there would be no lessening of censorship in either press or radio, at the same time complimenting the complete cooperation given his office by radio in the past.

A report by a special industry committee which rejected plans for Government subsidies in the form of paid advertisements was unanimously indorsed, the members hailing the committee's action in opposing any form of subsidies. The matter was first brought up by smaller stations which are facing reduced income under war-time restrictions. But the majority of representatives from this faction attending the convention, showed opposition towards any proposals leaning towards Government subsidies.

A resolution urging the radio transcription manufacturers to institute legal action against James C. Petrillo, president of the American Federation of Musicians, in order that the recording ban might be lifted, was also adopted.

National Decency Legion Classifies Eight Films

The National Legion of Decency reviewed eight films during the current week, classifying five as unobjectionable for general patronage and three as unobjectionable for adults. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Calling Wild Bill Elliott," "Days of Old Cheyenne," "Death Rides the Plains," "Gentle Gangster," "West of Texas." Class A-2, Unobjectionable for Adults: "Mr. Lucky," "Redhead from Manhattan," "Mission to Moscow."

Blank Donates to Hospital

Mr. and Mrs. A. H. Blank have donated $1,000 to the Mercy Hospital in Des Moines in memory of their son, Raymond, who died recently. The gift is to be used for hospital improvements.

SHORT PRODUCT PLAYING BROADWAY

Week of May 3rd

ASTOR
Sufferin' Cats ..... MGM
Plan for Destruction..... MGM
Feature: The Human Comedy. MGM

CAPITOL
Plan for Destruction..... MGM
Feature: Presenting Lily Mars. MGM

CRITERION
Plan for Destruction..... MGM
Dumb Hounded ..... MGM
Feature: Assignment in Brittany ..... MGM

GLOBE
Ozzie Nelson and His Orchestra..... Vitaphone
Tortoise Wins by a Hare... Vitaphone
Feature: Desert Victory..... 20th Cent.-Fox

HOLLYWOOD
The Wise Quacking Duck... Warner Bros.
Feature: Mission to Moscow.. Warner Bros.

MUSIC HALL
Fala ..... MGM
Plan for Destruction..... MGM
Feature: Flight for Freedom. RKO

PARAMOUNT
Plan for Destruction..... MGM
Feature: China ..... Paramount

RIALTO
Plan for Destruction..... MGM
Superman in the Japoteurs. Paramount
Feature: I Walked With a Zombie..... RKO

RIVOLI
Plan for Destruction..... MGM
T-Bone for Two..... RKO
Feature: White Savage..... Universal

ROXY
Barnyard Blackout ..... 20th Cent.-Fox
Climbing the Peak..... 20th Cent.-Fox
Plan for Destruction..... MGM
Feature: Crash Dive..... 20th Cent.-Fox

STRAND
Young and Beautiful..... Vitaphone
Riding with the Stars..... Vitaphone
Plan for Destruction..... MGM
Feature: Edge of Darkness.. Warner Bros.

Play Backed by MGM Opens on Broadway

Irwin Shaw's play, "Sons and Soldiers," which is the first stage production of the 1942-43 Broadway season to receive backing by MGM, opened Tuesday night at the Morosco theatre. Max Reinhardt, Norman Bel Geddes and Richard Myers are the producers. Geraldine Fitzgerald, screen star, heads the cast. The program credits Lili Darvas, Ferenc Molnar's wife and former European star, as Mr. Reinhardt's aide.

The Theatre Guild and its associates have made unusual stipulations for the screen rights to "Oklahoma!", the hit musical comedy. The producers are asking $500,000 spread over a series of payments. The total amount is to be applied against 25 per cent of the film's gross, and the rights will be leased for seven years only. The period of the lease will start from the date the picture is released, not earlier than five years hence. After seven years the rights are to revert to the Theatre Guild.

Ensign Thomas Walker Weds

Miss Ruth Anne Shelare of Brooklyn became the bride of Ensign Thomas J. Walker, U.S.N.R., at a ceremony in the Lady Chapel of St. Patrick's Cathedral, New York, on Saturday. Ensign Walker is the son of Postmaster General Frank C. Walker.

Wilder Play Wins Pulitzer Prize For 1942

The Pulitzer Prize for the best play of 1942 was given to Thornton Wilder's "The Skin of Our Teeth." The announcement was made on May 3rd by the trustees of Columbia University. The prizes were established under the will of the late Joseph Pulitzer, publisher of the old New York *World*.

The winning play opened at the Plymouth theatre on November 18th, and is still having a successful run. The play stars Tallulah Bankhead, Frederic March, Florence Eldredge and Florence Reed. It was produced by Michael Myerberg, and is a satirical survey of the history of mankind, starting with the ice age.

"Dragon's Teeth," written by Upton Sinclair, was chosen as the best novel of the year, Esther Forbes' "Paul Revere and the World He Lived In," won first prize as the best book on American history and "Admiral of the Ocean Sea" by Samuel Eliot Morison was recognized as the best biography. The award for the best musical composition went to William Schumann for his "Secular Cantata No. 2, a Free Song." The winners were rewarded with prizes of $500 each.

Academy to Hear Address By British Author

The Academy of Motion Picture Arts and Sciences will hear Hilary A. St. George Saunders, author of war books on Britain. He will visit Hollywood in order to discuss the use of the motion picture as a medium of public information during the war and in the post-war period.

Mr. Saunders wrote such novels as "The Battle of Britain," "Bomber Command" and "Front Line."

Columbia Issues Bulletin To Aid Exploitation

The home office exploitation department of Columbia Pictures last week inaugurated a new service to exhibitors with the publication of a bulletin titled "The Big Idea." The bulletin carries suggestions from showmen playing the company's product on publicity campaigns undertaken by their theatres. The first issue was devoted to "The More the Merrier," and offered information concerning national tieups, radio campaigns and other suggestions calculated to benefit showmen.

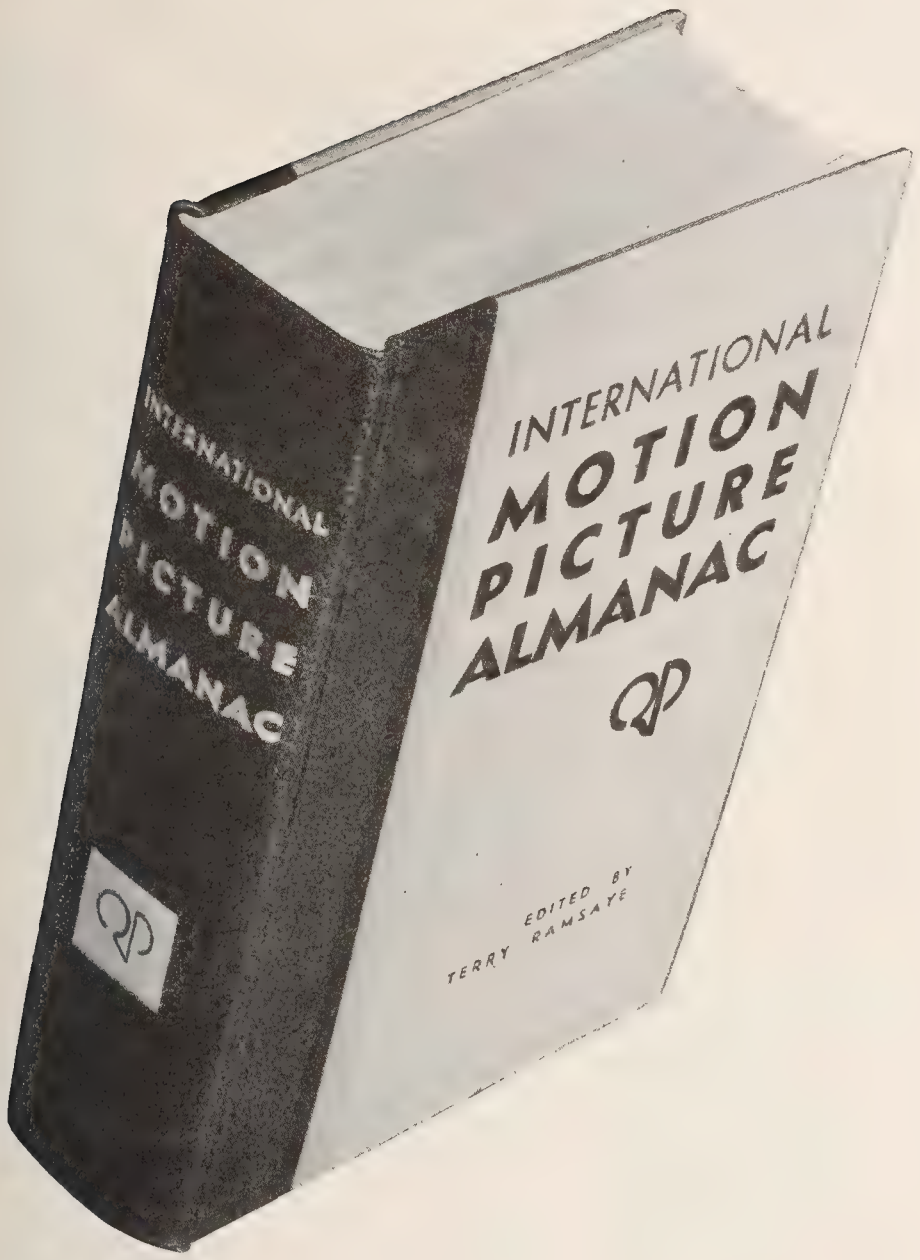
Cinema Lodge Installs Schimel as President

The Cinema lodge of B'nai B'rith installed Adolph Schimel, Universal attorney, as president of the organization at a meeting of its membership at the Commodore Hotel in New York on Tuesday. The Army film, "The Nazis Strike," one of the pictures in the "Prelude to War" series, photographed by Lieutenant Colonel Frank Capra's unit, was shown as part of the evening's activities.

Breen Advises CIAA

Joseph I. Breen, chairman of the Production Code Administration has been appointed an advisor to the motion picture division of the Coordinator of Inter-American Affairs. He will serve as a consultant without salary to Francis Alstock, director of the motion picture division. His association with the Production Code Administration is not affected.

SO THAT HE WHO RUNS MAY READ!



The International Motion Picture Almanac is designed for speedy reference — to provide authentic, up-to-the minute finger-tip information on any and every phase of the motion picture business.

Look at any issue of the Almanac and you will not only find it well thumbed from use but always within easy reach of its owner, for the Almanac is a treasure trove of statistical industry information that is exhaustive in its scope and unimpeachable in its authority.

The new 1943-44 International Motion Picture Almanac is now in preparation and in keeping with these changing times it will present a greater compilation of facts and figures than ever before — everything with which to check the past and chart the future.

Edited by TERRY RAMSAYE

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QUIGLEY PUBLICATIONS

ROCKEFELLER CENTER NEW YORK

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—An excellent boxoffice picture and everyone seemed pleased. The first picture from Columbia in years that did any business. Played Sunday, March 7, 8.—Warren L. Weber, Plaza Theatre, Burlington, Kan. General patronage.

LUCKY LEGS: Jinx Falkenburg, Kay Harris—Good title, but very weak picture. Played Sunday, April 4. —Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

LUCKY LEGS: Jinx Falkenburg, Kathleen Harris—A nice program picture, that covers many exploitation angles. Played Thursday-Saturday, April 22-24.—Harland Rankin, Centre Theatre, Chatham, Ont.

REVEILLE WITH BEVERLY: Ann Miller, William Wright—A good picture especially for those who like music with their screen fare. Many outstanding radio names appear and provide plenty of entertainment. We used it on Saturday, which was a mistake here. Played Friday, Saturday, April 16, 17.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Nebr.

Metro-Goldwyn-Mayer

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney —Those who came seemed pleased at this but this series has lost its punch. There will have to be some changes made if Rooney is to stay on the list of boxoffice stars. Played Wednesday-Friday, March 24-26.—Warren L. Weber, Pix Theatre, St. John, Kan.

I MARRIED AN ANGEL: Nelson Eddy, Jeannette MacDonald—Received with mixed feeling. This type of picture has very little appeal. Played Saturday, Sunday, April 3, 4.—A. W. Bates, Librarian, Florida State Prison Auditorium Raiford, Fla. Prison patronage.

JOURNEY FOR MARGARET: Robert Young, Laraine Day—Had many good comments on this and business wasn't bad, but we are sure getting fed up on war pictures. People ask for comedies; not musicals, just good old slapstick, so that they can forget everything. Far too much war in this one to attract the older people who would enjoy it most.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

KEEPER OF THE FLAME: Spencer Tracy, Katharine Hepburn—Although it drew above average business the people were not pleased. It's a long drawn out windy affair but will do some extra business. Certainly not worthy of the top spot it was allocated in. Played Sunday-Tuesday, April 18-20.—Warren L. Weber, Pix Theatre, St. John, Kan.

PANAMA HATTIE: Ann Sothern, Red Skelton—Pleasing production and good business.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

RANDOM HARVEST: Ronald Colman, Greer Garson—Swell picture, should be an award winner. Packed the house for four days, and am bringing it back in July for two days. More pictures like this one and theatres will be back on their own. Played Sunday-Wednesday, April 11-14. — H. R. Cantwell, Meyer Theatre, Biloxi, Miss.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Only a fair programmer that did less business in three nights than Bob Wills did in one night following. Yet this had a high guarantee and percentage and failed to hit the split figure by a wide margin.—Warren L. Weber, Plaza Theatre, Burlington, Kan. General patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—This is a grand picture. Don't miss it. Good entertainment. I did not have to ask my patrons if they enjoyed it. Their comment was, "a grand picture." Played Monday, Tuesday, March 29, 30.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

YANK AT ETON, A: Mickey Rooney—No dice on this one. Played on a double bill to only average business.—Warren L. Weber, Plaza Theatre, Burlington, Kan. General patronage.

YANK AT ETON, A: Mickey Rooney—Nice business but only fair picture.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

Paramount

HENRY AND DIZZY: Jimmy Lydon, Charlie Smith —A Henry Aldrich picture is always good here. Played Saturday, Sunday, April 3, 4.—William B. Warde, Royal Theatre, Strandquist, Minn. Small town patronage.

PALM BEACH STORY, THE: Claudette Colbert, Joel McCrea—The poorest business I have ever done on a preferred time. Positively no excuse for this one. —Warren L. Weber, Pix Theatre, St. John, Kan.

ROAD TO MOROCCO: Bob Hope, Bing Crosby, Dorothy Lamour—A small town natural, with two top ranking stars. Business good. Played Monday, Tuesday, April 19, 20.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

ROAD TO MOROCCO: Bing Crosby, Dorothy Lamour, Bob Hope — First "Road" picture that has clicked for me. This one was terriffic.—Warren L. Weber, Pix Theatre, St. John, Kan.

STICK TO YOUR GUNS: William Boyd — This series of Cassidy pictures is quite definitely below standard, judging them by preceding ones. Played Friday, Saturday, April 16, 17. — A. C. Edwards, Winema Theatre, Scotia, Cal.

TAKE A LETTER, DARLING: Rosalind Russell, Fred MacMurray—This made the customers laugh and the manager smile. Can't go wrong on this one. Played Saturday, Sunday, April 17, 18.—William B. Warde, Royal Theatre, Strandquist, Minn. Small town patronage.

THIS GUN FOR HIRE: Veronica Lake, Robert Preston—Did fair business on this one but nothing extra. Played Saturday, Sunday, March 20, 21.—William B. Warde, Royal Theatre, Strandquist, Minn. Small town patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—This is a picture everyone should see whether they can take it or not. One of my patrons said, "Yes, it is horrible but if my husband can take it surely I can see it." It is really history. Played Wednesday, Thursday, March 31, April 1.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

RKO Radio

HIGHWAY BY NIGHT: Richard Carlson, Jane Randolph—RKO sure ruined one dandy story when it did this half-baked job. No business and nobody liked it, either.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

LOOK WHO'S LAUGHING: Edgar Bergen, Charlie McCarthy—This clean and wholesome picture was well received by both the white and colored inmates. Well acted and well produced. Played Saturday, Sunday, April 17, 18.—A. W. Bates, Librarian, Florida State Prison Auditorium, Raiford, Fla.

NAVY COMES THROUGH, THE: Pat O'Brien, George Murphy—Doubled with "Johnny Doughboy" on Sunday to excellent results. A program that seemed to please everyone, and drew far above average.—Warren L. Weber, Plaza Theatre, Burlington, Kan.

NAVY COMES THROUGH, THE: Pat O'Brien, George Murphy—Pat O'Brien has a following here that enjoys any and all of his pictures. This one did fair business on Bank Night. — A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—Absolutely a flop at the boxoffice here. Nobody liked it and they didn't hesitate to say so, either. Too much war. — A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

UNEXPECTED UNCLE: Charles Coburn, Anne Shirley—Well received—clean and wholesome—a better "B" picture. Played Saturday, Sunday, March 27, 28. —A. W. Bates, Librarian, Florida State Prison Auditorium, Raiford, Fla. Prison patronage.

Republic

CARSON CITY CYCLONE: Don Red Barry—Good Western drama. Played Friday, Saturday, April 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

FLYING TIGERS: John Wayne, Anna Lee—Lots of action. Played it on a weekend without our usual Western to much satisfaction. Played Friday, Saturday, April 23, 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

ICE-CAPADES REVUE: Ellen Drew, Richard Denning—Good little picture with swell skating, lots of everything in it, but made the mistake of playing it, a subsequent run, on Sunday and Monday. Played to half a house or less every show. Played Sunday, Monday, April 18, 19.—H. R. Cantwell, Meyer Theatre, Biloxi, Miss.

LONDON BLACKOUT MURDERS: John Abbott, Mary McLeod—A good program picture, double billed with "Sombrero Kid." Played Friday, Saturday, March 26, 27.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

SOUTH OF THE BORDER: Gene Autry—Played second run to fair business. Played Friday, Saturday, April 9, 10—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Twentieth Century-Fox

GIRL TROUBLE: Don Ameche, Joan Bennett—Good program picture, which satisfied our midweek patrons. Played Tuesday, Wednesday, April 14, 15—Horn & Morgan, Inc., Star Theatre,, Hay Springs, Nebr.

IMMORTAL SERGEANT: Henry Fonda, Maureen O'Hara—Another war picture that did not register too well with our customers. Did well Sunday night but dropped off Monday and Tuesday. We look with dismay on the many war pictures being made. Paramount helps the cause along by releasing four war pictures in one block.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

POSTMAN DIDN'T RING: Richard Travis, Brenda Joyce—This was not in any sense a big picture but it contained a surprising amount of good entertainment. Comment all favorable. Played Friday, Saturday, April 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal.

United Artists

AMERICAN EMPIRE: Richard Dix, Leo Carrillo—Just fair. Should have some kind of an award for the amount of powder burned. It went 'way overboard in this respect. Played Friday, Saturday, April 16, 17.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

HAYFOOT: James Gleason, William Tracy—Good little comedy. Our patrons enjoyed it very much. Played Monday-Wednesday, April 12-14.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

HOPPY SERVES A WRIT: William Boyd, Andy Clyde—Hoppy always pleases the weekend patrons. Good show. Played Friday, Saturday, April 2, 3.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

I MARRIED A WITCH: Fredric March, Veronica Lake—Just a fair picture but many mentioned enjoy-

(Continued on opposite page)

(*Continued from preceding page*)

ing it because it was such a relief from the many war pictures. Business fair. Played Sunday, Monday, April 14, 15.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

JACARE: Frank Buck—Probably the mildest of the Buck pictures but still interesting and liked by our patrons. We double billed this with "Devil With Hitler" and did exceptionally well at the boxoffice. It makes a fine program. Played Friday, Saturday, April 9, 10.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town and rural patronage.

LEATHER BURNERS: William Boyd—A typical Boyd Western, never kisses the girls, always moves on, but satisfies the Western lovers. Business fair. Played Thursday-Saturday, April 22-24.—Harland Rankin, Centre Theatre, Chatham, Ont.

ONE OF OUR AIRCRAFT IS MISSING: If we ever played a poorer picture than this we cannot remember it. Not a particle of entertainment in it. If you can understand half of it you're a wonder. It's no good. Played Wednesday, Thursday, April 7, 8.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

TWIN BEDS: Joan Bennett—Mildly entertaining. Not bad for small localities. Business normal. Played Friday, Saturday, April 23, 24. — A. C. Edwards, Winema Theatre, Scotia, Cal.

Universal

AMAZING MRS. HOLLIDAY: Deanna Durbin, Edmund O'Brien—Good show which pleased all. Played Sunday, Monday, April 18, 19.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CHEYENNE ROUNDUP: Johnny Mack Brown—Good Western that pleased. Business just fair.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

FRANKENSTEIN MEETS WOLF MAN: Lon Chaney, Bela Lugosi—Pleased average business. Negro trade ate it up. Played Wednesday, Thursday, April 21, 22—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GET HEP TO LOVE: Jane Frazee, Robert Paige, Gloria Jean—A nice little musical liked by most of my crowd. Played Saturday, Sunday, April 24, 25.—William B. Warde, Royal Theatre, Strandquist, Minn. Small town patronage.

GIVE OUT, SISTERS: Andrew Sisters—Did not take so well here. Played Sunday, Monday, March 28, 29—William B. Warde, Royal Theatre, Strandquist, Minn. Small town patronage.

INVISIBLE AGENT: Jon Hall, Ilona Massey—Horror pictures not as popular in this small town as in Chatham; guess they have farther to go home and burn oil lamps. Played Wednesday, Thursday, April 21, 22.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MOONLIGHT IN HAVANA: Allan Jones, Jane Frazee—More walkouts than on anything I've played yet.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

PITTSBURGH: Marlene Dietrich, John Wayne, Randolph Scott—Good picture. Played it Easter Sunday, but had fair business. Patrons liked it. I had lots of good comment on it. Played Sunday, Monday, April 25, 26.—H. R. Cantwell, Meyer Theatre, Biloxi, Miss.

RHYTHM OF THE ISLAND: Allan Jones, Jane Frazee—Did not please as well as former musical shows from Universal. Business was light. Previewed April 24. — E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SIN TOWN: Constance Bennett, Brod Crawford—Good action picture. I had nice compliments on this one. Played Saturday, Sunday, April 10, 11.—William B. Warde, Royal Theatre, Strandquist, Minn. Small town patronage.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Exceptionally fine picture, but didn't set the world on fire at the boxoffice. Weather was bad. Played Monday-Wednesday, April 19-21. — Harland Rankin, Centre Theatre, Chatham, Ont.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Real good action picture for patrons who love action. Many good comments. Business fair. Played Monday, Tuesday, April 5, 6.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—This came here highly recommended and in every way lived up to advance notices. It was excellent throughout. Claude Rains almost stole the show. Business above normal. Comment very good. Played Sunday, Monday, April 18, 19. — A. C. Edwards, Winema Theatre, Scotia, Cal.

CASABLANCA: Humphrey Bogart—All right but not near as good as we expected it to be. Bogart's pictures take too long to unwind to suit me. Nevertheless it did good business and was enjoyed by most of our patrons. Played Friday-Sunday, April 11-13.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

DANGEROUSLY THEY LIVE: John Garfield, Raymond Massey—Real good picture that pleased my patrons. Business fair. Played Sunday, March 28.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DESPERATE JOURNEY: Errol Flynn, Ronald Reagan—Better at the boxoffice than we expected. The only thing we lacked was a Superman cartoon. Feature was most entertaining and thrilling but Superman couldn't have done any more impossible things. Played Sunday, Monday, April 18, 19. — Horn & Morgan, Inc., Star Theatre,, Hay Springs, Nebr.

IN THIS OUR LIFE: Bette Davis, Olivia de Havilland—Somehow Bette Davis just doesn't click with my patrons. The main comment was, "She is so mean and Olivia is so sweet." Played Wednesday, Thursday, April 7, 8. — Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

KINGS ROW: Ann Sheridan, Robert Cummings—This picture was the best that we have had this year. Was well received by a most attentive audience. This picture has had such a favorable reaction on the entire prison personnel, as well as inmates, that our Town Hall and Forum of Faith have asked if we could get it to show again. Played Saturday, Sunday, April 10, 11.—A. W. Bates, Librarian, Florida State Prison Auditorium, Raiford, Fla.

MYSTERIOUS DOCTOR: John Loder, Eleanor Parker—Small picture which got by on Bargain Night. Played Tuesday, April 20.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Nothing but praise for the grand performance of this star and the whole cast. Warner Bros. are sure keeping up the good product and this season's is excellent. Could recommend this release as one of the best for an evening's entertainment. Played Saturday, April 17.—A. L. Dove, Bengough Theatre, Bengough, Sask.

Short Features

Metro-Goldwyn-Mayer

COME BACK, MISS PIPPS: Our Gang Comedy—Very good.—A. W. Bates, Librarian, Florida State Auditorium, Raiford, Fla.

BENJAMIN FRANKLIN, JR.: Our Gang Comedy—My patrons don't think the Our Gang Comedies are as good as they were. Just fair.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

DUMB HOUNDED: Technicolor Cartoon—Good color cartoon.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

Paramount

BEACH COMMAND, THE: Sportlight—Entertaining commando reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANY TANKS: Popeye the Sailor—Popeye always pleases the kids over the weekend. Very good.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

Pathe

PATHE NEWS:—Very good.—A. W. Bates, Librarian, Florida State Prison Auditorium, Raiford, Fla.

RKO

FIRED MAN, THE: Leon Errol—One of Errol's best.—A. W. Bates, Librarian, Florida State Prison Auditorium, Raiford, Fla.

TATTLE TELEVISION: Leon Errol—Good two-reel comedy.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

MOVIETONE NEWS:—Very good.—A. W. Bates, Librarian, Florida State Prison Auditorium, Raiford, Fla.

Universal

JIVIN' JAM SESSION: Musical—Good two-reel musical.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MOTHER GOOSE ON THE LOOSE: Color Cartune—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWING'S THE THING: Musical—Average black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

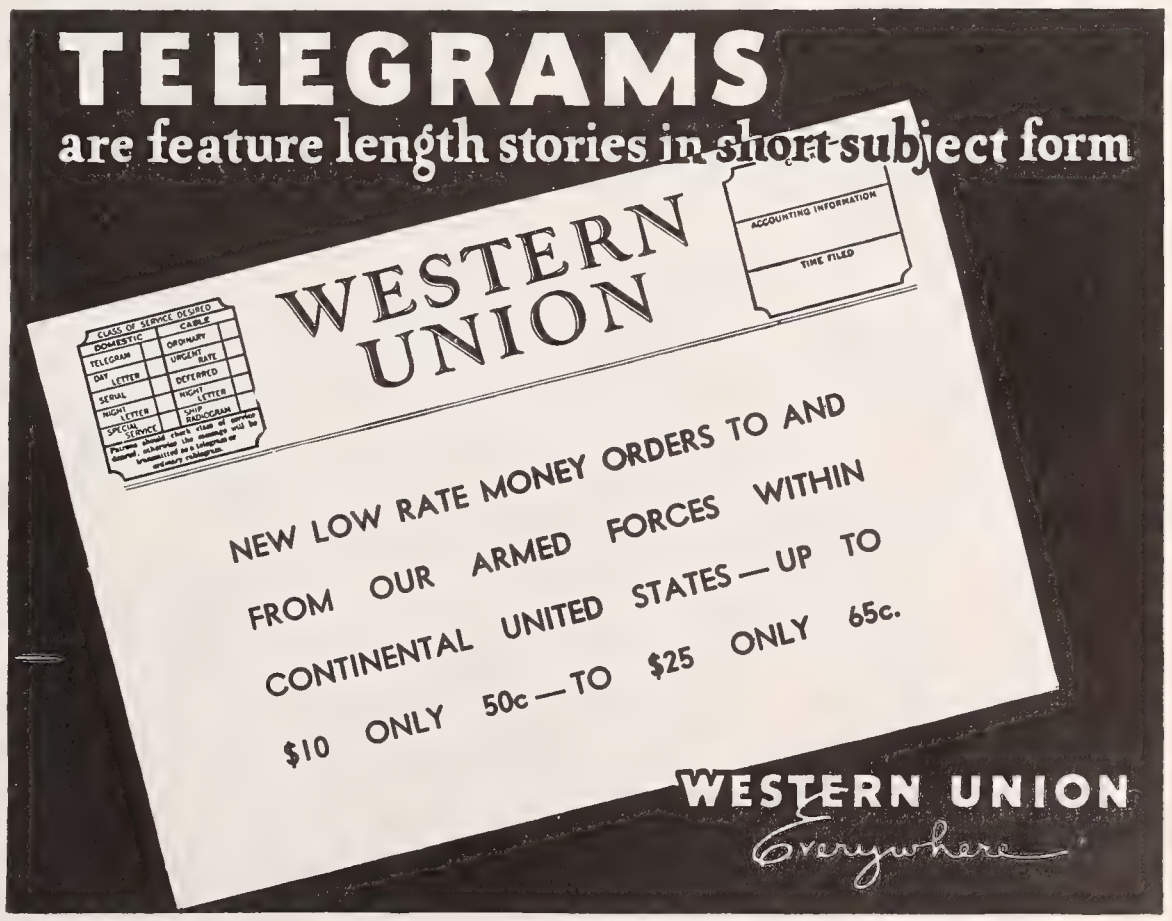
Vitaphone

FIFTH COLUMN MOUSE: Merry Melody Cartoon—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

FORTY BOYS AND A SONG: Melody Masters Band—Played this late and recording was worn and very poor. I believe that it would be good with a new print—something different.—A. L. Dove, Bengough Theatre, Bengough, Sask.

GLENN GRAY AND BAND: Melody Masters Band—Very good.—A. W. Bates, Librarian, Florida State Prison Auditorium, Raiford, Fla.

HOP AND GO: Looney Tunes Cartoon—Average black and white cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.



PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending December 31, 1942.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

HELLO, 'FRISCO, HELLO (20th-Fox)

Final Reports:

Total Gross Tabulated	$978,300
Comparative Average Gross	768,223
Over-All Performance	127.3%

BALTIMORE—New, 1st week 150.0%
BALTIMORE—New, 2nd week 125.0%
BALTIMORE—New, 3rd week 106.2%
BOSTON—Metropolitan 125.0%
(DB) Desert Victory (20th-Fox)
BUFFALO—Great Lakes 187.0%
(DB) Desert Victory (20th-Fox)
CHICAGO—Chicago, 1st week 111.9%
(SA) Tito Guizar & Joe Richman Orchestra
CHICAGO—Chicago, 2nd week 97.6%
(SA) Tito Guizar & Joe Richman Orchestra
CHICAGO—Garrick, MO, 1st week 171.4%
(DB) Desert Victory (20th-Fox)
CHICAGO—Garrick, MO, 2nd week 142.8%
(DB) Desert Victory (20th-Fox)
CINCINNATI—RKO Palace, 1st week . . . 107.1%
CINCINNATI—RKO Palace, 2nd week . . . 96.0%
CINCINNATI—RKO Shubert, MO, 1st week 111.1%
CINCINNATI—RKO Shubert, MO, 2nd week 88.8%
CINCINNATI—RKO Lyric, MO, 3rd week . . 70.0%
INDIANAPOLIS—Indiana 100.0%
(DB) Dixie Dugan (20th-Fox)
INDIANAPOLIS—Lyric, MO, 1st week . . . 137.0%
(DB) Dixie Dugan (20th-Fox)
KANSAS CITY—Esquire, 1st week 162.5%
KANSAS CITY—Esquire, 2nd week 125.0%
KANSAS CITY—Uptown, 1st week 190.0%
KANSAS CITY—Uptown, 2nd week 110.0%
LOS ANGELES—Chinese 118.5%
LOS ANGELES—Loew's State 135.6%
LOS ANGELES—Ritz 117.0%
MILWAUKEE—Wisconsin 139.7%
(DB) Desert Victory (20th-Fox)
MINNEAPOLIS—State, 1st week 140.0%
MINNEAPOLIS—State, 2nd week 90.0%
MINNEAPOLIS—Lyric, MO, 1st week . . . 112.5%
NEW HAVEN—Loew's Poli 116.6%
(DB) Quiet Please, Murder (20th-Fox)
NEW YORK—Roxy, 1st week 176.0%
(SA) Chico Marx Orchestra
NEW YORK—Roxy, 2nd week 148.0%
(SA) Chico Marx Orchestra
NEW YORK—Roxy, 3rd week 120.0%
(SA.) Chico Marx Orchestra
NEW YORK—Roxy, 4th week 108.0%
(SA.) Chico Marx Orchestra
NEW YORK—Roxy, 5th week 130.0%
(SA.) Tommy Tucker Orchestra, Victor Borge
OMAHA—Orpheum 116.2%
(DB) Time to Kill (20th-Fox)
OMAHA—Omaha, MO, 1st week 110.6%
(DB) Desert Victory (20th-Fox)
PHILADELPHIA—Stanley, 1st week 178.5%
PHILADELPHIA—Stanley, 2nd week 142.8%
PHILADELPHIA—Stanley, 3rd week . . . 127.1%
PHILADELPHIA—Stanley, 4th week . . . 107.1%
PHILADELPHIA—Keith's, MO, 1st week. . 166.6%
PITTSBURGH—Harris, 1st week 163.0%
PITTSBURGH—Harris 141.3%
PITTSBURGH—Senator, MO, 1st week . . . 147.0%
PITTSBURGH—Senator, MO, 2nd week . . 110.7%
SAN FRANCISCO—Fox, 1st week 158.3%
(DB Time to Kill (20th-Fox)
SAN FRANCISCO—Fox, 2nd week 113.8%
(DB Time to Kill (20th-Fox)
SAN FRANCISCO—Fox, 3rd week 105.5%
(DB Time to Kill (20th-Fox)
SAN FRANCISCO—St. Francis, MO, 1st week 161.5%
(DB Time to Kill (20th-Fox)
SAN FRANCISCO—St. Francis, MO, 2nd week 146.1%
(DB) Time to Kill (20th-Fox)
ST. LOUIS—Fox, 1st week 113.3%
(DB) Quiet, Please, Murder (20th-Fox)
ST. LOUIS—Fox, 2nd week 90.0%
(DB) Quiet Please Murder (20th-Fox)
ST. LOUIS—Missouri, MO, 1st week . . 92.8%
(DB) Forever & A Day (RKO)

IT AIN'T HAY (Univ.)

Intermediate Reports:

Total Gross Tabulated	$323,700
Comparative Average Gross	256,700
Over-All Performance	126.1%

BALTIMORE—Keith's, 1st week 160.0%
BOSTON—Boston, 1st week 129.6%
(SA) Sonny Dunham Orchestra and others
BOSTON—Boston, 2nd week 100.0%
(SA) Chico Marx Orchestra
BUFFALO—Lafayette 180.0%
(DB) Destination Unknown (Univ)
CHICAGO—Palace 146.6%
(DB) Sherlock Holmes in Washington (Univ)
CINCINNATI—RKO Palace 91.6%
CINCINNATI—RKO Shubert, MO, 1st week . 106.6%
INDIANAPOLIS—Indiana 100.0%
(DB) How's About it? (Univ)
INDIANAPOLIS—Lyric, MO, 1st week . . 125.0%
(DB) How's About It? (Univ)
KANSAS CITY—Esquire 155.5%
KANSAS CITY—Uptown 100.0%
NEW YORK—Criterion, 1st week 200.0%
NEW YORK—Criterion, 2nd week 158.3%
NEW YORK—Criterion, 3rd week 116.6%
NEW YORK—Criterion, 4th week 100.0%
PHILADELPHIA—Fox 137.1%
PITTSBURGH—Fulton, 1st week 133.3%
PITTSBURGH—Fulton, 2nd week 80.0%
PROVIDENCE—Majestic 178.9%
(DB) He's My Guy (Univ)
ST. LOUIS—Fox, 1st week 106.6%
(DB) Sherlock Holmes in Washington (Univ)
ST. LOUIS—Fox, 2nd week 86.6%
(DB) Sherlock Holmes in Washington (Univ)
TORONTO—Uptown 136.8%

THE MOON IS DOWN (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$359,000
Comparative Average Gross	296,123
Over-All Performance	121.2%

BALTIMORE—New, 1st week 156.2%
BALTIMORE—New, 2nd week 118.7%
CHICAGO—Roosevelt, 1st week 134.3%
CHICAGO—Roosevelt, 2nd week 112.5%
CHICAGO—Roosevelt, 3rd week 100.0%
CINCINNATI—RKO Albee 135.7%
CINCINNATI—Keith's, MO, 1st week . . . 100.0%
INDIANAPOLIS—Circle 70.0%
(DB) He Hired the Boss (20th-Fox)
KANSAS CITY—Esquire 150.0%
KANSAS CITY—Uptown 150.0%
LOS ANGELES—Chinese 96.2%
(DB) Dixie Dugan (20th-Fox)
LOS ANGELES—Loew's State 97.3%
(DB) Dixie Dugan (20th-Fox)
LOS ANGELESS—Ritz 95.7%
(DB) Dixie Dugan (20th-Fox)
NEW HAVEN—Loew's Poli 92.2%
(DB) He Hired the Boss (20th-Fox)
NEW HAVEN—College, MO, 1st week . . . 106.6%
(DB) He Hired the Boss (20th-Fox)
NEW YORK—Rivoli, 1st week 205.0%
NEW YORK—Rivoli, 2nd week 166.6%
NEW YORK—Rivoli, 3rd week 116.6%
NEW YORK—Rivoli, 4th week 94.4%
PHILADELPHIA—Stanley, 4th week 107.1%
PHILADELPHIA—Keith's, MO, 1st week . . 144.4%
PITTSBURGH—Harris 141.3%
SEATTLE—Fifth Ave. 97.7%
(DB) Dixie Dugan (20th-Fox)
ST. LOUIS—Missouri 121.4%
(DB) Reap the Wild Wind (Para)
WASHINGTON—Loew's Capitol 121.0%
(SA) Dave Elman's Hobby Lobby

SLIGHTLY DANGEROUS (M-G-M)

Intermediate Reports:

Total Gross Tabulated	$217,400
Comparative Average Gross	179,423
Over-All Performance	121.1%

BALTIMORE—Century 163.6%
BUFFALO—Buffalo 113.3%
(DB) My Heart Belongs to Daddy (Para)
CINCINNATI—RKO Albee 107.1%
CLEVELAND—Loew's State 100.0%
KANSAS CITY—Midland 150.0%
(DB) American Empire (UA)
LOS ANGELES—Chinese 100.0%
(DB) Tennessee Johnson (M-G-M)
LOS ANGELES—Loew's State 97.3%
(DB) Tennessee Johnson (M-G-M)
LOS ANGELES—Ritz 90.4%
(DB) Tennessee Johnson (M-G-M)
PHILADELPHIA—Boyd, 1st week 140.7%
PHILADELPHIA—Boyd, 2nd week 113.5%
SAN FRANCISCO—Fox 127.7%
(DB) Mysterious Doctor (Warner Bros)
ST. LOUIS—Loew's State 133.3%
(DB) Murder in Times Square (Col)
PROVIDENCE—State 150.0%
(DB) Air Raid Wardens (M-G-M)

FLIGHT FOR FREEDOM (RKO)

First Reports:

Total Gross Tabulated	166,100
Comparative Average Gross	131,942
Over-All Performance	125.8%

BALTIMORE—Hippodrome 135.7%
(SA) Jack Marshall, Radio Aces and others
BUFFALO—20th Century 174.1%
(DB) Cinderella Swings It (RKO)
CINCINNATI—RKO Palace 91.6%
CINCINNATI—RKO Capitol, MO, 1st week . 100.0%
INDIANAPOLIS—Indiana 100.0%
(DB) Cinderella Swings It (RKO)
KANSAS CITY—Orpheum 200.0%
(DB) Falcon Strikes Back (RKO)
LOS ANGELES—Hillstreet 120.2%
(DB) Falcon Strikes Back (RKO)
LOS ANGELES—Pantages 134.9%
(DB) Falcon Strikes Back (RKO)
OMAHA—Brandeis 106.6%
(DB) One Dangerous Night (Col)
SAN FRANCISCO—Golden Gate, 1st week . 125.6%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 123.0%
(SA) Vaudeville

THE DESPERADOES (Col.)

First Reports:

Total Gross Tabulated	$145,500
Comparative Average Gross	117,800
Over-All Performance	123.5%

BOSTON—Loew's Orpheum 143.5%
(DB) She Has What It Takes (Col)
BOSTON—Loew's State 121.4%
(DB) She Has What It Takes (Col)
BUFFALO—Lafayette, 1st week 193.3%
(DB) Lucky Legs (Col)
BUFFALO—Lafayette, 2nd week 122.6%
(DB) Junior Army (Col)
CINCINNATI—RKO Albee 96.4%
CINCINNATI—RKO Shubert, MO, 1st week 77.7%
INDIANAPOLIS—Loew's 94.1%
(DB) She Has What It Takes (Col)
KANSAS CITY—Midland 154.1%
(DB) Reveille With Beverly (Col)
MINNEAPOLIS—Orpheum 117.6%
PITTSBURGH—Harris, 1st week 130.4%
PITTSBURGH—Harris, 2nd week 92.3%
PITTSBURGH—Senator, MO, 1st week . . 82.3%

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Information or Cajolery

There are two distinct approaches to selling a picture. Some showmen employ the method of informing the public on the nature of their attractions by every means at their disposal, appealing to every group to whom these attractions have any interest. They simply inform in contrast to the other school of thought represented by those showmen who use cajolery, tricks and clever ideas to inveigle the public into their theatres.

Both methods apparently have their proponents who defend them against those who espouse the other approach. One may place each piece of advertising copy, each publicity story and each exploitation stunt in one or the other of these two categories of selling.

Some showmen who are real masters of their art employ both of these well known promotion methods, depending on the type of attraction. The indirect method, using stunts is considered necessary in some theatres to sell any picture at all. In others, it would not be employed in any circumstance.

The inveigling method is illustrated in an advertisement showing a couple in deep embrace when there is no romance of any kind in the picture. There are some showmen who think the public won't go for a picture unless it has romance in it.

But the direct method of approach has always appealed to us more. There are interesting ways of informing the public on the nature of an attraction. It is better to inform the public fully and truthfully if one expects to serve these same people again. If a patron is looking for romance, and is led to believe from advertising that it exists in a certain picture, when that is not true, he will soon lose faith in the advertiser as well as the products advertised, in this case all motion pictures. Another example of what to us is an unwarranted deception of the public is the practice of billing a feature and a short subject as a double bill, conveying the impression that the short subject is a second feature. The short subject often deserves feature billing, but the prudent showman will take care not to deceive the public into thinking it is getting two features or possibly three when one of them is a short subject.

Nothing we have said in any way disapproves of the showman who indulges in circus stunts to attract the public. The man who puts a cageful of wild animals outside his theatre or in the lobby to advertise a jungle picture is above reproach on this score, provided those animals are represented in the picture.

It is true that the screen creates an illusion. We do not continually divulge how these illusions are conceived or executed. But neither should we seek to create the illusion in the mind of the public that there are in any pictures, illusions which are not in fact there.

* * *

From the Editor's Mail

Nashville, Tenn.—The Fire Department mans the Bond booth at Loew's for Tommy Delbridge and Bonds are delivered by firemen riding in the Fire Chief's car. A pile of bricks was brought to the booth when the Second War Loan drive started and a brick added to Hitler's tomb erected across from the theatre, with every Bond purchase.

* * *

Bushnell, Ill.—D. M. Dillenbeck of the Rialto theatre complains that he has been getting the raspberry from his local editor who discovered from the Round Table pages that a member of the so-called weaker sex won the First Quarter Quigley Award. He reports the local editor is especially interested in the Round Table pages and the Quigley Awards competition, making it a point to come to his office weekly to read Motion Picture Herald. "Guess I'll have to try harder so that I may live down this ribbing," says Dillenbeck.

* * *

Hicksville, N. Y.—The local plant of Press Wireless, Inc., was awarded the Army-Navy "E" for excellence in war production recently and Manager Evan Thompson of the Playhouse theatre, arranged to have the ceremonies on the stage of the theatre at a time when there was no regular performance. Nationally prominent citizens as well as all the local bigwigs were present. While there was no financial return to the theatre from this gesture of good will, the publicity value received was important.

* * *

Brattleboro, Vt.—Vincent Aldert, manager of the Paramount theatre, saw a Brattleboro boy in a March of Time issue and asked his sister to come down to the theatre to identify him. The lad had been with the R.A.F. and after the picture had been made he was reported killed in action. The second day of the run of the March of Time, Vincent got the Brattleboro *Daily Reformer* to run a story about it. The paper thought it was front page news.

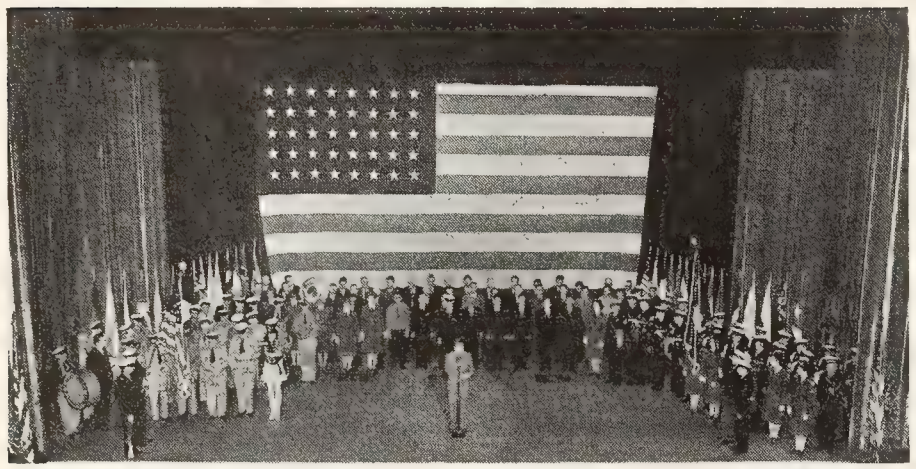
—BOB WILE

BALLYHOOS STILL POPULAR



By Photo Art

A Wells Fargo stage coach toured Boston recently. The fellows nearest the ground are the showmen-instigators—left, Joe Longo of Loew's theatres; right, Abe Bernstein, Columbia exploiteer.



By Fay Foto Service

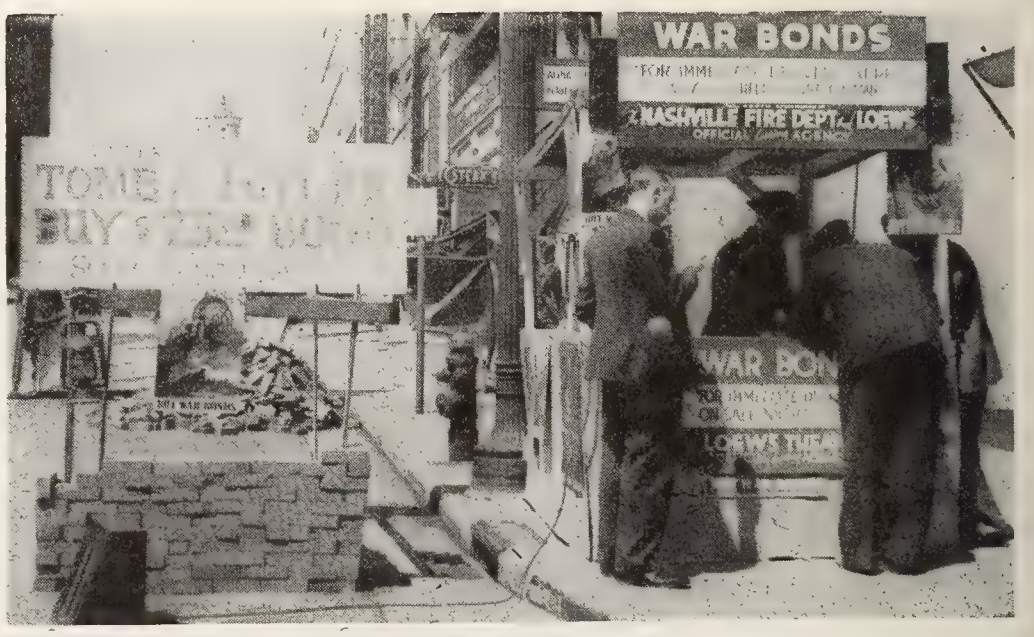
Fifty members of the Veteran's Guard and Patrol, a civil defense organization of Portland, Ore., were sworn in on the stage of the Paramount theatre in a ceremony arranged by Manager Zollie M. Volchok.



A flash front featuring the flag of the Fighting French in rows of pennants was used by Barnes Perdue and Arthur Turner in Parsons, Kansas. The newspapers gave the flag display front page mention.



This fearsome face either scared the customers or made them laugh. It was all done in the interest of "Gorilla Man" at the Capitol, Dallas, by Louis Charninsky. The wearer of the mask was "caged" outside the house.



Hitler's tomb was built on the street across from Loew's Vendome theatre, Nashville, by Bond buyers. Tom Delbridge, manager, arranged to have Bonds delivered in the fire chief's car.

Powers Girls Appear at "Powers Girl" Opening

When "The Powers Girl," opened first run at Loew's State theatre, New York, John Robert Powers and 16 of his models appeared in person on the stage, headlining the stage show in an Easter Fashion Parade. In addition to this set-up, Powers appeared in a skit with Alan Mowbray, well-known stage and screen star, who portrays Powers in the picture.

The lobby was made over to resemble the office of Powers with displays and art work as well as 11x14 photographs of the girls mounted on the boards, in gold cardboard frames. Color scheme of the display was orchid, white and yellow (Easter colors). A "T" board over the box office, also resembling a photograph gallery, with pictures of the models, was equally effective.

A tie-up was effected with Arnold Constable, to dress the models and supply all clothes for the Easter Fashion show, gratis. One of the highlights of the deal was a co-operative advertising tie-up, whereby Arnold Constable advertised the Powers Girls for three weeks, one week in advance of show and two weeks while show was at theatre, in all their display advertising in all New York newspapers. Loew's State in turn gave the store credit in their ads.

An entire window at Arnold Constable's was given over to the Powers' tie-up with a display of the gowns in the show with appropriate posters, etc. They also had posters placed in strategic positions in the shop in all the women's departments for three weeks.

Women Invited to Enter "Friend Flicka" Contest

Morris Mechanic, of the New theatre, Baltimore, joined with the Baltimore *News Post* in sponsoring a contest honoring home front workers in conjunction with the Easter engagement of "My Friend Flicka."

The newspaper published the contest for six days, idea being aimed at women on the home front. The distaff side was invited to send in letters telling what they were doing in the Help-Win-the-War program. Best letters were offered war bond prizes or an alternate which was unusual and novel—this being free long distance telephone call to a son, husband or sweetheart in service anywhere in the United States.

Scott Aids Scrap Drive

To aid his local scrap collection, Boyd Scott, at the Grand, in Holdenville, Okla., gave prominent space on his 3,500 calendars to the Copper Victory show held at his theatre. Heralds were distributed in the schools. Daily newspaper ads carried plugs a week in advance and all school principals announced the show. In addition, Scott appeared before the students of two of the largest city schools and urged all children to attend.

Elder Publicizes Local Girl

When Cleo Coffman, who appears in "DuBarry Was a Lady," visited her mother, a resident of Indianapolis, Bill Elder at Loew's theatre there immediately promoted the local columnists for stories and art along the "local girl makes good angle." In each break the title was prominently mentioned.

They're In the Running

The following showmen, who have submitted campaigns to the Round Table in the past few weeks, are eligible for consideration for Second Quarter Quigley Awards. To maintain eligibility, they'll have to continue contributing.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

VINCENT J. ALDERT
Paramount, Brattleboro, Vt.

EARLE H. BAILEY
Warren, Warren, Pa.

RUSSELL BOVIM
Ohio, Columbus, Ohio

E. R. BRENNAN
Bay, Green Bay, Wis.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

JAMES CAREY
Majestic, Evansville, Ind.

GORDON CARSON
Royal, Ft. William, Ont., Canada

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

MARLOWE CONNER
Capitol, Madison, Wis.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

ROBERT COX
Kentucky, Lexington, Ky.

DAVID DALLAS
Griffith, Manhattan, Kans.

FRANCIS DEERING
State, Houston, Tex.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

HOWARD EISENBERG
Proven Picture, Hartford, Conn.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

JACK FLEX
Keith, Syracuse, N. Y.

EDDIE FORESTER
Des Moines, Des Moines, Ia.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

STEWART GILLESPIE
Elgin, Ottawa, Ont., Canada

SAM GILMAN
Loew's, Harrisburg, Pa.

EDGAR GOTH
St. George, Staten Island, N. Y.

HERB JENNINGS
Holland, Bellefontaine, Ohio

MURRAY KEILLOR
Roxy, Cornwall, Ont., Canada

JAMES KING
RKO Boston, Boston, Mass.

CHUCK LARNARD
Appalachian, Appalachia, Va.

JOSEPH LONGO
Loew's, Boston, Mass.

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
Palace, Cleveland, Ohio

ROY METCALFE
Rapids, Rock Rapids, Ia.

J. G. OPPENHEIM, JR.
Parkway, Chicago, Ill.

BARNES PERDUE
Parsons, Parsons, Kans.

LESTER POLLOCK
Loew's, Rochester, N. Y.

HARRY ROSE
Globe, Bridgeport, Conn.

MOLLIE STICKLES
Strand, Waterbury, Conn.

OTTO WHITTAKER
Grandin, Roanoke, Va.

Radio Station Honors Immortal Sergeants

To help exploit "Immortal Sergeant" at the Laroy theatre, in Portsmouth, Ohio, Bill Harwell promoted his radio station on a plan whereby all local soldiers were honored for two weeks in advance of the picture's opening. To build the stunt, Harwell distributed cards at the theatre on which patrons were invited to fill in the name of a friend or relation in the Armed Forces and give the branch of service.

The station, gratis, devoted fifteen minutes a day for a full week to honoring these men. A suitable selection of music was played and dedicated to the boys with a direct plug for the picture after each program. Harwell reports that the stunt went over so well it can be used on any war picture.

Newspaper Coverage Landed By Cornell on 'Random Harvest'

In addition to the national ad campaign beginning four days in advance of the opening on "Random Harvest" at the Pontiac theatre, in Saranac Lake, N. Y., Clayton Cornell secured the cooperation of both local papers with extra readers and scene cuts. This media gave him excellent coverage in both towns and rural area. In addition to the foregoing, Clay sold a full cooperative page to local merchants the day before the opening.

Beside the regular spot announcements on the radio, the Hollywood Gossip program plugged the feature gratis with a reading of the pressbook story on the same. The Pontiac Theatre of the Air program devoted a quarter hour to the picture the day before. Cornell started with advance teaser slides two weeks before the opening with coming copy, changing this when the Academy Award was announced. The Awards copy was also used in lobby displays.

War Workers Urged to See "Human Comedy"

Personal letters sent by club officers to the members of the Federation of Women's Clubs and the Motion Picture Forum endorsing "The Human Comedy" were the highlight of the campaign by Irving Blumberg, publicity director of the Warner theatre circuit in Philadelphia, for the opening of the picture at Warners' Boyd. Working mostly through the various women's organizations, officers were invited to the premiere trade screening. In addition, special screenings were held later for the officers of the Federation of Women's Club, the Motion Picture Forum and the Motion Picture Pre-View Study Group.

Blumberg also sold the picture to the war workers with special offset bulletin board cards placed at the war plants in the Philadelphia area calling attention to the special midnight performances on the day after opening for the convenience of the swing shift war workers.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

CRASH DIVE (Twentieth Century-Fox): Although there is plenty of romance in this picture and it may well be sold from that angle, there is also action aplenty, on and under the sea and this, too, will provide plenty of selling material. The Navy angle can be emphasized in a number of ways. For instance, the front and lobby can be decorated like a ship. Torpedoes and depth bombs of cardboard can be placed in the lobby and out front. Navy recruiting posters, a blow-up of the list of nautical terms given in the press book and newspaper clippings telling of the role of submarines in the present combat are all good subjects for lobby display. The dummy torpedo idea can be tied up to a Bond drive to buy a real one—cost $10,000. Any local men in submarine service home on leave would be good attractions at the theatre. Also link their names with the picture. A contest to identify various types of naval vessels from their silhouettes is appropriate. There is a special flag described in the press book which indicates "Submarine near." This could be used as a teaser outside as well as in newspaper ads. The title fits in with a cooperative ad stressing special bargains, "Prices have done a 'Crash Dive' at . . . . . " Since "Crash Dive" is Tyrone Power's last picture for the duration, a contest in which fans name their favorite Power picture appears to be appropriate. Now that he is in the Marine Corps, a post card could be sent to him signed by all the local fans. This would have to be a giant affair and could be set up in the lobby in advance. Put photographs of all local Navy men in your lobby. A story about how their wives are spending their time would be a good one for the newspaper and would tie in with the picture. A prize might be offered for the best letter on this subject. The food columns of your newspaper, increasingly important in these days of rationing should be easy to crash on this picture because of the scene showing the favorite foods of submarine men when they return from a voyage. There's a special pictorial feature on the picture especially adaptable for newspaper planting.

THE YOUNGEST PROFESSION (MGM): The youngest profession is that of collecting autographs from famous movie stars. This phenomenon is more fully explained in the current issue of Screenland Magazine which offers a series of prizes and names the contest after Virginia Weidler, star of this picture. The picture can therefore be plugged on newsstands on the trucks of the distributors, in statonery store windows, etc. There are a number of guest stars in the picture, whose presence can be capitalized on. Among them is Greer Garson, who won the Academy Award. Others are Walter Pidgeon, Lana Turner, William Powell and Robert Taylor. There is an illustration of many of the leading stars' signatures, which can be used as the basis for a throwaway with a place on it for recipients to write their own names and compare them with the stars' handwriting. Have huge board in the lobby on which people can sign their names and offer a prize for the most legible, most distinctive and most unusual signatures, the judging to be done by a local graphologist. The graphologist might also analyze handwriting in your lobby. There is a contest suggested in the press book in which newspaper readers are asked to write what they would say if each of the stars portrayed were to give them their autographs. Virginia Weidler, a sub-deb, has posed in some interesting fashions which can be used for tieups with local stores.

Freed Holds Benefit For Red Cross Drive

To aid the local Red Cross Drive, Matt Freed at the Lake theatre, in Corcoran, Cal., advertised a "Major Studio Feature Prevue" (not divulging the title of the picture), with the entire proceeds being donated to the Fund. The special show consisted of "Reveille With Beverly," Disney's "Private Pluto"; "Flag of Humanity"; Metro's "John Jones" and the Warner technicolor two-reeler about the Red Cross.

The tickets and window cards were printed free of charge, all newspaper advertising in both local papers and the Hanford paper, 20 miles away, were donated. The services of the theatre staff were volunteered. Tickets were sold by Red Cross workers and advertised on the screen. The show was held on a Monday evening, the Lake ordinarily closing on that night and running but six days a week. Freed reports raising a total of $359.74, which brought the quota just over the top.

Poppay Lands Co-op Ad

Syd Poppay, manager of Warners' Majestic theatre, Gettysburg, Pa., sold a full page co-operative advertisement among local merchants to plug "Keeper of the Flame." He cut up a hand and torch, inserted a piece of it in each advertisement, and then offered free tickets to the opening to those assembling it.

Carey Holds Midnight Double Horror Show

To put across his double horror midnight show of "The Mummy's Tomb" and "Night Monster," Jim Carey at the Majestic theatre, in Evansville, Ill., contacted every defense plant in town and landed announcements over their public address systems or cards on the bulletin boards. Two days befor the special show, Jim got in touch with the authorities at nearby Camp Breckenridge, explained that he was having the only midnight show in town. This brought announcements in the gym activities room informing soldiers on leave of the show.

For a street ballyhoo, a boy in a skeleton outfit roamed the streets with copy on his back reading "If you think I'm horrifying, wait till you see," etc. The lad handed out envelopes to passersby with copy inside reading "Fill up this envelope with first aid materials. You'll need them when you see." Cocktail lounges in town were supplied with 11 by 14 cards reading "Try a Mummy's Tomb. Three drinks and you are a Night Monster."

On "Meanest Man in the World," Carey ran a newspaper contest in which cash prizes and guest tickets were awarded to those writing the best letters on what readers though a character would have to do to deserve such a title.

Mayor Norman Broadcasts On "Hitler's Children"

Of inestimable value to the picture was the broadcast that Mayor Norman, of Norwich, Conn., made recently in connection with Joseph Boyle's opening of "Hitler's Children" at the Poli Broadway, wherein His Honor gave the highlights of the film and compared the system in Germany with the way of life in America. Charles Morgan, local commander of the American Legion, handled the spot, stressing the outcome of the present conflict and commenting on the plot of the film. George Shattuck, a local educator, took over another broadcast discussing the film from the viewpoint of a public educator.

A cut of Bonita Granville and H. B. Warner perusing a copy of the local paper was also good for a break, one sheets noting the radio cooperation were used in the lobby in advance and numerous window displays were promoted.

Andrews Sisters Adopt WAVES for a Day

The plan of "adopting" a serviceman for a day as originated recently by a Cleveland woman was used to advantage by Louis E. Mayer at the RKO Palace there. The Andrews Sisters playing currently at the theatre adopted three WAVES who visited the stars backstage and were guests of the sisters at dinner and were entertained after the last performance at the theatre. Local dailies came through with three columns of art and story on the stunt.

When Connie Boswell, radio blues singer, appeared at the house, Mayer landed a story and photo of the star together with Tris Speaker, former Cleveland baseball star, urging the purchase of Easter seals. This was in connection with a program over Station WGAR, opening the campaign sponsored by the Society for Crippled Children.

5 EXAMPLES OF GOOD ADS



Simplicity is the keynote of Clare Appel's ad for the Palace, Hamilton. He is director of advertising and publicity for Odeon Theatres of Canada.



Stickers like this were put on the *outside* of every newspaper in Appalachia, Virginia, by Chuck Larnard, manager of the Appalachian. Of course, there was an ad inside, too.



Champaign, Ill., is the seat of the University of Illinois. So theatres advertise in the *Daily Illini,* college paper. Here's an example.



A forceful and unusual holdover ad was run by Kenneth Hoel, director of advertising and publicity for the Harris theatres in Pittsburgh. It's a marked departure from the usual type of holdover ad.



Irving Blumberg, Warners' Philadelphia advertising and publicity chief, used plenty of illustration and a minimum of copy to sell "Silver Queen."

Bill Drace's "Air Force Week" Sells $200,000 in Bonds



In order to do his part in the Second War Loan and at the same time exploit "Air Force," Bill Drace, operator of the Grand theatre, Greer, S. C., a town of 2,940 people, staged an Air Force Week, bringing the Governor of South Carolina to the ceremonies to climax his War Bond Drive. In preparation for the event, Bill put out a special edition of the **Grand Screenews,** a 16-page newspaper size publication which was printed by the local newspaper and called the "Greer Citizen section of Grand Screenews."

It was an extensive promotion, started off as all good promotions are, with a proclamation by the Mayor. Heroes of the fighting in Africa and on Guadalcanal Island were present to talk of their experiences and urge the purchase of War Bonds. The military band from Camp Croft paraded down the street on the day of the Bond rally, which was held in the square in front of the theatre.

Governor Olin D. Johnson of South Carolina was the principal speaker at the Bond rally which brought about the sale of more than $200,000 worth of War Bonds. There were 7,000 people present, more than twice the population of Greer.

An unexpected development of the affair was the maneuvring of a squadron of five bombers from the Greenville, S. C., air base, which flew over the rally eight different times while it was in progress.

"Miss Charm" Talent Contest Held for Spitalny Girls

A "Miss Charm" beauty and talent contest was promoted by Bill Israel, manager of Warners' Earle theatre, Philadelphia, in connection with the stage appearance of Phil Spitalny and his "Hour of Charm" all-girl orchestra. Tieing in with the *Philadelphia Daily News,* three local girls who can play an instrument expertly or sing were selected to appear with Spitalny's orchestra and also receive war bonds as prizes, with the grand winner crowned "Miss Charm of Philadelphia."

Contestants, registering through the newspaper, were auditioned at the theatre during the regular performances with the audience selecting the most promising. The grand prize winner received a $75 bond, the second winner a $50 bond and a $25 bond to the third choice.

War Plants Cooperate On "Desert Victory"

Irv Blumberg, Warners' Philadelphia Ad Chief, spearheaded his engagement of "Desert Victory," released by 20th Century-Fox, at the Aldine theatre with war plant cooperation. Posters were supplied to over 300 war plants, together with bulletin board postings recommending the picture, which were signed by Management and Labor. Picture here received excellent press reception, headed by full page editorial in the *News* and feature stories in all Sunday papers following the opening of the picture.

Dillenbeck's Surong Gag

For his teaser ahead of "White Cargo" at the Rialto Theatre, in Bushnell, Ill., D. M. Dillenbeck distributed tinted imprinted cards to which were attached sample of cretonne. Copy informed holders that the swatch was a piece of Hedy Lamarr's surong that she wore in the picture.



An aspirant for the WAVES could see what she'd look like in the uniform by posing in front of a cardboard cutout and looking in the mirror. It was Russell Bovim's idea and put into execution at Loew's Ohio, Columbus.

Personal Endorsement Record Sells "Reveille with Beverly"

An ingenious stunt was used by George West at the Grove theatre, in Miami, Fla., ahead of "Reveille with Beverly" in the form of a record personal endorsement which which he had made up. The message read as follows:

"Hello Folks: This is George West, your Grove theatre manager. This is the first time I have gone on record to urge you to see a swell musical picture. And just listen to this cast. . . . All these talented stars in one gigantic picture (the title of picture here). A picture you will enjoy every musical minute." This was followed with the playdates, ending with "Listen to some of these tune hits."

The record was played at the beginning of each show from the stage and also in the lobby a full week before the playdate.

Williams Uses Animation For "Powers Girl" Date

As an attractor ahead of "Powers Girl" at Loew's, in St. Louis, Rex Williams constructed a huge animated lobby display with life size blowups of the Powers Girls rotating around a centerpiece carrying copy with the title and cast. The value of the display was increased by the use of Benny Goodman music amplified from a speaker hidden in the display.

Local models devoted the week of the attraction to assist in the Red Cross Drive, contributing one day's pay to the Fund and visited the Blood Bank. The newspapers used art and feature stories on this mentioning the picture. Special table tents were used in restaurants and hotel dining rooms, coasters with appropriate copy were also supplied and stuffers were inserted in packages from music and record shops.

CONGRATULATIONS

May 9th
Benjamin Gold
Jack Howe
Fred Conrad
Harold Simons
Walter Helm

10th
David Silverman
O. James Macris
R. P. Couger
Frank V. King
A. H. Lawter
J. R. Long
Harry R. Hines
Dave L. Cantor
John J. Baker
Nicholas Feenan
Saul Korman
Nelson McCollom
Jim Simmons
J. D. Ensminger
Melvin Sparks

11th
Robert Cannom
William Dabb

12th
Germain Germain
David R. Sablosky
Maurice E. Sperling
Willard W. Sides
E. R. Millican
C. W. Burrus

May 12th
Barnes Perdue
Leslie Campbell
Roger Burby
George E. Yost
Richard Schacht
Roger J. Berube
Edward Allen

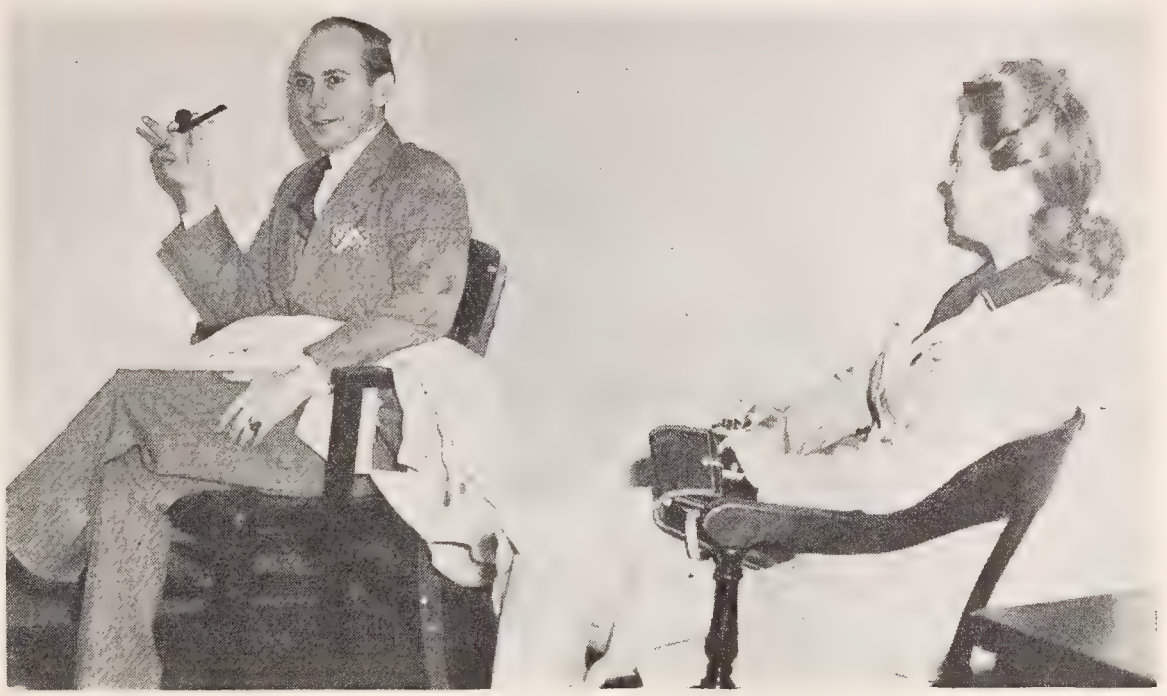
13th
Lawrence Weaver
Burton J. Coughlan
Albert R. Myers
E. A. Rambonnet
Paul S. Purdy
Michael Lombardi
Max Cadwalader
Bernard Zelenko

14th
Sidney A. Falk
Jack C. Day
Eddie Williams
Francis Gillon

15th
R. E. Archibald
Nat Holt
Elmer W. Johnson
Ed Siegal
Cary A. Reeves
Meyer Phillips
Jack Goldman
Miguel R. Ortiz
David Saifer
Jack Cooper

JUNIOR SHOWMEN

DENNIS JEFFERSON, to Mr. and Mrs. Boyd Scott. The proud father is city manager for the Griffith Circuit in Holdenville, Okla.



By Staff Photographer

Mr. and Mrs. R. D. Stallings visited the Round Table last week. He is manager of the Imperial theatre, Charlotte, N. C. Mrs. Stallings was, until her marriage in 1942, *cashier in the theatre.*

Arthur Groom Has Been With Loew's Since High School



Arthur Groom recently appointed manager of Loew's State, Memphis, Tenn., is a native of that city. He has lived there all of his 29 years. While still attending school he worked as an usher at a neighborhood theatre in Memphis. In 1928, he started with Loew's as an usher. From that he rose to doorman and then was made student assistant. Later he was appointed assistant manager, a post he held for several years until he was recently promoted to the managership left vacant by the induction of Maurice Druker into the Army. He served as assistant at both Loew theatres in Memphis and was usher and doorman at the Strand when it was under Loew management.



Secretary of the Treasury Henry Morgenthau, center, had a talk with Orville Rennie, left, manager of the Paramount, Cedar Rapids, Iowa, and B. T. Perrine, county War Bond chairman, when the Cabinet member visited Cedar Rapids. Rennie staged a War Bond rally which Secretary Morgenthau attended.

Gertrude Bunchez Has Fine Background of Promotion



One of the newest publicists to join the Round Table, and one who has been active is Gertrude Bunchez, who promotes the attractions at the Loew theatres in Baltimore. She's a native Baltimorean, having come upon this world June 25, 1917. For seven years she was an advertising solicitor for the *Baltimore News Post*. She has also been active in publicity locally. For example, she did publicity work for the War Savings Staff of Maryland last year. She had her own 15 minute radio show in 1941—a 15 minute tri-weekly program on shopping sponsored by a Baltimore department store. She has also done publicity work for a local political organization but since she is now a showman, she scrupulously refrains from divulging which one.

WILLIAM WOLFF, manager of Warners' Diamond, in Philadelphia, has been promoted to manager of the circuit's Colney, succeeding Marty Rosenbluth.

JACK WEISS has been named assistant manager of the Studio theatre, Philadelphia, succeeding J. Stewart Silver, who switched to the William Goldman circuit in Philadelphia as night manager at the News theatre.

OBITUARIES

Sgt. W. L. Bevan Reported Missing in Action

Staff Sergeant Donald J. Bevan, formerly on the staff of the Paramount theatre in Springfield, Mass. and the nephew of Harry Smith, general manager of the Western Massachusetts Theatres, has been reported missing in action in the European area since April 17th. He won many citations for bravery.

A dispatch by the Associated Press, describing the action of American bombers on a raid over Bremen on the night of April 17th, reported that 16 American aircraft were lost. It is believed that Sergeant Bevan, a crew member of one of the bombers, was shot down during the action. Mr. Bevan has two brothers in service. He enlisted in the Air Corps in 1941.

Clark Thomas

Clark Thomas, who died April 29th in Hollywood, aged 59, began a career that followed the industry in its development as general manager of the Whitney theatres in Detroit. As the film found its place in the affairs of men he joined the Packard Motor Company in charge of the film department, returning to the industry proper a short time later to take charge of the New York production activities of the Metro Pictures corporation in New York.

He was vice-president and general manager of the Thomas H. Ince corporation and left that post to become vice-president and general manager of the Cinema Mercantile corporation on its establishment as a source of supplies to the production branch of the industry in Hollywood.

In recent years he was associated in executive capacities with the Los Angeles Athletic Club, the Federal Theatre Authority and the WPA music project. He returned to active participation in industry affairs upon installation of the Office of Censorship in Hollywood under chairmanship of Watterson R. Rothacker and served as a member of that organization until his death.

He is survived by two daughters, Beverly Thomas and Barbara Thomas Greatrake, both residents of Los Angeles.

David Davis

David Davis, 65, partner in the Goldbaum and Davis Theatres, died in Brooklyn on April 28th. He had been in retirement for several years. Funeral services were held last Friday at Gutterman's Funeral Chapel in Brooklyn. He is survived by his wife, Ethel, four daughters, Mrs. Molly Schulman, Mrs. Florence Kurent, Rose and Marion Davis and a son, Harold.

John E. Nutter

John E. Nutter, 32, assistant stage manager of the Radio City Music Hall, died on April 29th of coronary thrombosis at the Hotel Maryland in New York. He joined the Music Hall chorus in 1932, assuming the position of assistant stage manager a year later. He is survived by his mother and two brothers.

John O'Keefe

John O'Keefe, 48, formerly on the staff of Warners Embassy theatre in New Britain, died in that city on April 30th. Burial was in the family plot at St. Marys Cemetery in New Britain.

Mary Rudin

Mrs. Mary Rudin, 77, mother-in-law of Maurice White, head of the Lisbon-White theatre circuit with headquarters in Cincinnati, died in that city on May 1st.

Anna Mack

Mrs. Anna Mack, 69, mother of Irving Mack, head of the Filmack Trailer Company, died in Chicago on April 24th.

CLASSIFIED ADVERTISING

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NEW EQUIPMENT

HAIL THE JUBILEE SALE—OUR SIXTEENTH Anniversary—Safety steel film cabinets, $2.93 section; Strong Mogul positive jaws, $10.50; Forest 60 ampere rectifier, four bulbs, $211.75; Weston o/50 ammeters, $3.60; Luxlite Series I lenses, $4.95; latest Superior Atlas projector mechanisms, $595; Simplex 18" magazines, pair $49.50; sound screen, beaded 39½c; Chrome (Suprex) 23½c; Flextone washable, 30½c; small theatre vacuum cleaners, $89.50. Get our Jubilee Bargain Bulletin. S. O. S. CINEMA SUPPLY CORP., New York.

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WANTED — MAN AND WIFE. EXCELLENT permanent opportunity for right people. Man capable part-time operator, house maintenance, general theatre work. Wife—tickets. Both must be experienced, reliable, good character, no drinking. Southern town 5,000. Good living conditions. State salary expected. Full details first letter. BOX 1627, MOTION PICTURE HERALD.

WANTED TO BUY

THEATRE CHAIRS WANTED. WILL BUY FOR cash any quantity. Give details, upholstered, make, size, level or slope, or veneer. CHICAGO USED CHAIR MART, 844 S. Wabash Ave., Chicago.

LOOKING FOR ANY MAKE 16MM. OR 35MM. sound projector, rectifiers, generators, sound equipment. BOX 1626, MOTION PICTURE HERALD.

POSITION WANTED

AMERICAN 45 YEARS OLD, EXPERIENCED accountant with perfect command of Spanish and fifteen years' experience selling and distributing motion pictures in Latin America, desires worthwhile connection with reliable producing concern. Will consider position in any territory. Can furnish first class references. H. SULSONA, Apartado Aereo, 4492, Bogota, Colombia.

THEATRE MANAGER DESIRES CHANGE. Now employed. 7 years' background. Draft exempt. References. Go anywhere. BOX 1629, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. Price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

USED EQUIPMENT

YOU CAN STILL BUY PLENTY OF GOOD items here—Stereo slide carriers, 19c; dimmers, 500 watt, $11.95; Monitor speakers, $2.75; hand carbon microphones, $1.95; RCA portable sound projectors, $79.50; Peerless low-intensity arcs, $62.50; Wagner 10" letters, $1.35; coin changers, $29.50. Big Jubilee Sale Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York.

TWO SIMPLEX SEMI-PROFESSIONAL 35MM. projectors, Nos. SP2439, SP2881, complete with sound system, automatic changeovers with rewind bench and motor rewind, Strong Junior intensive arc lamps and extra set mazda lamps, microphone, record turntable. Purchased new and used very little, A1 working condition. Write EARL MANBECK, 1312 Locust, Des Moines, Ia.

GENERAL EQUIPMENT

90 DOZEN CASES GORDOS BRAND NEW 15 ampere rectifier bulbs for low-intensity lamps, list price $12 each, grab them while they last at our bargain price $6.95 each, only 4 to a customer; 9 pairs used low-intensity reflector arc lamps as low as $72 per pair; 7 pairs used Powers 6B projectors with Weber soundheads and motors, good condition, 2000-foot magazines, $350 per pair. We are loaded with used show property, 10 barrels full of new and used Powers and Simplex parts, everything at bargain prices. What do you need? OAK STORAGE, Armitage & Western, Chicago.

BOOKS

THE 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now in preparation. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,250 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS

THE RELEASE CHART

Du Barry Was a Lady

(Metro-Goldwyn Mayer)

Gorgeous Fun and Music

Here's a box office comedy with trappings lavishly elegant, with supreme music and lovely women. To these are added good dancing and Cole Porter melodies that linger.

Red Skelton rises to new heights as the comedian of today and tomorrow. He sings, dances and talks for the entire run of the piece, as hatcheck boy in a night club, sweepstakes winner, King Louis XV of France, and back to the starting point. His support includes Lucille Ball in the dual role of a night-club singer and Madame Du Barry, who is more beautiful than ever in costumes that will stir the feminine soul to deeds of valor in efforts at imitation.

Zero Mostel, as a swami, enhances the fun. Gene Kelly in a dual role sings and dances excellently. Donald Meek as a tax collector and French Duc, suppies additional quick comedy. Louise Beavers as "Niagara" makes an outstanding contribution to the general merriment.

The story begins with the dilemma of Lucille Ball who is in love with a poor man and who yearns for a rich man. One suitor is in the millions; another is Red Skelton, the hatcheck boy who wins $200,000 in the Irish sweepstakes. Skelton is about to marry Lucille, and his friend, in order to get rid of the poor suitor, serves drinks—one of them a super-duper Michael Finn intended for the excess gentleman. Red gets it by mistake, and the most amusing jag scene ensues. It rivals the skill of Leon Errol in his balmiest days. When Red awakes, he's King Louis of France and Lucille Ball is Du Barry.

The entire picture is in Technicolor and the scenes at the French court are as beautifully dressed as the comedy is amusing. Skelton is in his best mood of rare drollery. His second awakening brings the background back to the night club with all the characters where they started. All the loose ends are picked up, and the piece ends with a song to "Friendship" and an interpolated dance. "Du Barry Was a Lady" is dressed as few films have been dressed recently. Its music is brilliant and its fun superb.

Tommy Dorsey and his orchestra give a fine interpretation of the modern and the less blatant numbers. Irving Brecher wrote the screenplay, Nancy Hamilton adapted it and Wilkie Mahoney provided additional dialogue. The piece was based on the play by Herbert Fields and B. G. DeSylva. Arthur Freed produced it and Roy Del Ruth directed it with taste and full competence.

Reviewed at the Lexington Theatre, New York, with a full house that heartily applauded. Reviewer's Rating: Excellent.—A. J.

Release date, not set. Running time, 101 min. PCA No. 9019. General audience classification.

Louis Blore.....Red Skelton
May Daly.....Lucille Ball
Alec Howe.....Gene Kelly
Virginia O'Brien, "Rags" Ragland, Zero Mostel, Donald Meek, Douglass Dumbrille, George Givot.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Five Graves to Cairo

(Paramount)

Drama in the Desert

Five persons enact a tense drama in a mud village of Egypt, occupied by German troops following on the heels of the retreating British Army. Except for Field Marshal General Erwin Rommel, they are unimportant persons —a British corporal, an Egyptian innkeeper, a French chambermaid, and a German aide-de-camp—but the stakes are all of Africa. Their conflicting motives are woven, with skillful direction and fine performances, into a drama that audiences will watch with interest and remember with satisfaction.

Basically it is the story of a desperate impersonation and the tremendous prize for its success. The "five graves" of the title are munition caches prepared by archaeologist Rommel before the war for use in his next Egyptian tour. This secret is finally discerned by a British corporal who, reaching the village half-crazed as the Germans are expected, is passed off as a waiter over the protests of the embittered French servant girl.

The fact that the hotel's waiter was a German agent provides the soldier's precarious passport to British lines; but the fact that the waiter is also dead and buried under a mound of rubble in the cellar, necessitates the shooting of the Nazi lieutenant before an escape is made. Here the girl, who has constantly threatened to expose the corporal for her own ends—her brother was taken prisoner at Dunkirk—performs the real act of courage. She accepts responsibility for the murder until he is safely away, shouting her hatred of the German who had bargained with her brother's freedom and had deceived her.

Erich von Stroheim has the colorful role of the German Field Marshal and handles it impressively. He is brusk, expansive and practical in turn as he disdains the maid, entertains captive officers with lectures on military strategy or dominates staff meetings. But the rest of the cast is not overshadowed. Franchot Tone acts the British soldier with a quiet sincerity and a lightness that pleases. Anne Baxter, the only women in the cast, takes full advantage of a taxing assignment. Akim Tamiroff as the Egyptian, Peter Van Eyck as the Lieutenant and Fortunio Bonanova as the ill-used but operatic Italian general give good performances.

The screenplay by Producer Charles Brackett and Director Billy Wilder, whose previous collaboration produced "The Major and the Minor," is an achievement of distinction, avoiding the fantastic or the trite and relying upon the interplay of believable characters for its emotional appeal. This does not produce strong dramatic climaxes, and allows audience attention to break as soon as the situation is dissolved and before the final frames, but it provides something novel in war films which is successful entertainment.

Previewed in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, Block 5. Running time, 96 min. PCA No. 9090. General audience classification.

Bramble.....Franchot Tone
Farid.....Akim Tamiroff
Rommel.....Erich von Stroheim
Mouche.....Anne Baxter
Lieut. Schwegler.....Peter van Eyck
Miles Mander, Fortunio Bonanova, Fred Nurney, Konstantin Shayne, Leslie Denison, Ian Keith.

Mr. Lucky

(RKO Radio)

Excellent Melodrama

This tense and well acted box office number gives Cary Grant the chance to do the acting of his life, and he does it. His happily cast, featured actress, Laraine Day, shares honors with him in as entertaining, exciting and suspenseful a presentation as has come to the screen in many a day.

Grant, as a handsome gambler, is owner of the big gambling ship, *Fortuna*. He and his smooth and tough group are seeking money to bankroll operations in the South Atlantic when the draft board nails three of them. Grant assumes the identity of a dead crony to escape the draft and pursue his profession, and wheedles his way into a War Relief outfit that is in need of money. With considerable difficulty he persuades them to let him run a gambling concession at a ball, but learns that his dead friend was an ex-convict needing but one more conviction for a life term. When an heiress falls for him the real complications begin and suspense gathers intensity.

The element of surprise is handled with plausibility and skill and the comedy is definitely good. Charles Bickford is well cast as a sea captain. Henry Stephenson, as the girl's grandfather, and Vladimir Sokoloff are deserving of praise. Grant's performance is possibly the best work of his entire career and should add materially to his already considerable following. Miss Day is delightfully adequate to her exacting role, in drama or comedy.

David Hempstead produced, and H. C. Potter directed the screenplay by Milton Holmes and Adrian Scott, from Mr. Holmes' original story.

Viewed before a large and enthusiastic group

in the home office projection room. Reviewer's Rating: Excellent.—A. J.

Release date, Block 6. Running time, 100 min. PCA No. 8950. General audience classification.
Joe ..... Cary Grant
Dorothy ..... Laraine Day
Hard Swede ..... Charles Bickford
Gladys Cooper, Alan Carney, Henry Stephenson, Paul Stewart, Kay Johnson, Vladimir Sokoloff, Walter Kingsford, Erford Gage, J. M. Kerrigan, Edward Fielding.

Dr. Gillespie's Criminal Case

(Metro-Goldwyn-Mayer)

Top of the Series

If this isn't tops for the Dr. Gillespie series it'll do until a topper comes along. This is a four-edged tool of entertainment and all the edges count.

One strand of the story concerns Dr. Gillespie's successful effort to prove that a murderer confined in a penetentiary is in fact a victim of dementia praecox and belongs in an asylum, this strand spreading out to include a jail break, an abduction and much shooting, some of it fatal.

Another strand concerns an epidemic in the hospital, this one dramatizing skillfully the service rendered humanity by nurses and doctors.

A third strand presents the case of a Pearl Harbor veteran whose deep despair in the loss of his legs is dealt with psychologically and physically in such wise as to effect the rehabilitation which, the dialogue makes effectively clear, it will be the nation's responsibility to duplicate for many.

The fourth strand concerns the continuing rivalry of the internes for the post of Dr. Gillespie's assistant and this is the strand that provides the humor that offsets and enhances the serious aspects of the picture.

Direction is by Willis Goldbeck, from a script by Martin Berkeley, Harry Ruskin and Lawrence P. Bachman, and although no producer is given screen credit it is not a secret that Carey Wilson functions in that capacity with a steadfastness and success that does not go unnoted merely because it is unbilled.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 89 min. PCA No. 9140. General audience classification.
Dr. Gillespie ..... Lionel Barrymore
Van Johnson, Keye Luke, Alma Kruger, Nat Pendleton, Margaret O'Brien, Donna Reed, John Craven, Michael Duane, William Lundigan, Walter Kingsford, Marily Maxwell, Henry O'Neill, Marie Blake, Frances Rafferty.

The Ox-Bow Incident

(Twentieth Century-Fox)

A Drama of Lynch Law

This is a well produced and well acted film which may present a rather special selling problem. Set in Nevada in 1885, it is not a Western. It is the slow, stark story of a lynching, a tale of cumulative horror which is not quickly forgotten.

It shows the men of the western frontier not as heroes upholding the law against evil-doers, but rather as weak, cowardly, shiftless and cruel.

An indication of the somber nature of this material is afforded in the initial advertising in the New York papers announcing a week-end opening at the Rivoli in Broadway, illustrated by a hangman's noose in the foreground and three bodies swaying from a tree. The text includes: "Tough! True! Terrifying!" And observes: "It took nerve to make it! You'll need nerve to take it!"

A group of townsmen, hearing of a crime, forms a posse, closes in on three men in the dark and hangs them before the sheriff arrives to say the deed was never done. The few who oppose the hanging are too weak to make their words felt or too cowardly to say them. The mob which is neither incensed nor sure of its ground, follows a few who recognize no doubts

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

—the brutal rancher who allays his own sense of guilt by vindictiveness toward others; the woman who does the work of a man and allows herself no softness; the bullying deputy sheriff, heady with power, and the avenging friend of the man thought to have been killed, blinded with rage.

No one character carries the story, but many performances are memorable. Henry Fonda, who heads the cast, is excellent as an onlooker who joins the group to strengthen his own position and acts on his mounting doubts too late to prevent the hanging. Dana Andrews as the chief of three victims is a moving figure, far finer than the men who have judged him and alive to the implications of the deed. It is he who indicts this crude frontier justice as a travesty on the greatest of man's social achievements—the law. Others stand out, including William Eythe as the youngster whose father forces him to participate; Jane Darwell as the militant woman, Harry Davenport as the storekeeper who tries desperately to uphold the law and Leigh Whipper as the Negro preacher.

Lamar Trotti as screen playwright and producer has preserved the essence of the Walter Van Tilburg Clark novel, which gained wide critical acclaim. William A. Welman directed it with strength and sincerity if a bit slowly in the earlier scenes. But the film is considerably intellectual in appeal.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 75 min. PCA No. 8590. Adult audience classification.
Gil Carter ..... Henry Fonda
Martin ..... Dana Andrews
Anthony Quinn, Mary Beth Hughes, Anthony Quinn, William Eythe, Henry Morgan, Jane Darwell, Matt Briggs, Harry Davenport, Frank Conroy, Marc Lawrence, Chris-Pin Martin, Dick Rich, Francis Ford, Leigh Whipper, Stanley Andrews.

Swing Shift Maisie

(Metro-Goldwyn-Mayer)

Maisie In the War Effort

"Swing Shift Maisie" carries a solid load of entertainment in its 87 minutes. Holding it back from excellence on all counts is a screenplay that becomes routine in between passages of pungent dialogue and clever situations. This telegraphs its punches ahead. With so many characters on the scene a necessary sense of intimate drama is lacking when a key scene needs to be put over. But it has been directed by Norman McLeod with a shrewd eye to what audiences like best and there should be enough comedy and thrills to make it popular.

Maisie is in a night club when the yarn begins, but a test pilot unwittingly spoils her act and lands her in the clink. When he finds out she and her partner want to aid the war by defense plant work, he helps them get into the factory whose planes he tests. Maisie and the pilot are beginning to fall in love when a lonely girl whom Maisie has befriended steals the pilot on a date Maisie has arranged to share with her to cheer her up. Failing to follow the rules at the plant, the girl's hair is caught in a machine and, after other instances of insubordination, she is fired. Meanwhile she has become engaged to the pilot, now away in training for combat duty. She doesn't remain true to him, but Maisie keeps mum about it to protect her. However, after she steals away in the night with Maisie's grip, money and clothing, Maisie realizes she must expose the selfish girl. The latter, knowing what is coming, turns Maisie over to detectives on a trumped-up charge. But she cheats the cheater and all ends well.

Ann Southern here does one of the best of her clever "Maisie" delineations and has a lot to do with making this number the show it is. James Craig is in for another likeable job on his way up to M-G-M star billing. Among the many familiar people in the supporting cast contributing good performances are John Qualen, Jean Rogers, Connie Gilchrist, Kay Medford, Marta Linden, Russell Gleason, Rose Hobart and the Weire Brothers. There's a particular standout from the new M-G-M player, Fred Brady, who will be seen later, too, in "Stage Door Canteen." George Haight produced the Mary McCall, Jr., and Robert Halff screenplay. Harry Stradling's photography is excellent.

Tradeshown at a neighborhood Hollywood theatre, the picture garnered a goodly amount of chuckles and managed to get the audience on some pins and needles as "Maisie" extricated herself from a jam at the climax. Reviewer's Rating: Good.—REED PORTER.

Release date, not set. Running time, 87 min. PCA No. 9150. General audience classification.
Maisie ..... Ann Southern
Breezy McLaughlin ..... James Craig
Iris Reed ..... Jean Rogers
Connie Gilchrist, John Qualen, Kay Medford, Weire Brothers, Jacqueline White, Betty Jaynes, Fred Brady, Marta Linden, Celia Travers, Donald Curtis, Pierre Watkin, Lillian Yarbo, Pamela Blake, Katharine Booth, Russell Gleason, Rose Hobart.

Swing Your Partner

(Republic)

Sprightly Dance Show

When you can extract fun from dancing cheese doughnuts, you have gone some distance into the realms of novelty, and that's what happens in this fast-moving, singing, dancing entertainment in a cheese factory. Romance, mystery and merry nonsense are blended into an attractive dish for the customers.

In this piece Radio goes Hollywood as featured players are all air entertainers of merit who demonstrate how much jitter, swing, hot and sweet melody and dance goes into the making of cheese in the modern manner. There is a preponderance of whoopee and a minimum of cheese. Four romances from youth to the middle years give a wide range for audience appreciation. Esther Dale in the role of a cheese factory president is mysteriously fried to a frizzle on a broadcast birthday celebration. She sets out to find the guilty employees, disguising herself and her secretary and taking a job in the factory. In the complications that ensue, she finds out many things to her benefit and to that of the workers. Romance flourishes all over the place and spectators are treated to a dancing show that is novel and unpretentious fun.

Dale Evans shines in beauty and singing talent as the secretary. Roger Clark is a handsome hero, and the entire cast is well chosen. "Pappy" Cheshire as a kindly soul, and Lulubelle, Scotty and Vera Vague sing, dance and make fun in plenty.

The show has good direction and production. Armand Shaefer is the associate producer and Frank McDonald directed. Eight new songs by Jule Styne, Frank Loesser and Charles Henderson brighten the offering. Dorrell and Stuart McGowan wrote the screenplay.

Viewed at the home office projection room. Reviewer's Rating: Good.—A. J.

Release date, May 20, 1943. Running time, 72 min. PCA No. 9207. General audience classification.
Lulubelle & Scotty, Vera Vague, Dale Evans, Ransom Sherman, "Pappy" Cheshire, Richard Lane, George "Shug" Fisher, Roger Clark, Esther Dale, Judy Clark, Charles Judels, Rosemary LaPlanche, Sam Flint, Forbes Murray, Elmer Jerome, Peppy & Peanuts and the Tennessee Ramblers.

Saddles and Sagebrush

(Columbia)

Lightning-fast Western

It's been a long time since any studio has brought forth a Western drama as fast, crisp

and compact as Columbia's "Saddles and Sagebrush." This is due in large part to sharp direction by William Berke, excellent acting by a competent cast and zoot suit trimmings to the usual cowboy story duds in the screenplay by Ed Earl Repp. It's a solid attraction that makes spectator eyes stay glued to the screen for fear they'll miss something if they blink.

"Lucky Randall" and "Cannonball" are offered top wages as gunmen if they'll leave their ranch riding to work for "Krag Sabine." They get into town just as a harmless old rancher is shot down by one of Sabine's hired thugs. Smelling a miscarriage of justice somewhere, "Lucky" and "Cannonball" join the settlers and find a mess of wrongs that need righting. Seldom have slugging matches been as well conceived and executed as Berke directs them here and seldom has the riding been as fast and furious and the bullets so sure in hitting their marks. Bob Wills and his Texas Playboys not only sing and play in the manner that made them popular but they join right in acting with the best of 'em.

Russell Hayden is a sure-'nuff hero and his slow smile and keen eyes help punctuate his lightning draw. It's easy to see why Hayden's performances put this Columbia series up near the top in a hurry. Dub Taylor is perfect as the Cannonball and there's a good-looking heroine in Ann Savage. It's a slick villain that William Wright makes of Sabine, too. Leon Barsha is responsible for the excellent production. Benjamin Kline did the noteworthy photography.

Seen at the Hitching Post theatre, Hollywood, where a jammed house was so wrapped up in the picture the patrons might as well have been right up on the screen yelling and fighting with the actors. Reviewer's Rating: Good—R. P.

Release date, April 22, 1943. Running time, 57 minutes. PCA No. 8926. General audience classification.
Lucky Randall.....Russell Hayden
Cannonball .....Dub Taylor
Ann Savage, Bob Wills, William Wright, Frank LaRue, Wheeler Oakman, Edmund Cobb.

The Leopard Man

(RKO Radio)

Assorted Mystery

Because of the successful capture of an eerie and unusual air of mystery, there is a tinge of suspense to "The Leopard Man," third in the new RKO horror product started off by "The Cat People." But aside from this unworldly quality of the picture, there is little to commend in the way of entertainment. Mainly at fault are a screenplay which never seems to be headed in any specific direction, a bunch of characters incidental to the plot that are dragged in like red herrings to throw an audience off the scent of the culprit, and a lack or direction in that no one character is given enough shading and attention to focus interest on him.

A black leopard is introduced into the story by a publicity man seeking to gain attention for an actress in a New Mexico night club. A dancer frightens the leopard away and it is blamed for three deaths—a young girl, a daughter of a wealthy family and finally the dancer. It becomes apparent to the hero that it is not the leopard doing the killing but some person. His suspicion focuses on the curator of a museum, and he and the actress set a trap. After the capture, the screenplay attempts to let the curator explain his motives but, as if it realizes the utter implausibility of the whole thing, the production has the fiance of his second victim kill off the curator before he can finish explaining.

Margo manages to evoke some audience sympathy with the only warm and lively performance in the film and Richard Martin registers briefly in a few scenes as the fiance. On the credit side is the striking low-key photography by Robert de Grasse and the weird flavor obtained in the staging by director Jacques Tourneur.

Trade shown at the Hawaii theatre, Hollywood, where there were perhaps a half-dozen or more walk-outs during the unreeling. Noticeably lacking to this reviewer was the tenseness among the audience that generally pervades the screening of a horror thriller. Reviewer's Rating: Fair.—R. P.

Release date, Block 6. Running time, 59 min. PCA No. 9179. General audience classification.
Jerry Manning .....Dennis O'Keefe
Clo-Clo ..... Margo
Kiki Walker .....Jean Brooks
Dr. Galbraith .....James Bell
Isabel Jewell, Richard Martin, Margaret Landry, Abner Biberman, Tula Parma, Ben Bard, Ariel Heath, Fely Franquelli.

Gildersleeve's Bad Day

(RKO Radio)

That Radio Comic Again

That man with the peculiar laugh, "The Great Gildersleeve," who leaped from a character part on radio's "Fibber McGee and Molly" program to his own half hour, is back on the screen again. Harold Peary is Gildersleeve.

Mr. Peary, who plays a laugh for all it is worth, is again the center of a weak comedy plot. All the action revolves about the succession of difficulties which his fumbling, but amiable stupidity gets him into. Each episode builds up to a climax in the long, gurgling chuckle familiar to his radio listeners.

Gildersleeve's troubles begin this time when he is called for jury duty in a bank robbery case. Fancying himself a legal expert Gildersleeve holds out for an acquittal against the weight of the evidence. Unknown to him the defendant's accomplices promise him $1,000 if the gangster is freed. Gildersleeve wins an acquittal, and when the money is delivered his family and friends accuse him of selling justice.

In order to vindicate himself Gildersleeve robs the judge's safe, loses his pants, and after a chase by both police and the gangsters is kidnapped by the acquitted robber. He manages to summon the police however and explains his predicament to everyone's satisfaction.

Nancy Gates again plays Gildersleeve's niece, providing a touch of romance with her high school beaux. Charles Arnt appears as the Judge and Jane Darwell, Freddie Mercer and several others from the first Gildersleeve picture carry on. Herman Schlom produced the screen play by Jack Townley with Gordon Douglas directing.

Gildersleeve's laugh and mumbling confusion are slight support for a loosely woven feature-length story. Except for its appeal to that group of listeners who have brought radio success to Gildersleeve the picture has little to recommend it as screen comedy.

Reviewed in a New York projection room. Reviewer's Rating: Mediocre.—JOHN STUART, JR.

Release date, Block 6. Running time, 62 min. PCA No. 9186. General audience classification.
Gildersleeve .....Harold Peary
Margie .....Nancy Gates
Aunt Emma .....Jane Darwell
Charles Arnt, Freddie Mercer, Russell Wade, Lillian Randolph, Frank Jenks, Douglas Fowley, Alan Carney, Grant Withers, Richard Le Grand, Dink Trout, Harold Landon, Charles Cane and Ken Christy.

Song to the Wind

(J. H. Hoffberg)

Lively Italian Musical

Whether this will be fitted with English titles remained in doubt at review time, the distributor, J. H. Hoffberg, believing then that the Italian audience would be large enough to sustain the picture for a long time. The 55th Street Playhouse, New York, where this was seen, attracted many, even at "advanced admissions," high for an "art" house.

The name of Giusieppe Lugo, Italian operatic and lyric tenor, will mean most in the billings. Many Italians, and Americans interested in music will know him, or of him. He has star billing in the film, as the celebrated opera tenor who appears in a small town as the prize in a national lottery, and for whose favor the prominent inhabitants of the town, and two women, fight. The station-master wins the honor of entertaining him; the station-master's daughter wins his favor. However, Lugo learns on the eve of his local concert that the daughter, prettily portrayed by Dria Paola, really loves a young composer. So Lugo dedicates the song intended for her, to the wind. Some comedy is supplied by Laura Nucci, as the girl who chases Lugo without success.

This a modern, well photographed production.

It was made approximately four years ago, at the Cinema City, Rome, by Emanuel Weiss. In addition to Mr. Lugo, and to Miss Paola and Miss Nucci, other players are Ugo Ceseri, Pina Renzi, and Guglielmo Sinaz.

Seen at the 55th Street Playhouse, New York, with a matinee audience which appreciated the frequent humor, apparent not only in verbal sallies, but also in portrayal of various small town characters. Reviewer's Rating: Good—FLOYD ELBERT STONE.

Release date, April 24, 1943. Running time, 76 min. General audience classification.

The Gentle Sex

(Two Cities-Concanen-General)

Women At War

Women since "The Women" may not have undergone any fundamental changes; their whole world has changed, however, and they have been equal to it. This vivid and naturalistic film, epitomising the life of women in Britain's A.T.S. today, tells the story of the change, of course, in a British idiom.

The net result of this enterprise is a production alive to its very heart, a picture which will not only amuse the mere male but which will engross women wherever they are, or have sisters in uniform. It has factual authenticity, movement, vividness, and visual charm. The seven stars do superlative work, and the name of Leslie Howard can be sold with the picture. Here, with an immense market, the film should register exceptional box office business. Elsewhere they should be a grand chance for exploitation by the keen showman.

Dramatically the film traces the experiences of seven girls, each from a different walk of life, each of different character and temperament, who join the A.T.S. together. The tracery goes on through the process of recruiting, through the errors and mishaps of the barrack square, etches the outlines of those "dehydrated nunneries" where women are moulded into soldiers, follows a convoy across country, stands besides the girls at the Ack Ack guns, pierces the heart of one with the loss of a lover, suggests the ceaseless hunger of another for food, misses neither the pampered girl about town nor the big hearted lass from Scotland, knits them all together in a pattern of womanly comradeship and spirit. Every one of the girls is a living person, in whom women and men will see their own kin mirrored.

Howard's direction is right in its touch, the camera work of the English background is a distinct asset, and John Greenwood's orchestral score good enough to merit separate hearing.

Joyce Howard's unaffected naturalness and charm, Rosamund John's quaint Scots lassie, Joan Gate's Cockney waitress and Lilli Palmer's smouldering Czech are memorable among the seven fine characterizations. Jimmy Hanley stands out briefly as a Cockney Commando.

Derrick De Marney produced, and script was by Moie Charles, both deserving credit.

Screened to a press and service women's audience, the film scored a pronounced success, held its dramatic passages tensely and stirred waves of laughter and applause at the more whimsical moments. Reviewer's Rating: Excellent.—AUBREY FLANAGAN.

Release date, not set. Running time, 93 min. General audience classification.
Gwen, Cockney waitress .....Joan Gates
"Good Time" Dot .....Jean Gillie
Betty, spoilt only child.....Joan Greenwood
Anne, daughter of an Army Colonel..Joyce Howard
Maggie, member of a Scots family...Rosamund John
Erna, Czech refugee .....Lilli Palmer
Joan, ex-dancing teacher.....Barbara Waring
John Justin, Frederick Leister, Mary Jerrold, Elliot Mason, John Laurie, Harry Welchman, Ronald Shiner, Jimmy Hanley, Miles Malleson, Roland Pertwee.

SHORT SUBJECTS
reviews and synopses

The Ghost Rider
(Monogram)
Johnny Mack Brown Series

Here is the first in the new series of Johnny Mack Brown Westerns being presented by Monogram. "The Ghost Rider" is an above-average production and should appeal to action fans generally.

Johnny Mack Brown is known as "Nevada," the Ghost Rider, who is out to bring to justice all members of the gang which murdered his father. He traces one to a town being run by Harry Woods, gang leader, who has killed the owner of a slaughtering house, to be used as a "front" for cattle rustling.

The Ghost Rider is aided in his efforts to round up the gang by Raymond Hatton, a U. S. Marshal. Hatton poses as a crooked sheriff in order to get information concerning the gang's hideout, while "Nevada" makes a deal with Woods for a share in his operations.

Hatton finally captures the gang, with the help of "Nevada" on the inside, but arrests him for the killing of one of the bandits. When he learns circumstances of the shooting and the real purpose of Brown's presence in the gang, he releases him for further adventures.

Wallace Fox did a good job with the direction. Action is fast, with plenty of hard riding and gun battles. Scott R. Dunlap produced from an original screenplay by Jess Bowers.

Caught at the Daly theatre in Hartford, where an early afternoon audience seemed to enjoy the film. Reviewer's Rating: Good.

Release date, April 2, 1943. Running time, 52 min. PCA No. 9217. General audience classification.

Nevada ..... Johnny Mack Brown
Sandy Hopkins ..... Raymond Hatton
Tom Seidel, Milburn Morante, Beverly Boyd, Harry Woods, Jack Saddler, Edmund Cobb, Charles King, Bud Osborne, Artie Ortego, George de Normand, Jack Daley.

Mission to Moscow
(Warners)
Message to the World

In "Mission to Moscow," wherein Warner Brothers has translated into terms of the screen the book by Joseph E. Davies, former Ambassador to Russia, the exhibitor has a unique and notable experiment in showmanship. Told most convincingly, the picture carries a message to the free peoples of the world, a message calling for unity, mutual understanding and confidence in each other among the three great nations, the United States, Great Britain and the Soviet Union.

It is absorbing drama, but being history as told by those who made it, sharp debate inevitably must follow its exhibition. At the same time, the veracity of the facts set forth, of incidents and the manner in which the forecasts have come to pass, should mean that the picture will be believed, which in itself is translatable into terms of box office dollars.

A cast of hundreds, giving sincere performances, lends weight to the film's story, which adheres closely to the pattern of the original. It is told in simple terms. In a prologue, narrated by Mr. Davies, the diplomat gives his reasons for writing the book, and for permitting it to be screened. In a brief outline of his own life, he sets the scene for the film.

As the story unfolds, Emperor Haile Selassie of Ethiopia pleads with the League of Nations at Geneva to halt Italy's grab in 1936. Litvinov, played by Oscar Homolka, pleads in support of the Emperor, for "in collective security there is peace." But German, Japanese and Italian delegates walk out.

From this point Europe seethes, and President Roosevelt calls on his friend, Mr. Davies, to go to Russia as Ambassador, to learn Stalin's feelings toward the Axis. Walter Huston is excellent as the Ambassador. Mr. Davies is told to stop in Berlin, to advise Hitler that the United States would agree to part of his demands, if then, he would agree to disarm almost completely. The United States, Great Britain, France and possibly Russia would do likewise. But the Ambassador is denied access to Hitler, and goes on to Russia, there to be impressed by the morale of the people, and the preparations Russia is making for the war it knows to be inevitable.

But some plotted against the regime, and their apprehension and trial in a Soviet court is a highlight of the film.

The Ambassador returns home, his job finished, but he tells the President, "the nations that win the war must be in accord to win the peace," and that "there will be no separate peace."

Throughout the picture, but particularly in the climactic purge trials and in a final interview between Mr. Davies and Stalin, there runs the thread of Mr. Davies' conviction of the Soviet Union's honesty of purpose. The narrative explains carefully, through the Ambassador's eyes, reasons for and the motives behind Russian diplomatic moves. High praise for the Roosevelt Administration's foreign policy while the war clouds were gathering, is prominent.

Bits of humor and human sidelights on the assimilation of Russian life by Mr. Davies' wife and family relieve the historical document.

Ann Harding, as Mrs. Davies; Gene Lockhart, as Molotov; Helmut Dantine, as Major Kamanev; Victor Francen, as Vyshinsky; Manhart Kippen, as Stalin, and Dudley Malone, as Churchill, offer a few of the more important roles, brilliantly played. Michael Curtiz rates high praise for his direction. The screenplay was by Howard Koch, and Bert Glennon was the photographer.

Previewed before an audience of newspaper men at the Earle Theatre in Washington. Reviewer's Rating: Excellent.

Release date, not set. Running time, 123 min. General audience classification.

Joseph E. Davies ..... Walter Huston
Mrs. Davies ..... Ann Harding
Litvinov ..... Oscar Homolka
Molotov ..... Gene Lockhart
Madame Molotov ..... Frieda Inescort
Freddie ..... George Tobias

Eleanor Parker, Richard Travis, Helmut Dantine, Victor Francen, Henry Daniell, Barbara Everest, Dudley Field Malone, Roman Bohnen, Moroni Olsen, Minor Watson, Vladimir Sokoloff, Jerome Cowan, Frank Publia, Maria Palmer, Maurice Schwartz, Konstantin Shane, Mannart Kippen, Kathleen Lockhart, Kurt Katch, Felix Basch, John Abbott, Charles Trowbridge, Captain Jack Young.

(Review reprinted from last week's HERALD*)*

THE INVASION OF EUROPE
(Canadian Film Board)
World In Action

The war as it was, is, and may be—in Europe. The progress of the Nazi blitzkrieg is related, and its current failure. The conquered countries are shown in clips and in maps, and the conversion of Europe into a "fortress." The commentary, written by Stuart Legg, and narrated in heavy "Time" style, observes the Nazi defensive preparations with three defense systems: the coastal "Schnelle Line," the Maginot Line, whose guns point to the West now, and the Siegfried Line, the value of which has still to be tested. Avenues of entrance into the fortress are explored: Norway, France, Italy, the Balkans. The picture leaves the question hanging: where will the Allies invade? The narration is effective in exposition, in message and in delivery. The editing is the usual competent "World in Action" job. The photography is poor but that is because many clips are direct war scenes. Not the least interesting is much captured enemy footage—of submarines returning to concrete hangars, of Nazi bigwigs, of huge guns and forts, of slave labor.—F. E. S.

Release date, May 7, 1943 21 *minutes*

TOM THUMB IN PERSON (Univ.)
Person Oddity (7380)

Baron Nowak of New York is pictured standing on a man's hand in a typical Tom Thumb pose as one of the smallest men in the world. Other unusual features of this release are a photograph hospital in Denver, the nation's only active volcano at Mt. Lassen in California and a San Diego ship carver who paints backgrounds for them to add realism.

Release date, May 24, 1943 *9 minutes*

PATRIOTIC POOCHES (20th-Fox)
Terrytoon (3562)

The dogs, in all sorts and sizes, respond to the Government's appeal to join the WOOFS. They undergo their examination and training, housed in pup tents. The little pooch makes every effort to join but, repeatedly thrown out, he loses heart. Dejectedly he sits on the shore and sees a submarine rise to land three German porkers. He gives the signal, and the new WOOFS slaughter the invaders. The little pooch is decorated and accepted.

Release date, April 9, 1943 *7 minutes*

WEAPONS FOR VICTORY
(Twentieth Century-Fox)
Lowell Thomas—The World Today

This is in essence in two sections: one which shows the materials of war in the building—the processes which manufacture guns, shells, ships, aeroplanes, tanks, jeeps; another which shows these in transport to the fighting fronts, and in action. In the latter section are scenes from 20th-Fox's "Desert Victory." The photographic depiction of the manufacturing processes is excellent. Especially striking are the steel workers, whose faces provide as compelling material as what they do. In general, the photographic approach comprises a long shot, a medium, and then excellent, clear, vital close-ups. The short indeed shows "weapons for victory."—F. E. S.

Release date, May 7, 1943 *9 minutes*

IT'S TOMMY TUCKER TIME (RKO)
Jamboree (34,406)

Amy Arnell and Don Brown are the featured vocalists in this "jam session" with Tommy Tucker and his orchestra. Characteristic renditions of "Runnin' Wild," "Why Don't You Do Right" and "Among My Souvenirs" are arranged with vocal and instrumental novelties by members of the band.

Release date, April 16, 1943 8 *minutes*

SHIPYARD SYMPHONY (20th-Fox)
Terrytoon (3561)

The American eagle leads a symphony of animal workers at a bustling shipyard. The ship is constructed, painted, launched and armed with great speed, to the accompanying music of "Hail, Columbia," while Liberty watches overhead.

Release date, March 19, 1943 *7 minutes*

INCA GOLD (MGM)
Miniature (M-435)

The centuries-old legend of the great gold mine in Peru is revived in this Carey Wilson Miniature which traces the historic tale which started when the Spaniards first overran the land of the Incas. But the Incas' secret died with the ruling line, and recent and more scientific explorations have met with invariable failure.

Release date, April 24, 1943 10 *minutes*

ADVANCE SYNOPSES *and information*

SWEET ROSIE O'GRADY (20th Century-Fox)

Musical, in Technicolor

PRODUCER: William Perlberg. Directed by Irving Cummings.

PLAYERS: Betty Grable, Robert Young, Adolphe Menjou, Reginald Gardiner.

SYNOPSIS

Formerly titled "Police Gazette Girl," this is a story of a former showgirl at the turn of the century who goes to Europe and becomes the toast of the continent. Returning to America with the intention of marrying a duke who accompanies her, she is exposed by a *Police Gazette* reporter who is in love with her. Her "romance" with the nobleman falls through, and she finds true love with the newspaperman.

SUBMARINE BASE (Producers Releasing)

War Melodrama

PRODUCER: Jack Schwarz, Harry D. Edwards. Directed by Albert Kelly.

PLAYERS: John Litel, Alan Baxter, Eric Blore, Iris Adrian, Fifi D'Orsay.

SYNOPSIS

A former New York racketeer establishes a refuge on an island off shipping lanes. He undertakes to furnish Nazi submarines with torpedoes, and doublecrosses them, doctoring the torpedoes so that they explode in the subs.

APPOINTMENT IN BERLIN (Columbia)

War Melodrama

PRODUCER: B. P. Schulberg. Directed by Alfred E. Green.

PLAYERS: George Sanders, Marguerite Chapman, Gale Sondergaard.

SYNOPSIS

This concerns an officer in the British Intelligence who is assigned to a mission, before the war, which includes becoming a member of a Nazi espionage ring. On outbreak of hostilities he is assigned a "Lord Haw Haw" broadcasting post by the Nazis and uses his apparently anti-British broadcasts to convey information of military importance to Britain. When the Nazis become convinced of his real purpose he escapes, radios a vital message to Britain from his plane and then flies to his death into an oil tank to light the target for British bombers.

CRIME DOCTOR (Columbia)

Start of a Series

PRODUCER: Ralph Cohn. Directed by Michael Gordon.

PLAYERS: Warner Baxter, Margaret Lindsay, Ray Collins, John Litel, Harold Huber, Don Costello, Constance Worth, Dorothy Tree.

SYNOPSIS

This is the first of a projected series of melodramas taken from and titled after the radio program of the same name. This first one opens with a near-fatality which establishes the principal character of the airshow and the series, Dr. Ordway, as a criminologist. That name is given him for convenience when, on recovering from an attack by unknown assailants, he is a victim of amnesia. He becomes an expert in criminology but persists in tracing his past, succeeding finally in discovering that he has previously held a position on a parole board arranged for him by criminal associates. In working out of his later problems after ten years of success, he brings his former cronies to justice.

THE NORTH STAR (Goldwyn)

Russian Drama

PRODUCER: Samuel Goldwyn. Directed by Lewis Milestone.

PLAYERS: Anne Baxter, Walter Brennan, Walter Huston, Ann Harding, Dana Andrews, Jane Withers, Erich von Stroheim.

SYNOPSIS

A little Russian village is occupied by the Germans who attempt to win the people over and then, finding opposition, commit brutalities to force the inculcation of the Nazi ideology in the minds of old and young, especially the latter. However, a courageous school teacher leads the fight against the invaders, with ultimate, and in some cases, tragic success.

BILLY THE KID IN THE RENEGADE (Producers Releasing)

Western Melodrama

PRODUCER: Sig Nufeld. Directed by Sam Newfield.

PLAYERS: Buster Crabbe, Al St. John, Charles King.

SYNOPSIS

It's a land-grabbing operation, designed to wreck the local bank as well as obtain possession of property, that the heroes stumble into on this occasion. They learn that there is oil on the land in question and their investigations reveal that the mayor of the town is the plotter in the background, whereupon they take action to establish justice.

BOMBER'S MOON (20th Century-Fox)

War Story

PRODUCER: Sol Wurtzel. Directed by Edward Ludwig.

PLAYERS: George Montgomery, Annabella, Kent Taylor.

SYNOPSIS

Laid in Europe before the fall of France, this picture tells the story of the escape from the Nazis of an American flier in the RAF who was shot down over Germany, with a pretty Russian woman surgeon. Their trek across Germany before the Gestapo hounds and their eventual escape to the safety of Holland constitute the plot.

SOMEWHERE IN SAHARA (Columbia)

War Action

PRODUCER: Harry Joe Brown. Directed by Zoltan Korda.

PLAYERS: Humphrey Bogart, Bruce Bennett, Lloyd Bridges, J. Carrol Naish, Dan Duryea.

SYNOPSIS

Adventures of an American tank crew which gets detached from its command in Libya provide the central narrative of this melodrama. In its travels the crew acquires British, Italian, Sudanese and Nazi survivors who pool their destinies for defense, all but two of the personnel dying under Nazi attack before the picture ends at the defense of El Akeneub.

JITTERBUGS (20th Century-Fox)

Comedy

PRODUCER: Sol Wurtzel. Directed by Malcolm St. Clair.

PLAYERS: Laurel and Hardy, Vivian Blaine, Douglas Fowley.

SYNOPSIS

Laurel and Hardy, two traveling musicians, unwittingly act as stooges for a confidence ring, and enable its members to swindle a girl and her mother. In turn, they cheat the cheaters and restore the money, with the climax coming as they become entangled in a jitterbug contest conducted by a carnival.

TWO SENORITAS FROM CHICAGO (Columbia)

Comedy with Music

PRODUCER: Wallace MacDonald. Directed by Frank Woodruff.

PLAYERS: Jinx Falkenburg, Joan Davis, Edmund Lowe, Leslie Brooks.

SYNOPSIS

The basis of the comedy line on which this picture proceeds is the finding of a musical comedy script in a wastebasket by a hotel maid. She sells it to a producer and the two waitresses pretend to be Portuguese stars by way of getting into the production. Meanwhile, the authors who put the script in the wastebasket have sold the show to another producer, creating a situation in which competitors are producing the same show. Complications which accrue are liquidated when the show promises to be a hit.

FRONTIER FURY (Columbia)

Western

PRODUCER: Jack Fier. Directed by William Berke.

PLAYERS: Charles Starrett, Arthur Hunnicutt, Jimmy Davis, Cal Shrum and his cowboy troupe, Bruce Bennett.

SYNOPSIS

A young Indian agent and an Indian friend are robbed of $15,000 in reservation funds, and the latter is killed. The agent then launches a campaign to find the killers, arresting them after a series of incidents in which his life is placed in danger.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1292-1293.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1278-1279.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*M. P. Herald Issue* — *REVIEWED* —	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	91m	May 1,'43	1289	1001	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	....	Chester Morris-Richard Arlen	Block 5	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1280
Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set	....	.....	....	1192	....
All by Myself	Univ.	....	Patric Knowles-Evelyn Ankers	June 11,'43	....	.....	....	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	81m	Dec. 12,'42	1053	871	..
Andy Hardy's Double Life	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	...
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Appointment in Berlin	Col.	....	George Sanders-Marguerite Chapman	June 29,'43	....	.....	....	1305	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	..	...
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	...
Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'42	1077	....	....
Avengers, The (British)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	1280
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	...	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	..
Bad Company	Univ.	....	Dead End Kids	Not Set	....	.....	....	1055	...
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	....	.....	....	1277	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	....
Bataan (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	....	.....	....	1305	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	....	.....	....	1276	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Bombardier	RKO	...	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	....	.....	....	912	....
Bombers Moon	20th-Fox	....	George Montgomery-Annabella	Not Set	....	.....	....	1305	....
Boogie Man Will Get You, The	Col.	4026	Boris Karloff-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114		....
Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	....	.....	....	1276	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137		..
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959		....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	....	Bobby Samarzich-Conrad Binyon	May 20,'43	....	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....

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CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.,'43	98m	Feb. 13,'43	1157	1019	...
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	.	1034
Calaboose	UA-Roach	..	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Call of the Canyon	Rep.	131	Gene Autry-Smiley Burnette	Aug. 5,'42	71m	Aug. 22,'42	938	800	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Captive Wild Woman	Univ.		Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	Apr. 24,'43	1275	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1218
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1280
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, Fighting Guerrillas	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1280
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261	....	....
China	Para.	....	Loretta Young-Alan Ladd	Block 5	78m	Mar. 20,'43	1226	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1280
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	...	.....	....	995	
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	1280
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	June 25,'43	....	.....	....	1240	....
Cosmo Jones, Crime Smasher	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	...
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	...
Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	....	.....	....	1277	....
Cowboy in Manhattan	Univ.	....	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	....
Crime by Night	WB	..	Jane Wyman-Jerome Cowan	Not Set	...	... .	...	1091	..
Crime Doctor	Col.	....	Warner Baxter-Margaret Lindsay	June 24,'43	....	.....	....	1305	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	...
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1280
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	...	.....	...	1081	...
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB		Dennis Morgan-Irene Manning	Not Set	...	.....	..	872	...
Desert Victory (British)	20th-Fox	341	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	....
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	1280
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	89m	May 8,'43	1302	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	1280
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	101m	May 8,'43	1301	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FACULTY Row	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	..
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	....
False Faces	Rep.	....	Rex Williams-Bill Henry	May 26,'43	....	.....	....	1277	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	...
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	..	
Fires Were Started (British)	Crown	....	British Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First of the Few, The (British)	Howard	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889		
Five Graves to Cairo	Para.	..	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	....
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914		1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	Not Set		.. .		1104	....
Follow the Band	Univ.	....	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....

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Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.		Gary Cooper-Ingrid Bergman	Not Set		.....	...	855	
Frankenstein Meets Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	1280
Frontier Fury	Col.	....	Charles Starrett-Arthur Hunnicutt	June 24,'43	....	.....	....	1305	....
GAUCHO Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentle Gangster, A	Rep.	....	Barton MacLane-Molly Lamont	May 10,'43	....	.....	....	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934		....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	....	.....	....	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	52m	May 8,'43	1304	1241	....
Gildersleeve's Bad Day	RKO	....	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Morning, Judge	Univ.	....	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Gyandev of India	Ram Bangai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	..	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	1280
Happy Go Lucky (color)	Para.	4217	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1218
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	1280
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	1280
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	4218	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	...	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elizabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	....	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	1280
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	..	1082
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1280
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213		....
Hostages	Para.	....	Luise Rainer-Paul Lukas	Not Set	....	.....	....	1277	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Not Set	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 14,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1280
In the Rear of Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	..	
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1280
Isle of Missing Men	Mono.	.	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	1280
It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	..	....
It's a Great Life (formerly Blondie Buys a Horse)	Col.	....	Penny Singleton-Arthur Lake	May 27,'43	....	.....	....	1241	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Advance Synopsis Page	Service Data Page
JACARE	UA	....	Animal feature	Nov. 27,'42	65m	Dec. 26,'42	1077	....	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Jitterbugs	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	1305	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	..
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	1280
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	..
King Arthur Was a Gentleman (British)	Gains.	...	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	..	...
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	...
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	...
Lady Bodyguard	Para.	4216	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	.
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	...	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	
Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Not Set	91m	May 1,'43	1289	1182	....
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	...
Land of Hunted Men	Mono.	...	Range Busters	Mar. 26,'43	58m	Apr. 24,'43	1274	....	....
Lassie Comes Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	..
Last Will of Dr. Mabuse (Fr.)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	..
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	.
Law of the Northwest	Col.	....	Charles Starrett-Shirley Patterson	May 27,'43				1018	
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	...
Leopard Man, The	RKO	....	Dennis O'Keefe-Margo	Block 6	59m	May 8,'43	1303	1241	....
Let's Face It	Para.	....	Bob Hope-Betty Hutton	Not Set	....	.....	....	1277	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	63m	May 1,'43	1290	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	...	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	...
London Blackout Murders	Rep.	210	John Abbott-MaryMcLeod	Jan. 15,'43	59m	Dec. 12,'42	1067		...
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	Apr. 24,'43	1275	1058	....
Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	...
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	...
Lone Rider, Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	...
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	...
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	...
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	..
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	
Man from Thunder River	Rep.	....	Bill Elliott-George Hayes	June 11,'43	....	.....	....	1277	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	..	.
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	..
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	..
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	1280
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915		....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set				1079	
Mission to Moscow	WB	....	Walter Huston-Ann Harding	Not Set	123m	May 1,'43	1304	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	
Mister Big (formerly School for Jive)	Univ.	....	Gloria Jean-Donald O'Connor	June 18,'43	....	.....	....	1277	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	...	1130
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1280
More the Merrier, The	Col.	....	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840		1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	...	1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43		....		1079	.
My Friend Flicka (color)	20th-Fox	338	Roddy McDowall-Preston Foster	Apr. 23,'43	90m	Apr. 10,'43	1249	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	

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My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	218	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	4219	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	...	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
North Star	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-John Loder	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ.	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	..
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	1280
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1280
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	Apr. 24,'43	1274	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night	Mono.		John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	..
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	...	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Dana Andrews	Not Set	75m	May 8,'43	1302	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Pardon My Ski (formerly Oh, Doctor)	Univ.	...	Abbott and Costello	Not Set	....	.....	....	1162	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Walter Reed	Not Set	....	.....	....	1240	....
Phantom of the Opera	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1218
Power of God, The	St. Rts.	..	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA		Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078		1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	....	.....	....	986	....
Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 1,'43	1290	....	....
Presenting Lily Mars	MGM	....	Judy Garland-Van Heflin	Not Set	104m	May 1,'43	1289	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Private Miss Jones	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Prodigal's Mother	Rep.	....	Mabel Paige-John Craven	June 4,'43	....	.....	....	1276	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	..
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	...
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM		Ronald Colman-Greer Garson	Not Set	126m	Nov. 28,'42	1029	796	1280
Rangers Take Over, The	PRC	351	Tex O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	...
Ravaged Earth	Crystal		Documentary on China	Not Set	68m	Dec. 5,'42	1043		
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	....	Lupe Velez-Michael Duane	May 6,'43	....	.....	....	1241	....
Red River Robin Hood	RKO	...	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	...
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1218
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	1280
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	...

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Ride, Tenderfoot, Ride (Reissue)	Rep.	....	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	
Riders of the Rio Grande	Rep.	....	Three Mesquiteers	May 21,'43	....	.....	....	1276	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Lena Horne	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	...	.....	.	1057	
Russians At War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 22,'43	57m	May 8,'43	1302	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	Apr. 24,'43	1275	....	....
Saludos Amigos (color)	RKO	392	Disney South American feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1174
Salute for Three	Para.	....	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	....	.....	....	1276	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	May 28,'43	....	.....	....	1277	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	..
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	...	..
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	...	.
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,43	1159	1009	
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1280
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	1280
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	.
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	...	.....	....	1192	..
Sherlock Holmes, Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	...
Sherlock Holmes, Secret Weapon	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090		..
Sherlock Holmes in Washington	Univ.		Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	...
Siege of Leningrad (Russian)	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	.
Silent Witness	Mono.	...	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	..
Silk, Blood and Sun (Mexican)	Maya	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	...	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	..
Silver Fleet (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	.
Silver Skates	Mono.	...	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1218
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	...
Sky's the Limit, The	RKO		Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	
Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.,'43	94m	Mar. 6,'43	1189	1057	1280
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1218
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	May 7,'43	83m	Feb. 20,'43	1169		.
Somewhere in Sahara	Col.	....	Humphrey Bogart-Bruce Bennett	Not Set	....	.....	....	1305	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	.
Son of Dracula	Univ.	....	Alan Curtis-Lon Chaney	Not Set	...	.....		1241	...
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158		
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spitfire (British)	RKO	....	Leslie Howard-Rosamund John	Not Set	90m	Apr. 17,'43	1275	....	....
Spring Song (Russian)	Artkino		Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910		
Springtime in Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Squadron Leader X (British)	RKO	..	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	..	Stage and Screen Stars	Not Set	....	.....	....	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1280
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	....	1192	...
Stranger from Pecos	Mono.	....	Johnny Mack Brown	June 25,'43	....	.....	....	1277	....
Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.,'43	67m	Feb. 13,'43	1158	1079	
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	...	.
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	
Submarine Base	PRC	....	John Litel-Alan Baxter	Not Set	....	.....	....	1305	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113		
Sweet Rosie O'Grady	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	1305	....
Swing Shift Maisie	MGM	...	Ann Sothern-James Craig	Not Set	87m	May 8,'43	1302	1191	....
Swing Your Partner	Rep.	....	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	...
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	1280
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	....	.....	....	1276	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	..	..
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	...	.....	....	1058	..
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Reviewed: Advance Synopsis Page	Service Data Page
They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Is the Army	WB	....	Joan Leslie-George Murphy-Stage Cast	Not Set	....	.....	....	1276	....
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Micheel Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	..
Time Bomb	Mono.	....	Richard Travis-Catherine Craig	June 18,'43	....	.....	....	1277	...
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	...
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept,-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	..
Tomorrow We Live (British)	Brit. Lion		John Clements-Godfrey Tearle	Not Set	85m	Dec. 26,'42	1077	.	....
Tonight We Raid Calais	20th-Fox	337	Annabella-John Sutton	Apr. 30,'43	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	
Trail Riders	Mono.	...	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	
Two Senoritas from Chicago	Col.	....	Jinx Falkenburg-Joan Davis	June 10,'43	....	.....	....	1305	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	...	
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	.	...
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	..
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	...
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	...
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	...	...
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (Brit.)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	...	...
Went the Day Well? (British)	Ealing-UA	..	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006		...
West of the Law	Mono.	...	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994		
West of Texas	PRC	....	Dave O'Brien-Jim Newill	May 10,'43	....	.....	....	1277	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	May 28,'43	....	.....	...	1115	
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1218
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage (color)	Univ.	....	Maria Montez-Jon Hall	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938		..
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	June 11,'43	....	.....	....	1276	....
World at War	WAC	...	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890		.
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	...
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	..
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	...	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	..	1130
You Can't Beat the Law	Mono.	..	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You (It.)	Hoffberg	....	Aleda Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1278.

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REVIEWS

(In Product Digest)

Stage Door Canteen

Bombardier

Murder in Times Square

A Gentle Gangster

The Ghost and the Guest

Sarong Girl

Santa Fe Scouts

West of Texas

Riders of the Rio Grande

Bombsight Stolen

PRODUCT

Programs and backlogs for the 1943-44 Season

Hollywood spices war with song and dance

PRACTICES

Exhibitors tell U. S. how they don't like Decree

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MAY 15, 1943

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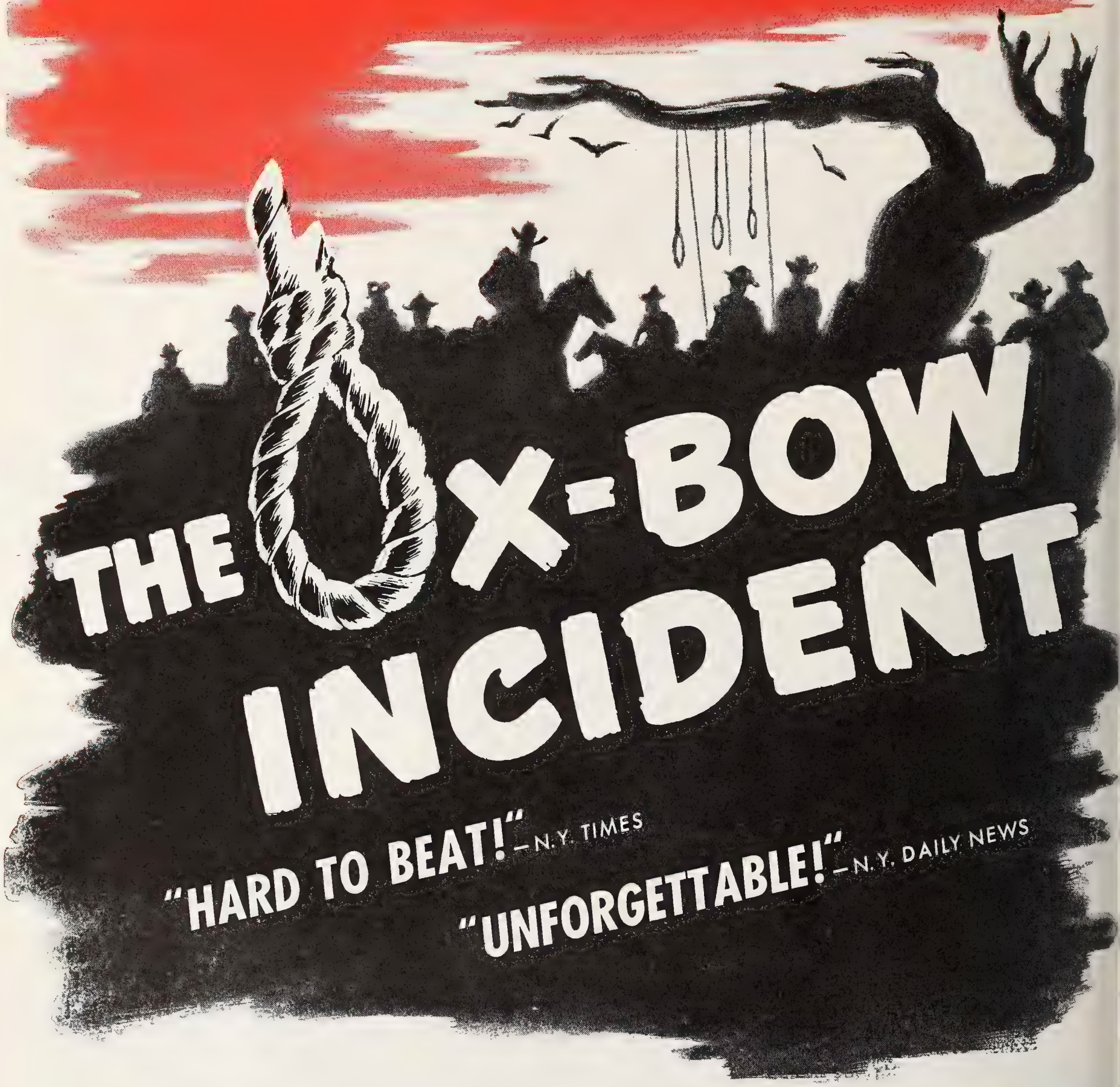
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(DAMON RUNYON) (N.Y. POST)

MOTION PICTURE HERALD

COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

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May 15, 1943

RADIO DECISION

THAT 5-to-2 decision from the United States Supreme Court supporting the power of the Federal Communications Commission to regulate radio under the broad terms of "in the public interest" can be viewed with a very special sort of interest by the motion picture industry.

The opinion, regardless of its contentions about the authority of Congress, can be seen only as a reinforcement of government by bureaucracy.

No matter how you slice it, the authority to make rules "in the public interest", and controlled only by that specification, is also the authority to make laws without legislation.

And, does Congress hold the right to delegate its work by passing the job over to a bureau with a blanket order: "You do it"?

△ △ △

THOUGHTS ON FAME

TWO most unrelated events of Monday bring reflection on the transient quality of fame and the nature of the business of being "a name". The Duke and Duchess of Windsor were ensconced over at the Waldorf-Astoria, having no trouble eluding public attention, and not too much difficulty with the mildly persistent press. Twenty and odd years ago the young man who was to be, for a while, King of England, on his first American tour was the year's sensation in personalities. The nation was a-twitter for even a glimpse of him. Now the people care very little.

In a United Artists projection room over in the moiling Broadway community an amazing parade of personalities, including an extraordinary array of the famous of 1943, in the show world, was revealed with the first screening of Mr. Sol Lesser's "Stage Door Canteen". No such roster of stars and celebrities has ever before been assembled on the screen. This picture has more name and fame per running foot than any camera ever saw before. Here are the people who are great in the eyes and ears of the millions, now.

The answer is sheer publicity.

Not since that sad day when the King of England took the air to renounce the crown for "the woman I love" has he been heard by radio. That day for reasons of state his publicity was controlled, and faded out.

The stars of "Stage Door Canteen" are there because the limelight of attention still flames around them—most of it engineered, designed, encouraged, and a lot of it made of words on paper—which is our business, too.

△ △ △

RUN AT THE HEEL

THREE pictures of current or impending release have come through the industry's self-regulative attentions of the Production Code Administration containing: 1—A "strip tease", in a modified but unimproved version; 2—Presentation of "bumps and grinds"; 3—A drama presenting its heroine in a climax of suicide.

Alike, "strip tease" and "bumps" and "grinds" are from the patois and practice of that lower margin of the theatre concerned with the vending of venery, and facsimiles thereof. Suicide is held to be a crime, and a transgression of an order which the Production Code requires shall not be presented with any implication of excuse or condonement.

Here are three beginnings of something which can extend itself like a run at the heel of a silk stocking and lead up to nobody knows how far.

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PUBLIC RELATIONS

OFTEN reference has been made by your editor to the fact that the biggest job of public relations is that carried on by able showmen all over the land, mostly without fanfare and commonly with no specific recognition. An instance comes to hand in an editorial from the conservative Lakeland Ledger of Lakeland, Florida, which remarks:

"If it's a patriotic, civic or charitable undertaking to raise money, the chances are 10 to 1 that the movie theatres will be called on sooner or later to come to the rescue.

"Moreover, when the theatres join in they usually get results.

"No American who attends the movies with fair regularity can have failed to be impressed by the excellent job the theatres are doing on both the home front and the battle-front. They're raising money in the lobby and they're presenting the war message on the screen. . . ."

This piece was also well larded with statistics on the motion pictures' benefactions and diligence in many causes. This expression to the public of his community was inspired and documented by Mr. Frank H. Bell of the Polk Theatre, a showman working for his industry.

△ △ △

GONE FISHING

THE field of industry is littered with men who have achieved success and fortune and then do not know what to do with it. In happy contrast is the case of Mr. E. J. Sparks, known for his career in Florida exhibition and a circuit of more than a hundred theatres. After about enough of that he just quit and went fishing.

This comes to mind now by reason of Mr. Sparks' activity in the formation and promotion of Armed Forces Fishing Committee, Inc., operating in the Miami Beach region to supply tackle to soldiers and sailors, preparing for or resting from the war.

In a letter to the editor Mr. Sparks remarks: "We are working on a plan to provide lines and hooks to men in various parts of the world. One little illustration will show how badly it is needed. A soldier returned from Guadalcanal brought with him $250, a collection from other soldiers, with which to buy fishing equipment. He said they were using wire nails, out of ammunition boxes, bent and filed into something like a hook. You can imagine how they would appreciate some real tackle."

—Terry Ramsaye

THIS WEEK IN THE NEWS

"Ouch!" Cried Orson

WHEN the Army doctors put him over the jumps in a three hour physical examination in Hollywood this week, Orson Welles was told to touch his toes. When he reached his knees, he ouched and the doctors, after further tests, classified him as 4F.

His back has been in a steel brace since a fall down stairs three years ago when he was making "Citizen Kane" at RKO.

"Very disappointing," said Mr. Welles, who is 28. He returned to the Twentieth Century-Fox lot where he is appearing in "Jane Eyre." On Friday at New York Spyros Skouras, president of Twentieth Century-Fox, said that the company positively was not going to buy or release "It's All True," the color film which Mr. Welles started for RKO in Brazil a year ago at the behest of the Coordinator of Inter-American Affairs. RKO decided not to complete it.

Browne & Bioff

THE PRESS, which is to say both the *Milwaukee Journal* and Westbrook Pegler, has been discussing the whereabouts of George Browne and Willie Bioff, under sentence of eight and ten years, respectively, for their unfortunate receipt of certain gifts in transactions relating to motion picture labor.

The Milwaukee paper says Browne and Bioff are in prison. Mr. Pegler records a whole series of answers that he has had from assorted sources, all contradictory, and including Arizona and Leavenworth.

From adequate sources MOTION PICTURE HERALD is informed that Browne and Bioff have been "kept handy," which means the Federal House of Detention in New York City, not too far from the office of Mathias Correa, United States district attorney, and conductor of a "singing school."

This is said to be no special favor for the prisoners.

Presumably they are scheduled for personal appearances on the witness stand in New York next month when the first of the "boys from Chicago" go on trial.

Laundered Songs

THE SONG censor is waving his bony and forbidding hand at 8 popular songs which trainees have been singing vociferously at the Atlantic City Post, Army Air Forces. The ban order came from post headquarters, and no longer can our soldiers sing "Roll Out the Barrel," "When the War Is Over," "Around Her Neck," "Oh, My Feet Hurt," "I've Been Working on the Railroad," "The Moron Song," "How Dry I Am" and "Parlez-Vous," a favorite of World War I.

It was asserted by an unnamed Army asserter that the ditties might be interpreted as "slurs on women, the courage of soldiers or as drinking songs." The neck to foot coverage would seem automatically to take care of the menace.

A new official song book is in publication to guide the air trainees in newer and perhaps less stimulating paths of melody. Meanwhile it is not indicated by what process the command is going to prevent the writing of supplementary verses.

Deadly Camera Work

ARMY air force motion picture photographers shoot at the enemy with more than their cameras. They use machine guns, too. Three cameramen have been credited with swinging from photography to guns with good results in both departments. This was disclosed at the 53rd semi-annual convention of the Society of Motion Picture Engineers, in New York last week, by Major Ralph Jester, of the Army Air Corps headquarters, Washington. Bombing, he commented, is teamwork; it demands ability from each man to understand the other's work; and therefore, the cameramen on a bomber undergo a "complete course of military training."

Soldiers' Favorite

BEST liked of all the pictures shown in April to soldiers in camp in the United States was Twentieth Century-Fox's "Hello Frisco Hello," the Army Motion Picture Service reported this week. The other favorites at post theatres, in order of preference, were RKO's "Flight for Freedom," Twentieth Century-Fox's "My Friend Flicka," Republic's "Hit Parade of 1943," and Warners' "Edge of Darkness."

Aid from Uncle

LOANS to exhibitors with theatres at summer resorts which have lost their earning capacity by reason of wartime restrictions will be granted by the Reconstruction Finance Corporation's Mortgage Company, it was announced by Jesse Jones, Secretary of Commerce, in Washington Wednesday. The money may be used to pay carrying charges and maintenance.

Advances will be made by Uncle Sam to the extent that the income of the exhibitor is insufficient to meet interest, taxes, insurance, special assessments and necessary maintenance costs, he said.

The loans will mature one year after the expiration of the national emergency declared by the President on May 27, 1941. Interest will be at the rate of four per cent per year. Repayments will be in instalments set by the mortgage company.

Exhibitors may borrow on mortgaged properties on which the total indebtedness does not exceed 60 per cent of the normal value, and on unencumbered properties to whatever extent neecssary. Theatres will be protected against foreclosure by prior mortgage holders. Where this is done the interest rate will be changed to that of the original notes at the end of the emergency period, and the total debt may be paid off in instalments over a period of not less than five years.

The mortgage company will have an option to buy up non-government liens at par and accrued interest. After the emergency period all indebtedness shall become due and payable when the total amount reaches 75 per cent of value of the property.

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Gable's Troubles

REPORTS from "the European theatre of operations" make it evident that one of the hard tasks in life is to be a Clark Gable. Relayed from London is the word that British farmers are upset because the women of the Land Army near the Air Force base where Captain Gable is gunnery officer leave their farm work to mob the screen star for souvenir buttons and autographs. Recently he was forced to find refuge in a church.

Other Gable troubles include a legend that his superior officers insist that he confer only with them, even being "whisked to the colonel's office." Whisking a Gable may possibly become an Army pastime.

It is written that Captain Gable includes in his duties the direction of a camera-and-script unit who are making training films for Flying Fortress gunners. One of their pictures is said to star a .50 calibre machine gun, with Captain Gable in occasional support.

Filters the Juice

EVER since sound came along the assorted noises and waves generated by arc lights have been a problem on picture stages. If a generator which feeds the power puts a ripple into the current, as the brushes pass over commutator sections, it comes out of the arc as trouble that reaches the film. A lot of complex and cumbersome devices are used to eliminate the effect.

Now Colonel Nathan Levinson of Warner Brothers sound department has developed a highly portable, simple filter to take the twitters and jitters out of the arcs. It is said to require an insignificant amount of copper, as compared with devices doing the equivalent work.

To the war the saving in copper is important—and the reduction in costs is acceptable to the counting rooms any time.

Empire Merger Delayed

MEMBERS of the Empire State Motion Picture Operators Union, New York, were to have voted last Monday night on dissolution and a merger with Local 306, of the IATSE. They were to have heard a "proposition" from 306, perhaps even from the lips of its president, Herman Gelber.

The proposed dissolution was opposed by the Century circuit, Empire's largest customer. Dissolution would, it charged, breach a ten year contract signed last year. The circuit applied in Brooklyn Supreme Court Monday afternoon for a temporary injunction.

After which Empire did not meet. Union spokesmen said many of the 240 members favored amalgamation with Local 306 to obtain a "larger field, more jobs, less fighting."

FILM LABORATORY WORKERS ESSENTIAL

The War Manpower Commission announced in Washington Wednesday that motion picture film processing had been classified as an essential industry in the communications services. The Commission's action followed some weeks of consideration of an application filed by the IATSE to have film laboratory workers classified as essential.

"Americanism" Films

INDUSTRY it seems is planning to be heard on the screen. Out in Indianapolis a meeting of the leaders of the American Legion heard a proposal for the making of feature length production in Technicolor, at a cost in the millions, under the title of "For This We Fight," and calculated to "keep America sold on Americanism." According to a report to the *New York Times* $13,000 has been spent on preliminaries. The proposal comes from R. H. Barnard, vice-president of the Owens-Illinois Glass Company of Toledo. It was indicated that W. E. Lewis, chairman of the glass company's board, had decided that his company could "properly absorb the cost" of the undertaking.

This developed at the Legion's National Americanism Commission's session devoted to the general discussion of a twenty million dollar program project in behalf of an Americanism campaign.

Meanwhile in New York it was learned this week that the National Association of Manufacturers has under consideration plans for the production of a film for theatrical distribution this autumn, and another, concurrently, for non-theatrical distribution. It was indicated that these might reach release about the time that "For This We Fight" might be expected to reach the screen.

Bingo Paper!

THE STATE of New York charges that *The Saturday Economist,* published at Long Island City, is a bingo trade journal. This week the state prosecutor hauled William K. Van Leer, the publisher, to court charging that his paper was "actually in the business of advertising bingo games."

"What is this," Judge Thomas Downs asked, "the scratch sheet of bingo?" He held Mr. Van Leer for trial by jury, despite prosecutor's objection and request for trial before three county judges appointed by Mayor La Guardia, no friend of bingo.

Getting Prevalent

ROUBEN MAMOULIAN, stage and screen director, whose latest production, "Oklahoma," is a hit on Broadway, will appear on the air within the next few days in at least five new radio appearances as guest.

Among his future air appearances are: Station WJZ, Wednesday, May 19, 8:30 A.M., Nancy Craig program; Station WJZ, Friday, May 21, 2:45 P.M., Stella Unger program; Station WOR, May 21, 9:30 P.M., Double or Nothing; Station WOR, Wednesday, May 26, 2:00 P.M., Martha Deane Program; Station WHOM, Sunday, May 16, 8:30 P. M., Television Hour. Last week Mr. Mamoulian appeared on WNEW, WINS and WHOM.

Mr. Mamoulian will discuss on the air the manner in which he carried out in his production of "Oklahoma!" theories and plans for new theatrical integrated art form, combining drama, dance, and music.

Where They Went

POPULATION in the Pacific Northwest area has grown by more than 3.4 per cent since 1940, and according to estimates of the National Resources Planning Board can be expected to top five million by 1970. Over 250,000 persons have flocked to the area, attracted by the allocation during the past two years of more than three billion dollars worth of war contracts. The population of the combined Portland, Seattle, Spokane and Tacoma areas has grown to almost two million under the stimulus of war work. Shipbuilding has passed lumbering as the principal industry, and with metallurgy and aircraft production will be thep rincipal post-war occupation, it is estimated.

Fleischer 'Down Under'

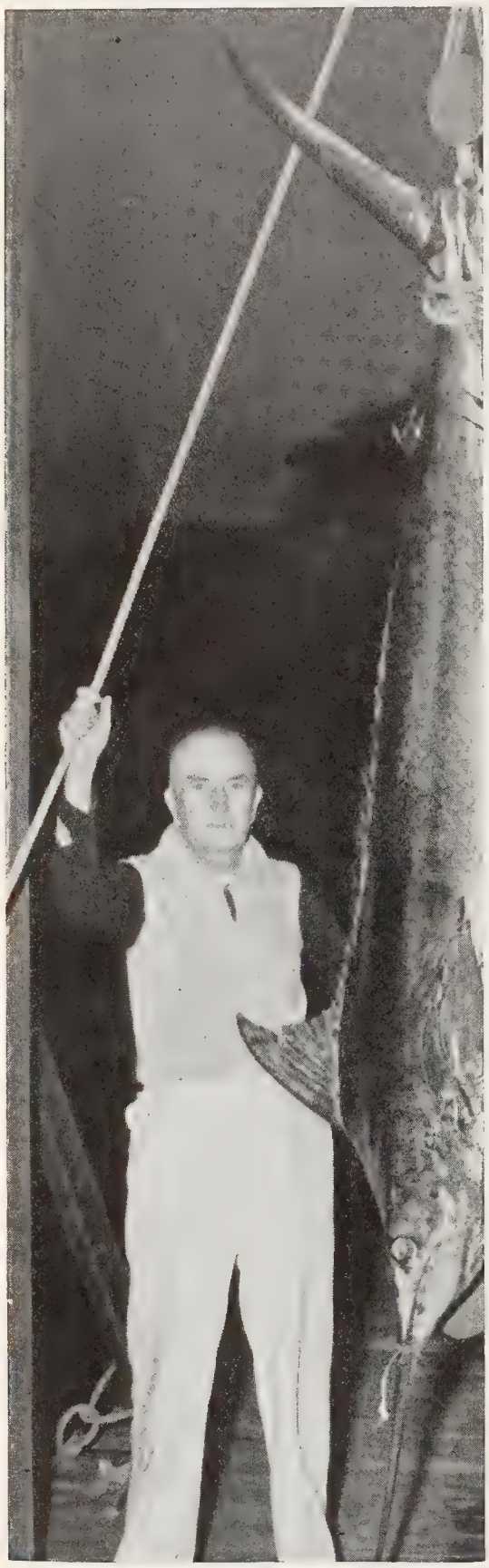
SOMEWHERE in Australia, Max Fleischer, screen cartoonist, is deep into an errand of production addressed at recording the life and action of a U. S. military unit in those far parts. It is described as "an advanced American base" in one of the most isolated parts of the far continent. A soldier writing from there says they get so lonely that they talk to the lizards—and that sometimes the lizards talk back, which is considered time for relief.

Ann for Doughboys

IN a poll conducted at Warner Bros. Hollywood studios, 179 of 213 actresses voted they'd rather go out with an enlisted man. There were 89 votes favoring sergeants, 19 corporals and 31 privates. Miss Ann Sheridan said, "I have nothing against officers but most of the guys I've known all my life are going into the army as enlisted men. I'm for them."

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THIS WEEK the Camera observes:



E. J. SPARKS demonstrates for Armed Forces Fishing Committee, Inc., P.O. Box 1469, Miami, Florida, his organization which is supplying tackle to soldiers and sailors in the Miami region, a movement which Mr. Sparks hopes will spread around the world. Hundreds of the young men in uniform are having fun. Mr. Sparks has retired from activity in the affairs of the great theatre circuit he built, and now he fishes and gardens at Miami Beach and Asheville.

■ PARAMOUNT'S "Aerial Gunner" premiere at Harlingen, Texas, brought personal appearances of Chester Morris and Marjorie Reynolds. In the foreground is Private Howard Pine, son of producer William.

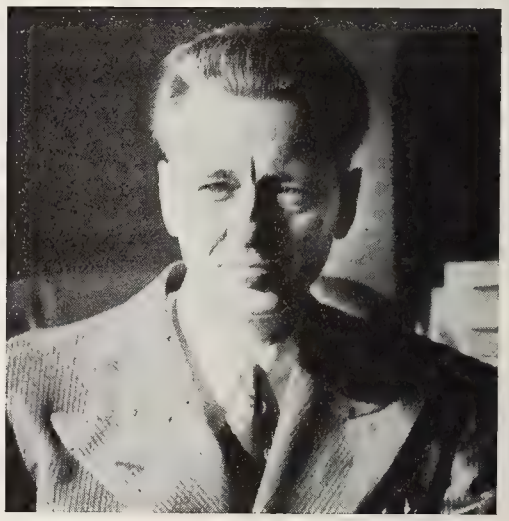




By Staff Photographer

■ PROMOTION: Harold Postman, above, last week became assistant to William F. Rodgers, MGM general sales manager, in New York.

A NEW YORK VISITOR last week was Rotus Harvey, below, San Francisco exhibitor, and a trustee of the Pacific Coast Conference of Independent Theatre Owners.



By Staff Photographer



■ EXAMINING a camera like the ones which exposed 98 per cent of "Desert Victory" footage, at left, Lieutenant Colonel David MacDonald handles a De Vry Model "A" at the company's Chicago plant, while president W. C. De Vry watches. Colonel MacDonald supervised the British Army photographers who filmed the dash from El Alamein to the Mareth Line.





WHEN FAYE Emerson, Warner starlet, saw the photograph at the far left in the April 3rd issue of Motion Picture Herald she and the studio publicity department, addressing itself to exhibition interest, made the "look-alike" photograph at the immediate left. And she is gratified she resembles "such an attractive young girl" as Mrs. Florence Barbour, manager of the Music Box Theatre, Tacoma.



By Staff Photographer

B. S. MOSS, chairman of the luncheon at the Hotel Astor, New York, which opened the United Jewish Appeal last Tuesday, addresses the audience which numbered 600 executives of the amusement industry. Barney Balaban, co-chairman; Rabbi Abba Hillel Silver, principal speaker, and David Bernstein, co-chairman, are seated on the dais.



■ "FIRST AND FINEST" medallion awarded Warners for "Air Force" is displayed, above, by Jack L. Warner, vice-president and executive producer. The donor is the Aeronca Aircraft Corporation.

THE ARMY induction of Republic's Harry Marcus and Stephen Dorsey was preceded by a New York farewell dinner last week. Below, seated, are Albert Schiller, Walter Titus, Jr., Mr. Marcus and Mr. Dorsey, G. C. Schaefer, Milton Green; standing are Seymour Borus, Frank Pratt, Harold Forman, Henry Zohbel, Andrew Subbiondo, Joseph Pellon, Dennis Caplin, Steve Edwards, Lou Rosso, Sidney Weill, Charles Reed Jones, Edward Seifert.





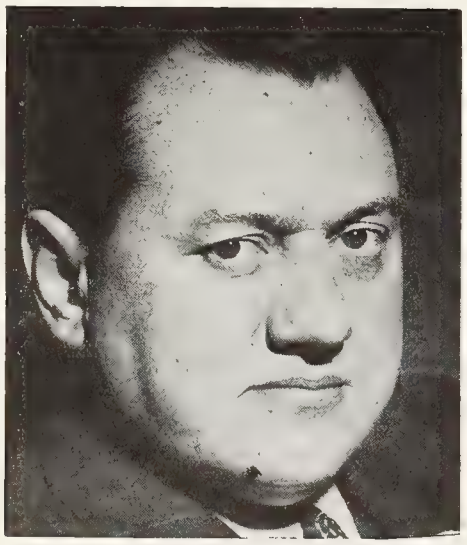
■ ON THE WAY from United Artists is the first James-William Cagney production, "Johnny Come Lately." Counter-clockwise, in three scenes, are Arthur Aylesworth, Hattie McDaniels and Ray Walker; James Cagney and Grace George, and Marjorie Lord with the producer-star, in the story of a vagabond reporter and a small-town newspaper.



■ UP FOR RE-ELECTION. Mitchell Wolfson, co-owner of the Wometco circuit of Florida and Nassau, the British West Indies. He has been Miami Beach city councilman for the past four years. During that time he participated in numerous civic, charitable, and patriotic enterprises. He desires to continue the work officially.







By Staff Photographer

WILLIAM J. HEINEMAN, above, became Samuel Goldwyn's sales manager last week, after 18 years as assistant general sales manager at Universal.

AT CINCINNATI, where RKO's "This Land of Mine" opened simultaneously with premieres in 49 other cities of the territory: Ike Libson, general manager of the RKO circuit's midwest division, and Ned E. Depinet, president of RKO-Radio Pictures.



FEWER PICTURES FOR '43-'44 DESPITE BIG BACKLOGS

Companies Indicate Reduction in Releases, but Production Pace Holds

Although production commitments for the 1943-44 season have lagged behind this year because of uncertain producing and selling prospects brought about by the war and by the undetermined fate of the Consent Decree, a study of major company rosters of films completed or in work, those scheduled for release during the summer or those earmarked for probable release next season, indicates that a good portion of the 185 pictures rolled up in Hollywood's backlog will be the opening guns of the 1943-44 season.

The line-up of completed or in work films, by companies, is as follows: Columbia, 20; MGM, 28; Monogram, 8; Paramount, 26; Producers Releasing Corporation, 10; Republic, 15; RKO Radio, 14; Twentieth Century-Fox, 14; United Artists, 12; Universal, 18, and Warner Bros., 20.

The production index this week increased to 43, *as reported in the Hollywood Scene, page* 35, *compared to* 37 *last week and* 38 *the week before.*

An analysis of Hollywood's musical films or pictures based on the vaudeville or variety theme, in addition to dramas or comedies with music, is reported on page 21.

Thus far, Twentieth Century-Fox, United Artists, Republic, PRC and Monogram have made production promises for the new season. Although no commitments have been forthcoming from MGM, Paramount, RKO, Universal and Warner Bros., it is indicated that schedules will be slightly reduced compared to last year to meet the raw stock dictates as well as the holdover playing time which features are receiving.

At mid-week Columbia announced a production schedule for 1943-44 *of not less than* 44 *feature pictures. See page* 38.

30 to 36 Planned by Twentieth Century-Fox

Twentieth Century-Fox plans to release between 30 and 36 features next season, produced on a budget of between $32,000,000 and $35,000,000, Spyros Skouras, president of the company, told the press at New York last Friday. All of the pictures will be in the "large" bracket, he said, with the company dropping its production of secondary "B" product.

The company will continue to sell in blocks of five, Mr. Skouras said, with occasional specials to be sold alone. Tom J. Connors, vice president in charge of sales, will release detailed product plans at regional sales meetings to be held in June and July.

Among the important pictures set for next season, Mr. Skouras said, are "Claudia," "The Song of Bernadette," "Berlin Diary," "Guadalcanal," "One Destiny," "The Eve of St. Mark," and "Happy Land."

"The Life of Eddie Rickenbacker," produced by Winfield Sheehan for 20th-Fox release, probably will not be ready for a year, Mr. Skouras added. He announced that the company also was planning to produce a specially written story on labor's contribution to the war effort.

In Hollywood, Joseph M. Schenck, who returns to the studio as head of production on June 1st, said this week that the 20th-Fox production program would include 26 pictures in the larger special class, with only ten program films scheduled. Also two British pictures may be distributed.

While the company has altered its policy to distribute a few pictures produced outside the studio, no definite commitments beyond the Rickenbacker film have been made, Mr. Schenck said.

Warner Brothers, with its backlog of 20 completed and in work features, has made no official commitment for the new season other than to indicate the company would maintain an elastic production and distribution schedule dependent entirely on what the market requires. The company plans to keep the studio working at capacity, it was said, and as many as 35 to 40 pictures may be produced during 1943-44.

However, present plans point to Warners releasing features next season at the same rate of distribution this year, one or two a month. A minimum of 16 releases for the new season is a probable guarantee. Whatever pictures are completed and go over that figure, in all likelihood would be kept on the backlog until the following season, unless, of course, the market conditions shift to allow the company to release three or four features a month during 1943-44.

MGM, with an impressive backlog of 28 films completed or in work, is in a good position for the start of the new season next September, and although no product promises have been announced by the company, it is probable that the 1943-44 schedule will be slightly under this year's. It was indicated that the company will continue to sell in blocks of 12.

Although Paramount produced 42 pictures for this season, in all probability its production schedule for 1943-44 will be reduced by at least eight or ten. The company has a backlog of 26 features, completed or in work, including "For Whom the Bell Tolls," which may or may not be released this summer. Paramount, according to present indications, will continue to sell in blocks-of-five, as will RKO.

Every major company is banking heavily on the continuation of holdover playing time for its features, particularly the large budget films and the "specials." Sales departments, however, are somewhat disturbed, it is reported, over the fact that holdover bookings are "milking" the product for subsequent-run houses which have not been able to obtain for themselves and for the distributors the revenues expected.

On the basis of this season's expenditures on advertising and exploitation campaigns, it is forecast that major companies will appropriate equal, if not increased, sums for newspaper, magazine, trade press and radio advertising for their big budget pictures.

A company-by-company line-up of feature films completed or in production, indicating wherever possible those scheduled for June, July or August release and those to be released next season, follows. The listings, however, do not include contemplated productions or those announced as purchases.

Columbia

With four pictures set for June release, three now in production and 13 completed but not scheduled for release, Columbia has a backlog of 20.

Set for June release are: "Frontier Fury," Western, June 24th; "Two Senoritas from Chicago," comedy with Jinx Falkenberg and Joan Davis, June 10th; "Appointment in Berlin," with George Sanders and Marguerite Chapman, June 29th, and "Crime Doctor," June 24th. The three films in production: "Attack by Night," starring Merle Oberon and Brian Aherne, which may be released late this summer or held for early release next season; "Without Notice," with Charles Coburn and Marguerite Chapman, probably to be released next season; "The Clock Struck Twelve," with William Warren and Ann Savage, another probable candidate for the new season, and "Cover Girl."

Completed but for which no release dates have been set are the following: "Somewhere in Saraha," starring Humphrey Bogart, which may be released early next season; "Destroyer," the war action picture with Edward G. Robinson, which was finished some time ago; "What's Buzzin' Cousin?" "Right Guy" and these Westerns, some of which may be released during the summer and the balance held for next season: "Silver City Raiders," "Hail to the Rangers," "Robin Hood of the Range," "Wyoming Hurricane," "The Vigilantes," "Riding West," "The Last Horseman" and "Law of the Badlands."

Metro-Goldwyn-Mayer

Breakdown of MGM's backlog of 28 pictures includes nine in production, eight trade shown but not scheduled for release and nine completed for which no dates have been set. Two other productions are included in the 28: "Sabotage Agent," MGM's British production starring Robert Donat, which probably will be released next season, and "Hitler's Hangman," produced by Seymour Nebenzel, from the original story by Emil Ludwig and Albrecht Joseph. The latter film may be released by the company sometime this summer.

Of the eight films already trade shown but no dates scheduled, it is likely that five will constitute the May block. The eight pictures

(*Continued on folowing page*)

SELZNICK SIGNS SHIRLEY TEMPLE

Shirley Temple, who was the "Little Princess" on the Twentieth Century-Fox lot from 1934 until 1940 and who was No. 1 Box Office Champion of the Herald - Fame poll in 1935, 1936, 1937 and 1938, placing among the top ten in 1934 and 1939, will go to work for David O. Selznick.

United Artists announced this week that Mr. Selznick had signed Miss Temple to a long term contract and that her first picture would be "Since You Went Away", scheduled to go into production July 15th.

Last year Miss Temple made two pictures, "Kathleen", for MGM, and "Miss Annie Rooney", for Edward Small, a United Artists release. The 15-year-old actress, who was a phenomenally successful child star, is now a sophomore at the Westlake School for Girls in California. "Since You Went Away" is the first Selznick production since "Rebecca" and will be released through UA.

Studios Active But Releases Are Down

(*Continued from preceding page*)

are: "Presenting Lily Mars," "Pilot No. 5," "Du Barry Was a Lady," the Red Skelton-Lucille Ball musical in Technicolor; "Youngest Profession," with Virginia Weidler; "Harrigan's Kid," "Above Suspicion," with Joan Crawford and Fred MacMurray; "Swing Shift Maisie," another Ann Sothern comedy, and "Dr. Gillespie's Criminal Case," with Lionel Barrymore and Van Johnson.

Nine pictures which have been completed but for which no release dates have been set include: "Lassie Comes Home," with Roddy McDowall; "Salute to the Marines"; "As Thousands Cheer," formerly "Private Miss Jones"; "Bataan"; "I Dood It," starring Red Skelton; "Professor Takes a Wife," formerly "Faculty Row"; "Girl Crazy," "Right About Face," "Best Foot Forward," musical.

In all likelihood, "As Thousands Cheer," "Bataan," "Harrigan's Kid," "Pilot No. 5," "Presenting Lily Mars" and "Youngest Profession" will be included in the May block. "Above Suspicion," the Gillespie and Maisie pictures, "Du Barry" and one other of the completed nine may get June or July releases.

In production are: "The Man from Down Under," with Charles Laughton and Binnie Barnes, now nearing completion; "A Thousand Shall Fall," with Pierre Aumont, Gene Kelly, Sir Cedric Hardwicke and Peter Lorre; "The Heavenly Body," starring William Powell and Hedy Lamarr; "Whistling in Brooklyn," with Red Skelton, Ann Rutherford and Rags Ragland. This is the baseball comedy which probably will be released at about the time of the World Series, early September.

Also: "The Lost Angel," with Margaret O'Brien, the child actress, who achieved screen prominence in "Journey for Margaret"; "America," starring Brian Donlevy, a film cavalcade about American industry; "Russia," the picture starring Robert Taylor and Susan Peters, with Margaret O'Brien featured; "Madame Curie," based on the life of the famous woman scientist, starring Greer Garson and Walter Pidgeon; "A Guy Named Joe," starring Spencer Tracy and Irene Dunne.

Monogram

Monogram has scheduled two pictures for June, two for July and one for August. They are as follows: "Sarong Girl," June 11th; "Wings over the Pacific," June 25th; "Spy Train," formerly "Time Bomb," July 2nd; "The Law Rides Again," July 23rd, and "Melody Parade," August 13th.

For next season, the company has announced 24 features and 18 Westerns. "Lady Let's Dance," "Hitler's Women" and "Ground Crew" will be included in the $400,000 to $500,000 budget class. In addition there will be three pictures in the $200,000 budget group.

In production are three pictures: "Black Market Rustlers," with Ray Corrigan and Dennis Moore; "The Law Rides Again," with Hoot Gibson and Ken Maynard, and "Spotlight Revue," a musical with Frank Fay, Billy Gilbert and Bonnie Baker.

Paramount

With four pictures in production and 22 completed, Paramount has rolled up a backlog of 26, eight less than its record backlog of last year, with which the company began the 1942-43 season. It will be remembered that Paramount sold 10 films to United Artists which at the beginning of the season suffered a product shortage.

Paramount's fifth block includes: "High Explosive," "China," Aerial Gunner," "Salute for Three" and "Five Graves to Cairo," which will carry it through June. Five more pictures selected from the backlog will make up its sixth block, which will run through to the end of August. The other pictures will be held over for release next season. Whether or not the company will release "For Whom the Bell Tolls" this summer is still undecided, but in any case the picture will be distributed as a special and will not be included in any block.

The company's product line-up for the balance of this season and for the beginning of next, is as follows: "No Time for Love," the Claudette Colbert-Fred MacMurray comedy; "Submarine Alert," "True to Life," "Miracle of Morgan's Creek," "Triumph Over Pain," formerly "Great Without Glory"; "Dixie," "Henry Aldrich Swings It," "So Proudly We Hail," with Claudette Colbert and Pauline Goddard; "Lady in the Dark," the Technicolor musical starring Ginger Rogers and Ray Milland; "Henry Aldrich Swings It," "The Good Fellows," "Riding High," "Alaska Highway," with Richard Arlen and Jean Parker; "Let's Face It," based on the Broadway musical; "Hostages," taken from the best-seller; "Tornado," and "Henry Aldrich Haunts a House."

Four pictures now in production which probably will be released next season are: "Minesweeper," with Richard Arlen and Jean Parker; "And the Angels Sing," the musical starring Dorothy Lamour and Fred MacMurray; "The Uninvited," with Ray Milland and Ruth Hussey, and "The Hour Before Dawn."

Producers Releasing

The company has announced it will deliver 24 features and 18 Westerns next season. Budgets for 10 or 12 of these pictures will be doubled, according to PRC. "Border Buckaroos" already has been set for June 15th release. Completed but not scheduled for release are: "Follies Girl," a musical; "Submarine Base," war action film, and "Isle of Forgotten Sins," melodrama. Set for July release are "Billy the Kid in the Renegade" and "Man from Washington."

Scheduled for production are: "Strange Music," "Talent School," "Drums of the Jungle," starring Frank Buck, and "Danger—Women at Work."

Republic

Announced for production next season by Republic are 32 features, eight Roy Rogers specials, 24 Westerns and four serials. The company has set a record budget figure of $16,000,000 for its schedule.

Set for June release are three: "Ride Tender-

(*Continued on page 16*)

Joseph M. Schenck to Take Over 20th-Fox Production



Joseph M. Schenck has been engaged under a seven-year contract as the executive production chief for Twentieth Century-Fox Film Corporation, it was this week announced by Spyros Skouras, president.

Mr. Schenck will have full supervision of the output of the company's studios. He arrived in Hollywood Monday. His contract, signed in New York, is dated from June 1.

The status of Colonel Darryl Zanuck, currently yet in the service of the army, and still under his ten-year contract as vice-president in charge of production, remains unaffected.

Mr. Schenck, in a West Coast interview observed: "I wish that the Army would retire him so he could return to the studio."

The announcement also brings no change in the relations with William Goetz, who has resigned as vice-president in charge of production, a pro-tem post. The resignation is effective at the end of his present production schedule, a matter of possibly some months hence. However, in that connection, Mr. Schenck observed: "I tried to persuade him to stay," and that "he is to stay in his current spot as long as I need him."

"We are happy to have been able to prevail upon Mr. Schenck to head our production activities," Mr. Skouras said. "There is hardly an important progressive step in the motion picture industry with which he has not been actively associated. His acceptance of the office is our assurance that the high production standards set by Twentieth Century-Fox will be maintained."

Mr. Schenck begins his 30th year in the motion picture industry with the new Fox contract. He began his career as a producer with Loew Theatrical Enterprises. For many years he was an independent producer, and then in 1924 was elected chairman of the board of United Artists. He headed that company until 1933 when, with Darryl Zanuck, he formed Twentieth Century Pictures. Both joined Fox by merger in 1935, with Mr. Schenck becoming chairman of the board of directors. He resigned in May, 1941.

Under his new contract, Mr. Skouras said, Mr. Schenck will hold the same production authority that he had when he was chairman of the board, a post now held by Wendell L. Willkie. Mr. Schenck's position with Twentieth Century-Fox is described as parallel to that of Louis B. Mayer of Metro-Goldwyn-Mayer.

BY PUBLIC DEMAND!

It's on the air! It's in the press! No wonder the public eagerly awaits this famed Academy Award-winning production. They've heard praises from such widely syndicated celebrities as Walter Winchell, John Gunther, Dorothy Thompson, H. V. Kaltenborn and many others. Six million American fighting men the world over saw it—and saw red! 130 million Americans on the home front want to see it too!



The U. S. Government presents "Prelude To War." Release May 27th. War Dept. prints gratis. Exciting accessories from National Screen Service. Sponsored by the War Activities Committee of the Motion Picture Industry, 1501 Broadway, N. Y. C.

Where to book it: Columbia—Boston, Des Moines, Los Angeles. M-G-M—Detroit, Memphis, New Orleans, Philadelphia, Pittsburgh. Paramount—Albany, Cincinnati, Denver, Oklahoma City, San Francisco. RKO—Dallas, New York, Seattle. Republic—Charlotte. 20th Century-Fox—Buffalo, Chicago, Cleveland, Milwaukee, Washington. UA—Indianapolis, Kansas City. Universal—Minneapolis, Portland. Warner Bros.—Atlanta, New Haven, Omaha, St. Louis, Salt Lake City.

PRODUCT CUT FOR '43-'44

(*Continued from page* 14)

foot, Ride," "Prodigal's Mother" and "Man from Thunder River." Eight completed but for which release dates are not yet set are: "Thumbs Up," with Brenda Joyce and Richard Frazer; "West Side Kid," "Girls of the Night," "Sleepy Lagoon," "Song of Texas," Roy Rogers special; "War of the Wildcats," Western; "Secret Service in Darkest Africa," adventure picture; "Bordertown Gun Fighters," Western. In production are: "The Fargo Express," starring Don Barry; "Silver Spurs," "Headin' for God's Country," and "Block Hills Express," Westerns.

RKO Radio

With four pictures in production and 10 completed but not set for release, RKO has 14 films on its backlog, five of which may be released by the end of this summer and the balance held for next season.

Product line-up of the company is as follows: in production: "The Seventh Victim," with Tom Conway and Jean Brooks; "The Iron Major," with Pat O'Brien and Ruth Warwick; "Behind the Rising Sun," with Margo, J. Carroll Naish and Tom Neal, and "Tarzan and the Sheik." Completed: "The Sky's the Limit," the musical starring Fred Astaire and Joan Leslie; "The Avenging Rider," Western; "Petticoat Larceny," with Ruth Warwick and Walter Reed; "A Lady Takes a Chance," comedy starring Jean Arthur; "The Fallen Sparrow," with Maureen O'Hara and John Garfield; "The Leopard Man," with Dennis O'Keefe and Margo; "Gildersleeve's Bad Day," "North Star," Samuel Goldwyn's production on Russia, starring Walter Huston and Anne Baxter; "Mexican Spitfire's Blessed Event," and "The Falcon in Danger."

Twentieth Century-Fox

With six films in production, three of which are set for next season and eight not yet set for release, Twentieth Century-Fox has a backlog of 14 pictures, excluding those announced by Mr. Skouras for next season.

Definitely set for 1943-44 release are "Jane Eyre," the Orson Welles production; "Winter Time," starring Sonja Henie, and "Holy Matrimony," the latter two still shooting. In production are "The Song of Bernadette," based on Franz Werfel's novel and starring Jennifer Jones and Vincent Price; "The Girls He Left Behind," starring Alice Faye and Carmen Miranda, and "Claudia," starring Dorothy McGuire and Robert Young, all of which will be released next season, and "Roger Touhy, Last of the Gangsters."

Those completed but not scheduled for release include: "The Ox-Bow Incident," which may get a release late this summer; "Coney Island" and "Sweet Rosie O'Grady," both of which star Betty Grable and only one of which is likely to reach theatre screens this summer; "Stormy Weather," the all-Negro musical starring Bill Robinson and Lena Horne; "Bomber's Moon," war drama with George Montgomery and Annabella; "Heaven Can Wait," starring Don Ameche and Gene Tierney; "Jitterbugs," and a Laurel and Hardy comedy.

United Artists

With nine completed, two of which are expected to be released this summer, and three in production, United Artists has a backlog of approximately 12 films for the new season. "Lady of Burlesque," Hunt Stromberg's production starring Barbara Stanwyck, which is based on "G-String Murders," the Gypsy Rose Lee adventure in letters, and "Stage Door Canteen," Sol Lesser's production, probably will be released in June or July. Pictures completed but not set for release include: "Prairie Chickens," "That Nazty Nuisance," "Victory Through Air Power," Walt Disney's Technicolor film; "Leather Burners," "Colt Comrades," "Meet John Bonniwell," and "False Colors."

In production are: "Johnny Come Lately," formerly "McLeod's Folly," starring James Cagney; "Hi Diddle Diddle," Andrew Stone's production with Adelphe Menjou, Martha Scott and Pola Negri; and "Riders of the Deadline."

Universal

Thus far Universal has set three pictures for June release, and has four in production and 11 completed but not yet set for release.

The three June releases are: "Captive Wild Woman," starring Maria Montez, Sabu and Jon Hall; "All By Myself," with Patric Knowles and Evelyn Ankers, and "Corvettes in Action," a war film now nearing completion, with Randolph Scott, Barry Fitzgerald and Andy Devine.

Completed but not scheduled are: "Raiders of San Joaquin," "Son of Dracula," "For All We Know," formerly "Flesh and Fantasy," starring Charles Boyer and Barbara Stanwyck; "Cheyenne Roundup," "The Lone Star Trail," "Pardon My Ski," an Abbott and Costello comedy; "Always a Bridesmaid," "Cross Your Fingers," "Phantom of the Opera," starring Nelson Eddy and Susanna Foster; "Never a Dull Moment," starring Deanna Durbin and Joseph Cotten; "Get Going," and "Two Tickets to London."

In production are: "Girls, Inc.," a musical featuring Leon Erroll, Grace McDonald and Harriett Hilliard; "Hers to Hold," starring Deanna Durbin and Joseph Cotten; "Fired Wife," with Robert Paige and Diana Barrymore, and "Cobra Woman," starring Maria Montez, John Hall and Sabu.

Warner Bros.

Product line-up for Warner Bros. includes five which are definitely set for release midsummer or late-summer, including: "Watch on the Rhine," starring Bette Davis and Paul Lukas; "Action in the North Atlantic," war drama with Humphrey Bogart and Raymond Massey; "Mission to Moscow," screen version of former Ambassador Davies' book; "The Last Ride," "Background to Danger," with George Raft and Brenda Marshall. Also completed, but not definitely scheduled for summer release are "Crime by Night" and "This Is the Army," the latter based on Irving Berlin's production for the Army, which is still in production and may get a July premiere.

Completed and set for next season release are the following: "Princess O'Rourke," with Olivia deHavilland and Robert Cummings; the Jesse Lasky production, "Adventures of Mark Twain," "Arsenic and Old Lace," based on the stage play and starring Cary Grant and Priscilla Lane; "The Desert Song," screen version of the Broadway musical, starring Dennis Morgan and Irene Manning; "The Constant Nymph," based on the popular novel and starring Joan Fontaine and Charles Boyer; "Thank Your Lucky Stars," the all-star production; "Old Acquaintance," starring Bette Davis and Miriam Hopkins; "Devotion," starring Bette Davis, Paul Henreid and Ida Lupino; and "Adventures in Iraq."

In production are four which will be released for the 1943-44 season: "Conflict," with Humphrey Bogart and Sydney Greenstreet; "To the Last Man," starring Errol Flynn; "Saratoga Trunk," based on Edna Ferber's best-seller and starring Gary Cooper and Ingrid Bergman, and "Animal Kingdom," starring Ann Sheridan and Dennis Morgan.

Sales Meetings Stress Shorts

Paramount branch managers and short subject executives met in New York on Friday, at the Hotel Pierre for the first in a series of district sales meetings to discuss 1943-44 short subjects product plans. Oscar Morgan, general sales manager of the company's short subjects and Paramount News, analyzed the new season program of 64 shorts and stressed the dominance of the "escapist" type of entertainment in the lineup.

MOTION PICTURE HERALD, on April 17th, forecast that major companies would give special attention both to the production and selling of short subjects the coming season. Paramount's announced intention to follow up the New York meeting with similar district sessions which Mr. Morgan will conduct in key cities throughout the country, is further indication of the new emphasis which distributors are placing on the short subject.

Sees Record Year for 'Entertainment' Subjects

"There is no doubt," Mr. Morgan said in New York, "that this will be a banner year for quality shorts of the light, entertaining type. Every survey and checkup at the box offices and in the trade press emphasizes this insistent demand."

Paramount plans more use of color in its subjects. First of two-reel Technicolor musicals to be produced by the company is "Mardi Gras," with Betty Rhodes and Johnnie Johnston, who co-starred in "Priorities on Parade." "Mardi Gras" will be produced by Lou Harris under supervision of Walter MacEwen.

Following the New York meeting on Friday, subsequent sessions will be held by Mr. Morgan on May 15th at Philadelphia; Boston, May 17th; Cleveland, May 19th; Atlanta, May 22nd; Dallas, May 24th; Kansas City, May 26th; Denver, May 29th, and Los Angeles, May 31st.

Reports Special Booking Activity

Harry Michalson, short subjects sales manager for RKO Radio, said in New York this week that "a marked upsurge in booking activity" was evident in the shorts field. "The current demand for shorts is due to the fact that exhibitors generally throughout the country are realizing the need for better balanced programs," he said. "A variety of entertainment is essential in the theatre today and the easiest and most flexible way of supplying it is by giving each program a proper and varied number of short subjects."

Mr. Michalson reported that as evidence of the increased demand for one and two-reelers, Walt Disney cartoons, released by RKO, for the first 16 weeks of 1943, showed 20 per cent more bookings than for the same period in any previous year.

Promote Victory Gardens

Theatres affiliated with the Fox Wisconsin Amusement Corporation have been active in promoting the planting of Victory gardens. Most of the circuit's Wisconsin houses are offering free admission to a special show to children obtaining pledges from five persons who agree to grow such gardens. The pledge blanks are available at Fox houses.

EXHIBITORS TELL U. S. HOW CONSENT DECREE FAILS

Both MPTOA and Allied Ask Revision of All Basic Practices

Exhibitors don't like the Consent Decree, after three years of trial, any better than they did when it was first proposed in settlement of the Government's anti-trust suit against the major motion picture distributors. Nor do they like the present order of trade relations between exhibitor and distributor.

The two leading national exhibitor organizations in meetings of their directors last week set down bills of particulars. The Motion Picture Theatre Owners of America at New York and the national Allied States Association at Detroit specified in separate briefs their complaints against the Consent Decree. Both proposed again most of the trade practice changes which they have sought for many years.

Briefs Submitted to Department of Justice

The two documents were destined primarily for the film unit of the Department of Justice's anti-trust division at Washington as expressions of exhibitor recommendation as to what should be done when the decree trial period expires on November 20th. They also appeared intended to serve notice to distributors, the rank and file exhibitor, and anyone interested, that a new trade practice fight is brewing.

Indicative of the fighting sentiment among some theatre operators was a report in New York that several important exhibitors planned to sue distributors for triple damages under the anti-trust laws unless selling methods are changed after November. They will charge, an attorney admitted, that distributors conspired to raise rentals by selling in small blocks, on percentage, and in special single deals.

Exhibitor Units Prepare for Battle

The MPTOA and Allied briefs were in many aspects battle plans for a new struggle to change the rules which attempt to govern the traditional contention between buyers and sellers of motion pictures. They served notice of resolution by exhibitor leaders to do something about changing the decree to a pattern which would be more to the liking of the theatre operator.

Allied made its complaint public. MPTOA tried to keep its secret, reportedly "at the request of the Department Justice."

The two exhibitor organizations took closely parallel stands on a number of issues, but split widely on others. Both echoed most of the trade practice changes for which each has been campaigning for a dozen years, or longer.

Allied's suggestions bore similarity to numerous, and generally unsuccessful, legislative regulations sponsored nationally and locally by its units. MPTOA's program recalled the "Ten Points" which Edward Kuykendall, president, first urged upon the trade in 1936.

Agreement was apparent in the stands of the two organizations on the operation of the decree selling methods.

Both appeared vigorously opposed to the small block selling, advocated a return to full season sales and the granting of liberal cancellation privileges.

MPTOA still wants at least 20 per cent unrestricted cancellation.

Allied made a direct demand for divorcement of distribution from exhibition.

MPTOA was reported to have directed its attention principally to amendment of the decree in November.

Both groups were in unison in condemning the decree as too limited and asking a wider scope for arbitration and other remedial sections. There was general agreement that the arbitration provisions have been too circumscribed.

Mr. Kuykendall on Friday last week admitted the similarity of the two programs. They differed principally in approach, he indicated, expressing the belief that the MPTO proposals were "less radical" and would be easier to carry into practical effect.

The three-day MPTOA directors' meeting at the Hotel Astor ended Thursday. The session was devoted largely to the question of product and price, and the related sales practices covered in the brief prepared by Mr. Kuykendall. For the first time in many years the board went on record as being concerned with the cost of film.

A resolution condemned the present small block selling, as wasteful and expensive and demanded a return to full season sales with cancellation. A committee was named to further study product and prices and to advise MPTOA members.

The directors also approved unanimously the 40-page brief submitted by Mr. Kuykendall to Robert Wright, head of the Department of Justice anti-trust unit. Its recommendations were in the pattern set by the original MPTOA "Ten Points" seven years ago, it was reported. The text was not released to the press.

The MPTOA brief was reported to urge:

1—Full season sales.

2—Unrestricted 20 per cent cancellation rights.

3—Establishment of local mediation machinery to settle disputes between exhibitor and distributor.

4—A wider scope for the arbitration system set up by the decree.

5—The use of arbitrators familiar with the industry.

6—Guarantees to every theatre of "the right to buy," without discrimination in favor of affiliated or independent circuits.

7—Control of circuit expansion.

8—More effective rules against the conditioning of features, or blocks, on one another.

9—Penalties for forcing shorts.

10—A general demand for the relief sought in the original Government anti-trust suit.

The MPTOA board set up a trade practice committee to compile information on selling terms, including price. It will also intervene in behalf of complaining members who present evidence of being unable to negotiate a fair film purchase.

The members of the committee are, Herman Levy, New Haven, general counsel, as secretary, Max A. Cohen, Sew York; Lewen Pizor, Philadelphia; Rotus Harvey, San Francisco; Arthur Lockwood, Boston; O. C. Lam, Rome, Ga.; and Mr. Kuykendall.

Mr. Kuykendall and A. Julian Brylawski of Washington were named to a committee to meet with the War Production Board on means of securing replacement parts for member theatres. Rotus Harvey, Max A. Cohen and Mr. Lam also are to represent the MPTOA in obtaining an adequate supply of advertising accessories.

Mr. Kuykendall on Friday described the session as one of the "most constructive in the history of the organization." Aside from the trade practices discussion, he said the appearance before the board of Lowell Mellett, chief of the motion picture bureau of the Office of War Information, was one of the most important events of the meeting.

In an off-the-record discussion Mr. Mellett was reported to have given the MPTOA a very direct and forceful account of the Government's plans for using the screen as an information medium. Members expressed hope that from the discussions a standard practice for distributing and paying for both OWI and Hollywood war shorts would be worked out soon.

Allied Again Urges Theatre Divorcement

Allied States Association at its directors' meeting in Detroit on Thursday of last week again demanded theatre divorcement and dissolution of affiliated circuits, "fortified by proper injunctions," as the "only effective and permanent cure for the monopolistic conditions within the motion picture industry."

Further, the board urged extensive revision of the Consent Decree, if the Department of Justice decides in November to postpone seeking the divorcement relief demanded in the New York anti-trust suit.

"If the Attorney General should nevertheless decide to postpone such remedies for an additional test period, then the Consent Decree should be amended in accordance with the recommendations set forth in the general counsel's report," the board moved. Copies of the resolution were sent to the U. S. Attorney General and to other exhibitor organizations.

Abram F. Myers, general counsel of Allied, in a 47-page brief, cited what he believed to be shortcomings in the Consent

(Continued on page 20, column 1)


FI
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20th
CENTURY-FOX
Smash!

...M NOW ON!

TYRONE POWER in

DIXIE

WHICH EXCEEDED BY FAR THE FORMER RECORD HELD BY "ALEXANDER'S RAGTIME BAND," WILL NOW BE THE STANDARD BY WHICH ALL GROSSES AT THE ROXY, N. Y. WILL BE JUDGED!

Exhibitors of America! Book "PRELUDE TO WAR," the sensational 55 minute sock-film.

Exhibitor Groups Tell U. S. How Decree Fails

(*Continued from page 17*)

Decree and proposed 11 important modifications to give additional relief to exhibitors. Although urging principally that the case be brought to trial, Allied took cognizance of the possibility that the Government might elect to re-tailor the decree. The recommendations were based on this premise.

Discussing the possibility of a victory by the Government in a trial of the divorce issue Mr. Myers admitted that this might prove impossible under present anti-trust laws. If the case is to be brought to trial again, he asked that it be heard by a justice other than Judge Henry W. Goddard, who signed the decree. Mr. Myers charged that Judge Goddard had formed a pre-judgment of the case and had discriminated against the independent exhibitor.

The brief then traced the history of the movement to regulate trade practices. The experiences of Allied before the House Judiciary Committee in 1937; the Hobbs resolution in Congress in March 1937; Neely bills; North Dakota divorcement law and the filing of the New York and field anti-trust suits were reviewed.

Among defects which Mr. Myers laid to the decree were an alleged failure to conform to the purposes of the Sherman anti-trust act under which the suit was filed. It protects an existing monopoly, Mr. Myers said, and permits further expansion. Its remedy for block booking was characterized as temporary and partial.

Arbitration was approved in principle by Mr. Myers and he praised the calibre of arbitrators and the administration of the motion picture tribunals by the American Arbitration System. However, it had proved generally disappointing due to limitations within the decree itself, he indicated.

Mr. Myers suggested that attorneys be hired in each exchange center, paid by the arbitration fund, to represent small independent theatremen. Arbitrators, according to the Allied report, should continue to be selected from men not in the motion picture industry, he said.

What Allied Asks of Revised Decree

The proposed Allied amendments to the decree are:

"1. ACQUISITION OF THEATRES. The decree should prohibit absolutely the acquisition of construction by the defendants of additional theatres; or at the very least, should follow the precedent set by Judge Davies in the Crescent Case and prohibit further acquisitions or constructions 'except after an affirmative showing that such acquisition (or construction) will not unreasonably restrain competition.'

"2. FRANCHISES. Section XV providing that the decree shall not apply to franchises signed prior to June 6, 1940 should be eliminated, at least so far as franchises with affiliated theatres are concerned.

"3. LICENSING OWN THEATRES. Section XVII providing that nothing in the decree shall impair the right of each defendant to license pictures to its own theatres on any terms it pleases, should be dropped. It is ridiculous that a decree respecting this right should have been entered in a case that was brought primarily to divorce the defendants from their theatres.

"4. BLOCK-BOOKING AND BLIND-SELLING. Section III and IV (a) should be amended so as to permit the licensing of more than five features in a group with adequate safeguards against a return of the abuses of blind-selling and unrestricted block-booking by providing in respect of the pictures above the number that can be trade-shown either (a) proper identification with a right of selection or (b) an adequate cancellation privilege.

"5. BLIND-PRICING. There should be included a provision requiring that allocations be made in the license agreement or otherwise when the pictures are licensed.

"6. PICTURES GENERALLY OFFENSIVE. Section VII should be amended so that an exhibitor shall have the right to cancel a picture on the ground that it is generally offensive on moral, religious or racial grounds subject to the right of the distributor to dispute the claim in an arbitration proceeding.

"7. CONDITIONING. The licensing of one group of pictures upon the licensing of another. This lapsed provision of Section IV (a) should be restored.

"8. CLEARANCE. Section VIII should be strengthened by adding provisions to the effect that clearance shall not be based on one-way competition. The gas and rubber situation be added to the factors to be taken into consideration, and a provision be inserted requiring that clearance be measured from the close of the run in the first theatre in case of move-overs.

"9. WITHHOLDING PRINTS. Section IX should be amended to prohibit using print delays to increase clearance, Mr. Myers said.

"10. CIRCUIT DISCRIMINATION. Section X should be entirely re-written to eliminate 'hampering restrictions' and afford relief to independents deprived of a run in favor of circuits.

"11. COST OF ARBITRATION. 'The Rules of Arbitration should be amended so that costs can be assessed against the complaints only in cases patently lacking in merit.'"

OPA Eases Oil Ration Rules

Theatres in many parts of the territory to which heating oil rations have been applied will be relieved of the necessity of attempting to convert their heating plants to other fuels as a result of a modification of policy announced by Price Administrator Prentiss M. Brown on Monday.

Because of a possible lack of adequate supplies of coal, manpower problems in delivery and transportation and other factors, the "convertibility test"—a demonstration of the impossibility of converting—has been dropped for theatres in New England which last winter received a basic annual ration of less than 10,000 gallons.

It will be dropped also in North and South Dakota, Kansas, Nebraska and Missouri, where there is adequate transportation and a plentiful supply of oil from near-by refineries, and in Florida and Georgia.

The present policy of denying oil to all buildings which can be converted will be continued, however, in all the remaining rationed states—New York, Pennsylvania, New Jersey, Delaware, Maryland, West Virginia, Virginia, North and South Carolina Ohio, Kentucky, Indiana, Illinois, Michigan, Wisconsin, Iowa, Minnesota and the District of Columbia.

Disney Studios Break Records On Production

The Walt Disney studios have set a production record during the past six months, 100,245 feet of film having been used, mostly on training films, the company announced in Hollywood this week. An even higher ratio is expected in the production schedule for the next three months. The company quota, set last October, has been exceeded by several hundred feet.

The figures listed by the studio for the amount of film allocated to the service branches are: Navy, 62,900 feet; Army, 26,577 feet, and Coordinator's office, 7,048 feet. In addition 1,900 feet was used for entertainment subjects while work for miscellaneous agencies, including the U. S. Treasury for which "The Spirit of '43" was produced, accounted for the balance.

Currently on the Disney schedule are three films for the Beech Aircraft, Minneapolis-Honeywell and Aeronca Aircraft companies. "Victory Through Air Power," adapted from the novel by Major Alexander de Seversky, is presently in the shooting process while the tentatively titled "Surprise Package" which is in the nature of a sequel to "Saludos Amigos," has been started and will be of full feature length.

Use of Technicolor was predominant this year, "Rules of the Nautical Road" and "Aerology" alone calling for more color work than is usual in the entire yearly program of entertainment films.

These two films were shipped last week to the Navy Department, while "Water—Friend or Enemy" was delivered to the Coordinator's Office. Also forwarded for distribution by RKO was a Donald Duck subject, "Fall Out, Fall In."

Russian Film Premiere At Stanley in New York

The Stanley theatre in New York announced last week that "Masquerade," Russian film produced at the Leningrad Film Studios, would open May 15th for its first American showing. The picture was directed by Sergei Gerasimov, Stalin Award winner. It is based on the drama of Mikhail Lermontov describing the action before Leningrad when Hitler's armies were threatening seizure of the city.

Fire Halts Children's Show

A fire which broke out on the roof of the Allegheny theatre in Philadelphia on May 8th resulted in only slight damage, but caused an audience composed of approximately 300 children attending a matinee to file out of the theatre until the blaze was under control. A few hours later, the house resumed normal operations. There were no injuries.

Buys Philadelphia House

J. Palmer Lippincott, head of Lippincott, Inc., motion picture equipment company in Philadelphia, has entered the exhibition field, taking over the operation of the Castor theatre, independent neighborhood house in northeast Philadelphia. He purchased the lease on the theatre from Theodore Kirmse. It has nine more years to run.

Navy Has Own Stage Show

The Navy's "Salt Water Daffy" all-sailor stage show produced by the Naval Training Station at San Diego under its Welfare and Recreation department, has been playing with great success in the Eleventh Naval District, it is reported. Navy officials regard it as the seaman's answer to Irving Berlin's "This Is the Army."

HOLLYWOOD SEASONS WAR WITH VAUDEVILLE, MUSIC

Studios Have 22 Show Pieces Completed; Six More in Production

Hollywood Bureau

Fortunately, Hollywood was not caught with its arpeggios down when it became evident only a few weeks ago that films based upon the war showed signs of no longer paying off as well as they had been. Hollywood, with a lot more war yarns already filmed and awaiting release, is not worried at this point, feeling certain that the pendulum can swing back to them again if the release of war dramas is staggered and thus made available at periodic intervals between musicals and other escapist entertainment.

Musical pictures appear to be the court favorite at this writing and there are plenty ready: 22 are in the shipping cans ready for exhibition; six more are in production. These 28 are in addition to five other dramas or comedies, such as Paramount's "Lady In the Dark" and Warners' "Desert Song," with strong musical backgrounds, that are now completed. But the essential development is that 53 other out-and-out musicals and 45 stories with music have been designated for production in recent weeks.

What is happening in Hollywood was shown last week when MGM suddenly postponed the advertised trade showing of "Bataan," war drama, and substituted for it the long-completed "Du Barry Was a Lady." Trade showings of "Bataan" later were set for May 25th.

The HERALD learns that exchange bookers and managers are being notified release dates will be juggled and, wherever feasible, those 28 completed musicals and five stories with music will replace war dramas on booking calendars. Thereafter, it is reported the movie menu, in order to keep audiences from being satiated with a surfeit of any one type of entertainment, will probably include the release by each company of one musical, one war drama, one mystery or other drama, and one comedy in each block. A company like MGM, releasing in groups of as many as twelve, will proportion the variety. Warners, with one release a month, will play the current boxoffice favorite.

These are the musicals and musical dramas on which the Jerome Kerns and the Cole Porters, and indeed Kern and Porter themselves, are setting fiction to music and turning out notes and lyrics on the assembly line. The grand total of 131 musical pictures that are completed, in production or in preparation, follows:

Columbia

Completed: "What's Buzzin', Cousin?" (Ann Miller, John Hubbard, Rochester, Freddy Martin orchestra.)

In Preparation: "Tropicana" (Mae West, Billy Gaxton), "The Cover Girl" (Rita Hayworth, Jinx Falkenburg and 15 magazine cover girls), "Leave It to Me" (Ratoff), "Jam Session" (15 radio star musical acts), "Hey, Rookie" (Ann Miller and soldier cast), "Mississippi," "Rhapsody In a Flat" (Nan Wynn), "Louisiana Hayride" (Judy Canova), "Beautiful But Broke," "Doughboys In Ireland," "Victory Caravan," a Fred Waring musical and a Ted Lewis musical, titled either "Is Everybody Happy" or "When My Baby Smiles At Me."

VAUDEVILLE AND MINSTREL THEMES

In the 126 musicals and musical dramas or comedies now ready for or in release, in production and in preparation in Hollywood, there are four distinct cycles within the cycle. These are the vaudeville subject, the show business theme, a trend to minstrel background and, although at the moment only one, burlesque.

Show business background is evident in Eddie Cantor's "Show Business" for RKO, Columbia's "Jam Session", Paramount's "Incendiary Blonde", Warners' "Melancholy Baby", "Gay Nineties", "Shine On, Harvest Moon" and a Marilyn Miller subject.

The minstrel theme makes up Paramount's "Dixie", MGM's "Honey Boy" and George Jessel's "Gentlemen, Be Seated" for RKO.

For vaudeville, Pine & Thomas will try their hands at a musical in "The Duchess Rides High" and MGM will write a yarn of the two-a-day around Judy Garland. Marie Dressler's early days in the music halls will theme a story of her life to star Kate Smith at RKO and David O. Selznick has a Dressler biography written in "Swan Song". "Is Everybody Happy?" will depict the Ted Lewis career in a Columbia film.

United Artists has "Lady of Burlesque", based on Gypsy Rose Lee's "G-String Murders". RKO has called off "Queens of Burlesque" and one or two other burlesque-backgrounded themes have died in embryonic stages.

Metro-Goldwyn-Mayer

Completed: "Du Barry Was a Lady" (Red Skelton, Lucille Ball, Gene Kelly, Tommy Dorsey Band), "Cabin In the Sky" (Ethel Waters, Lena Horne, Rochester and all-Negro cast), "Presenting Lily Mars" (Judy Garland, Van Helfin, Richard Carlson), untitled Kay Kyser film (formerly "Right About Face," "Girl Crazy" (Rooney and Garland), "Private Miss Jones" (Kathryn Grayson, Gene Kelly), "Best Foot Forward" (Lucille Ball, Billy Gaxton, Harry James band.)

In Preparation: "The Ziegfeld Follies," "Honey Boy" (Mickey Rooney, Gene Kelly), untitled Garland vaudeville story, "Meet Me In St. Louis" (Garland), "You Can't Fool a Marine" (Eleanor Powell, Jackie Jenkins), "Anchors Aweigh," "Up and Down Broadway" (Powell, George Murphy), "Great Day" (Kathryn Grayson), "High Kickers," "Here Comes the Band" (collegiate musical with name band), "Meet the People," "Very Warm for May," "Jumbo," "Bathing Beauty" (Esther Williams and water ballet), "Mr. Coed" (Red Skelton, Esther Williams), "Harem Scare 'Em" (Abbott and Costello), "Tale of Two Sisters," "Merry Widow Goes West."

Monogram

Completed: "Sarong Girl" (Ann Corio and N. T. G. Florentine Gardens show), "Melody Parade" (Mary Beth Hughes, Eddie Quillan and Ted Fio Rito band).

In Preparation: "Casa Manana," "Canteen Girl," "Lady, Let's Dance" (Belita), "Sweetheart of the Marines."

Paramount

Completed: "Star Spangled Rhythm" (all stars on contract list), "Lady In the Dark" (Ginger Rogers, Ray Milland, Jon Hall, Parker and Daniel), "Dixie" (with Bing Crosby, Dorothy Lamour, Marjorie Reynolds, Billy De Wolfe), "Riding High" (Dorothy Lamour, Dick Powell, Victor Moore, Milt Britton band), "Let's Face It" (Bob Hope, Betty Hutton).

In Production: "And the Angels Sing" (Lamour, Fred MacMurray, Betty Hutton, Diana Lynn, Mimi Chandler).

In Preparation: "Incendiary Blonde" (Betty Hutton), "Stallion Road" (Crosby), "Road to Utopia" (Crosby, Hope, Lamour), "Girls Town," "Big Town Blues," "Very Hot In Haiti," "Galveston" (Lamour), "Rainbow Island" (Eddie Bracken, Betty Hutton), "The Duchess Rides High" (Pine-Thomas fling at music), and the untitled Mark Sandrich-Irving Berlin musical to follow up "Holiday Inn." "Merton of the Movies" and "You Can't Ration Love" also will have some music.

Producers Releasing

Completed: "Follies Girl" (Wendy Barrie, Gordon Oliver).

In Preparation: "Talent School," "I'm From Arkansas," "Oh Say Can You Sing," "Oh, Baby."

RKO Radio

Completed: "The Sky's the Limit" (war-backgrounded musical with Fred Astaire, Joan Leslie, Robert Benchley).

In Preparation: "Show Business" (Eddie Cantor cavalcade), Marie Dressler story (to star Kate Smith), "Gentlemen Be Seated" (life of Eddie Leonard to star George Jessel), a big navy musical based on "Hit the Deck," "Higher and Higher" (Michele Morgan and Frank Sinatra), "Around the World" (Kay Kyser, Bergen and McCarthy, Marcy McGuire), "The Petty Girl," "The Gibson Girl" (dramatic story but highlighting the music of that era).

Republic

Completed: "Hit Parade of 1943" (John Carroll, Susan Hayward, Gail Patrick), "Shantytown" (Mary Lee), "Thumbs Up" (Elsa Lanchester).

In Preparation: "Dancing Debs" (Mary Lee, Jackie Moran, Gladys George), "Gay Blades" (ice show with Ice-Capades cast), "Three Lit-

(*Continued on page 24, column 1*)

TOPS!

TOPS!
in SPRINGFIELD,

TOPS!
in KANSAS CITY

TOPS!
in TULSA

TOPS IN MIDWEST ACROSS THE NATION

TOPS!
in SEATTLE

TOPS!
in SPOKANE

TOPS!
in PHOENIX

TOPS!
in SAN FRANCISCO

TOPS!
in LOS ANGELES

TOPS!
in SAN DIEGO

20th CENTURY FOX HIT!

TOPS! in MADISON, WISC.

TOPS! in INDIANAPOLIS

BLEND OF AMERICA

THE COUNTRY!—



Exhibitors of America! Book "PRELUDE TO WAR," the sensational 55 minute sock-film.

Music and Review Films Offset War Themes

(Continued from page 21)
tle Sisters," "Rosie the Riveter," "Hoosier Holiday" (the Al Pearce show), "Sleepy Lagoon" (Judy Canova), "Brazil" (Latin music).

Twentieth Century-Fox

Completed: "Hello, Frisco, Hello" (John Payne, Alice Faye, Jack Oakie), "Coney Island" (Betty Grable, George Montgomery), "Sweet Rosie O'Grady" (Grable, Robert Young), "Stormy Weather" (Rochester, Lena Horne, all-Negro cast).

In Production: "The Girls He Left Behind" (Alice Faye, Carmen Miranda, Benny Goodman Band), "Winter Time" (Sonja Henie, Jack Oakie, Woody Herman Band).

In Preparation: "Pin-Up Girl" (Grable, name band), "Greenwich Village," "New Orleans," "Mexico City," "By Jupiter" (Laurel and Hardy, Martha Raye), "Gone Are the Days," "Carnegie Hall," "Four Jills In a Jeep" (Martha Raye, Carole Landis, Kay Francis, Mitzi Mayfair), "Lady In Ermine" (Irene Dunne, Charles Boyer).

United Artists

Completed: "Stage Door Canteen" (48 stars and six name bands), "Lady of Burlesque" (Barbara Stanwyck, Michael O'Shea).

In Production: "Hi Diddle Diddle" (Martha Scott, Adolph Menjou, Pola Negri, Billie Burke, Dennis O'Keefe, June Havoc).

In Preparation: "Navy Hotel" (Charles R. Rogers production).

Universal

Completed: "Cross Your Fingers" (Allan Jones, Kitty Carlisle), "Rhythm of the Islands" (Allan Jones, Jane Frazee), "Follow the Band" (Leon Errol, Grace McDonald), "School For Jive" (Donald O'Connor).

In Production: "Hers To Hold" (Deanna Durbin with some music), "Phantom of the Opera" (Nelson Eddy, Susanna Foster, with operatic background for the mystery thriller).

In Preparation: "His Butler's Sister" (Durbin), "Christmas Holiday" (Durbin), "Crazy House" (Olsen and Johnson), "Girls, Inc.," "So's Your Uncle," "Ride, Sailor, Ride," "Moonlight In Vermont," "Has Anybody Here Seen Kelly?" "Meet the Coeds" (Abbott and Costello comedy with music), "The Naughty Nineties" (same), "100 Girls and a Man."

Warner Brothers

Completed: "Thank Your Lucky Stars" (Eddie Cantor, Dinah Shore and Bette Davis, Errol Flynn, Alexis Smith, Dennis Morgan and all contract players), "The Desert Song" (Dennis Morgan, Irene Manning, Lynne Overman, Bruce Cabot).

In Production: Irving Berlin's "This Is the Army."

In Preparation: "Rhapsody In Blue" (life of George Gershwin), "Melancholy Baby" (life of Helen Morgan), "Story of Marilyn Miller," "Shine On, Harvest Moon" (life of Nora Bayes), "Mississippi Belle" (Irene Manning, with Cole Porter music), "The Gay Nineties" (life of Tony Pastor), "The Doughgirls."

Samuel Goldwyn

In Preparation: "Up In Arms" (Danny Kaye, Dinah Shore), "Treasure Chest" (Bob Hope).

Pallos Opens London Offices

Steven Pallos, formerly general manager for Alexander Korda, has opened his own offices in London with the trade name of Omnia Films, Ltd.

Rydge Reviews Progress Of Greater Union Circuit

Although five years ago the Greater Union Theatres circuit of Australia was operating at a heavy loss, today "we have paid off all our bank loans, amounting to $2,000,000, and are putting surplus money into war loans," Norman B. Rydge, president, told the circuit's first wartime convention recently at the Usher's Hotel in Sydney. All managers attended the five-day meeting.

Mr. Rydge promised that the circuit was not going to "stand still" and that it had "no debts, ample cash reserves, excellent films available, and an improved outlook."

The convention was addressed also by Harry Hunter, managing director of Paramount Pictures in Australia; Herc McIntyre, managing director of Universal Pictures; Dan Casey, general sales manager of Universal Pictures; Nick Casey, general sales manager of Universal Pictures; Nick Pery, managing director of Columbia Pictures Corporation in Australia; Gordon Ellis, general manager of British Empire Films (distributors of Republic and Monogram Films in Australia); Ken Hall, Cinesound Productions; Jack Evans, Chairman of the Executive Committee; Roy Barmby, Chief Film Buyer; and Ted Lane, Director of Publicity.

The company's policy was stressed and commented upon by every speaker: a policy that emphasizes cooperation between distributors and Greater Union.

National Decency Legion Classifies Ten Films

The National Legion of Decency reviewed ten films during the current week, classifying four as unobjectionable for general patronage, four as unobjectionable for adults and two as objectionable in part. The listing: Class A-1, Unobjectionable for General Patronage: "Desert Victory," "Riders of the Rio Grande,' "Swing Your Partner" and "Wild Horse Stampede." Class A-2, Unobjectionable for Adults: "Crash Dive," "Five Graves to Cairo," "I Escaped from the Gestapo" and "Leopard Man." Class B, Objectionable in Part: "All By Myself" and "DuBarry Was a Lady."

Two Republic Inductees Honored at Dinner

Harry Marcus, Republic Pictures' service department head, and Stephen Dorsey, special secretary to J. R. Grainger, president of the company, were given a farewell party by the home office staff last Thursday prior to their induction into the Army. Present at the party were Walter L. Titus, Jr., Charles Reed Jones, Steve Edwards, Albert Schiller, Harold Formen, Seymour Borus, Andrew Subbiondo, G. C. Schaefer, Edward Seifert, Frank Pratt, Dennis Caplin, Henry Zohbel and Milton Green; also Joseph Pellon, Lou Rosso, and Isadore Cohen of Consolidated Film Industries, Inc.

Commander Ford in Brazil To Make Film for CIAA

Lieutenant Commander John Ford of the U. S. Navy arrived in Rio de Janeiro last week to produce a film on Brazil's economic and military contribution to the United Nations' war effort. The picture will be made under the sponsorship of the Office of the Coordinator of Inter-American Affairs. Commander Ford's "Battle of Midway" won the Motion Picture Herald exhibitor poll for the Best War Short Subject of 1942.

Theatre Wing Plans Dances

The American Theatre Wing has completed plans for a series of tea dances to be held for all women auxiliary branches of the armed services. The first dance will be held at the Roosevelt Hotel in New York, from 3 to 6 P. M.

WAC to Appeal Draft Rulings For Exhibitors

Exhibitors whose managers and projectionists are threatened by local draft boards with reclassification into 1-A because they are not in a war factory, or whose personnel have been actually shifted to that status, should appeal to the War Activities Committee, which will intercede for them. This message to theatre owners was delivered by Si Fabian, WAC theatre division head, to the directors of the Motion Picture Theatre Owners of America, at their meeting in New York last week.

Mr. Fabian assured the exhibitors that local boards were exceeding their authority in such instances. He added he had the word of War Manpower Commissioner Paul McNutt.

The exhibition section of the industry is not asking deferment of men suitable for military service. It is merely seeking to avoid discrimination in keeping men already deferred, Mr. Fabian emphasized. The WAC is now investigating several exhibitor complaints, and has already adjusted certain situations, he said.

Meanwhile, from New Haven last week it was reported that George Miller, booker for several houses and manager of the Whalley theatre in that city, was in war work after a notice from the Connecticut Employment Security Division.

In Hollywood, observers predicted the labor-management committee representing all production factors, would shortly seek WMC permission for the free interchange of talent without special availability certificates.

From Washington came a report last week that WMC executives were considering elimination of all "essential" listings in so-called essential industries.

The planning committee of the Associated Actors and Artistes of America, parent actors' union, met last week in New York and some of its discussions were over a program to increase the "war usefulness" of over-age members. This would perhaps earn an essentiality classification for some who might leave the stage for direct war work.

Decision Appealed on "Stage Door" Plagiarism

Appeal to the U. S. Circuit Court of Appeals was made last week in N. Y. federal court by Madge Christie, author of the play "Thru the Looking Glass," who lost her plagiarism action to George S. Kaufman and Edna Ferber, authors of "Stage Door," whom she had charged with pirating the plot of her play.

Other defendants named by Miss Christie were the Estate of Sam H. Harris, who staged the play, and Doubleday, Doran & Co., Inc., and Dramatists Play Service, Inc., who published the story of the play in book form.

Federal Judge Edward A. Conger dismissed the action which Miss Christie is appealing and awarded defense attorneys fees and costs totaling $6,079. The court awarded final judgment on March 30, 1943.

Warners Book Pathe Series

The current season's Pathe series, "This Is America," has been booked by the Warner circuit in the Washington and Philadelphia territories, for distribution by RKO Radio.

Sager Promoted by Loew's

Jerry Sager, formerly on the Loew's home office publicity staff, has been promoted to publicity director of the circuit's Criterion theatre in New York.

WPB STILL STUDIES DOUBLE BILLS AND RAW STOCK

Some Bureaus Reluctant to Get Into Issues of Trade Practices

by FRANCIS L. BURT
in Washington

Government attention to the whole question of double bills, which was touched off last November in a speech made by Lowell Mellett, director of the motion picture bureau of the Office of War Information, could result in a directive against the policy, it was indicated this week in Washington. An exhibitor's personal letter to President Roosevelt brought to light that the War Production Board is continuing its survey on double bills and indicated that action would be taken should conservation considerations warrant such action.

The letter, written April 9th by Ewald A. Stein, operator of the Wickenburg theatre, Wickenburg, Ariz., asked President Roosevelt for executive action against double billing.

The President referred Mr. Stein's letter to the film section of the WPB and on April 24th, Fred C. Heitman, of the products branch, informed Mr. Stein that as soon as the WPB "survey is completed and the possible conservation angles studied in relation to featuring single or double programs, you may rest assured the proper directive action will be taken by this agency."

Although exhibitors repeatedly have appealed to the WPB to eliminate dual bills, studies so far have failed to demonstrate that any worth-while saving of material would result. It was made clear that the WPB, at present, had no intention of interfering with business practices which have no effect on the materials situation.

What the Surveys Have Found

Thus far, surveys by the board have disclosed that while some 59 per cent of the theatres double-bill, only 30 per cent—possibly 3,000 houses, all told—operate exclusively on a two-feature basis. The remaining 6,000 or 7,000 theatres double-bill only from time to time.

Motion Picture Herald last December 19th and 26th published expressions of opinion on the controversial subject from leading circuit and independent exhibitors throughout the country. The consensus of opinion was that elimination of the policy would be possible only through Government action.

A lengthy report on the double-bill situation was submitted to WPB officials some weeks ago by Christopher J. Dunphy as he prepared to resign as chief of the amusements section because of the illness of his wife.

In that report, Mr. Dunphy saw no benefit to the war effort from the elimination of double billing and pointed out that it was primarily a competitive trade practice over which the industry had been wrangling for years.

On the whole, WPB officials believe that the way to save materials in the motion picture industry is through control of raw stock as now practiced, and they take the position that if there are enough pictures available the question whether one picture or two is to be shown is one for determination by the inddividual exhibitor.

It was pointed out that, basically, the question is whether an exhibitor feels he can profit most by the quicker turnover of the shorter show, or has a more certain patronage under a double-bill policy. That, it is felt, is a question of competition in which the Government should not interfere unless it is demonstrated to have an effect on the war program.

They Veer Away on Trade Practices

Because of its importance in maintaining morale, no Government war agency in Washington is desirous of becoming involved in the controversies within the motion picture industry. The Office of War Information, War Production Board and Office of Price Administration have all fended off suggestions that they interject themselves into quarrels over trade practices.

Three branches of WPB from time to time have given consideration to the matter of double billing. The motion picture section of the durable consumers' goods branch is understood to have had the question up incidentally at meetings of the motion picture industry advisory committee, but the amusements section, under Mr. Dunphy, went more exhaustively into the problem. More recently, the conservation division has made a study but in no case, it is said, was any convincing showing made that elimination of duals would result in any savings.

Officials agree, however, that if at any time conditions reach a state where program control is indicated, the necessary orders would immediately be issued.

At the present time, however, producing companies are given a limited amount of raw stock on which to operate. How they use that stock and how the pictures are distributed are, it is felt, questions which can best be dealt with by the industry itself.

U. S. Wants Theatres To Remain Open

Contrary to the impression which might be gained from the flood of restrictive orders which emanates from Washington, the Administration is anxious to interfere as little as possible with the normal operations of industries, looking forward to the end of the war and the necessity then for resuming peacetime operations with as little delay as possible.

That goes for the film industry, too, and in addition there is a real desire to keep every theatre operating through the war period. Consequently, if elimination of double bills would result in the closing of houses which are cooperating in the war program, as they all are, such a step would be based upon an inescapable conclusion that the necessities of the war leave no alternative.

St. Louis Unit Redrafts Single Bill Proposal

In St. Louis last week, Fred Wehrenberg, president of the Motion Picture Theatre Owners' Association of St. Louis, Eastern Missouri and Southern Illinois, indicated that no definite action on the question of elimination of double bills had been taken by the exhibitors' group since March, at which time neighborhood houses declared that the question had to be acted upon by first run theatres. The proposal made at the March meeting is being redrafted and is expected to be presented at another St. Louis meeting later this month.

At the MPTOA convention in New York last week, no formal action was taken on the resolution introduced by Mr. Wehrenberg pertaining to the situation. The directors declared it was essentially a local problem and could only be decided upon by autonomous, local MPTOA units.

Navy Steps Up Training Films

Distribution output of U. S. Navy training films has increased from 3,000 prints a month of last November, to 50,000 prints a month as of this month, it was learned in New York this week. The Navy's training program is headed by Captain H. W. Taylor, officer in charge of the Photographic Division of the Bureau of Aeronautics, in Washington, but distribution is handled in New York at the DeLuxe laboratories with Lieut. Jack Goldsmith in charge. The distribution staff has increased from 8 to 20.

Production of the training pictures is farmed out by the Navy to independent producers who turn over negatives or master prints to the New York office. Anywhere from 50 to 300 prints of each subject are made by the Navy unit at DeLuxe labs, which also is the distribution headquarters for the Army Signal Corps training films. In addition to these two branches of service, the Marine Corps has an officer stationed at DeLuxe who arranges for certain Navy aeronautic training pictures to be distributed to Marine training bases.

Special orientation or indoctrination films, such as "Desert Victory," produced by the British Army and distributed here by 20th-Fox, and "Next of Kin," made by the British Ministry of Information, and released in the U. S. by Universal, also are distributed by the Navy at New York.

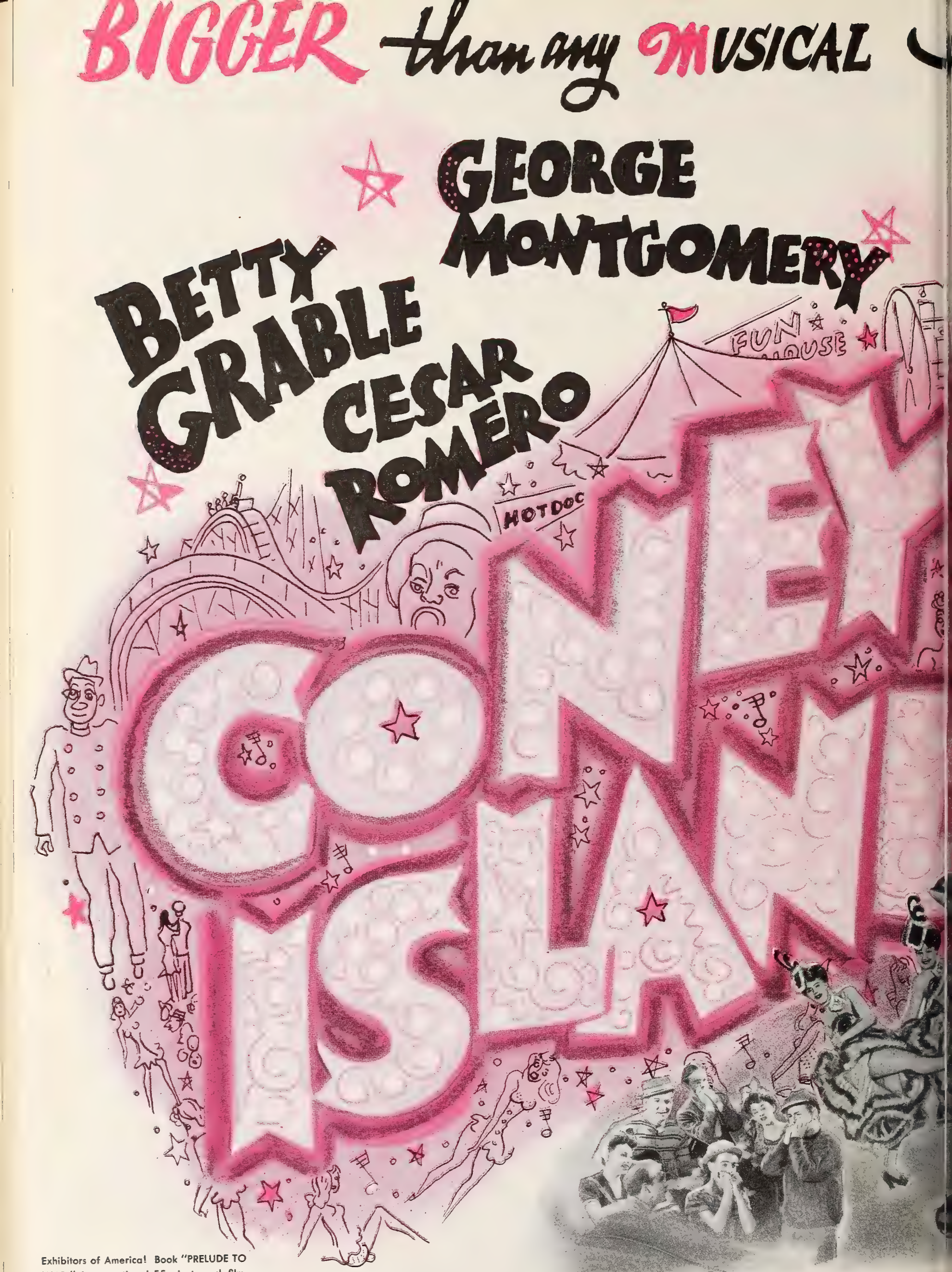
Schwartz Joins Monogram

William R. Schwartz, booker for Paramount in Philadelphia, covering the Comerford-Publix circuits in upstate Pennsylvania, has gone over to the local Monogram exchange as booker. Harry Brillman, of the Atlantic Theatres Circuit, takes his place at Paramount.

BIGGER than any MUSICAL

GEORGE MONTGOMERY

BETTY GRABLE CESAR ROMERO



Exhibitors of America! Book "PRELUDE TO WAR," the sensational 55 minute sock-film.

...in 20th Century-Fox has ever given you!



Court says FCC Can Rule Radio Deals

Decision in Washington Holds Congress Gave Commission All Power

Washington Bureau

Disposing of an issue raised more than 18 months ago, the Supreme Court on Monday upheld the authority of the Federal Communications Commission to issue its chain broadcasting regulations.

The court, however, withheld comment on the wisdom of the regulations themselves or their likelihood to accomplish the objectives of the commission, holding that those matters were the responsibility of the Congress and the FCC.

Taking but one week short of three months to reach its decision, the court by a vote of five to two, with Associate Justices Black and Rutledge not participating, affirmed the action of the New York Federal District Court in dismissing the suits brought on October 30, 1941, by the National Broadcasting Company and Columbia Broadcasting System to enjoin the enforcement of the regulations promulgated by the commission on May 2, 1941, and amended on October 11 of that year.

A dissenting opinion, holding that the Communications Act did not give the commission authority to regulate the business practices of licensees, was delivered by Associate Justice Murphy, with Associate Justice Roberts concurring.

The 27-page majority opinion, delivered by Associate Justice Frankfurter, dismissed seriatim the specific contentions of the networks that the commission lacked authority, that it sought to enforce the anti-trust statutes, that the regulations were arbitrary and capricious and that they abridged the right of free speech.

"The avowed aim of the Communications Act of 1934 was to secure the maximum benefits of radio to all the people of the United States," Justice Frankfurter declared. "To that end Congress endowed the communications commission with comprehensive powers to promote and realize the vast potentialities of radio. * * *

"These provisions, individually and in the aggregate, preclude the notion that the commission is empowered to deal only with technical and engineering impediments to the 'larger and more effective use of radio in the public interest'. * * *

"In essence, the chain broadcasting regulations represent a particularization of the commission's conception of the 'public interest' sought to be safeguarded by Congress in enacting the Communications Act of 1934."

"New and Dynamic," Says Frankfurter

Admitting that the act does not explicitly say that the commission shall have power to deal with network practices found inimical to the public interest, the court pointed out that Congress was acting in a field of regulation "which was both new and dynamic."

"While Congress did not give the commission unfettered discretion to regulate all phases of the radio industry, it did not frustrate the purposes for which the Communications Act of 1934 was brought into being by attempting an itemized catalogue of the specific manifestations of the general problems for the solution of which it was establishing a regulatory agency," Justice Frankfurter stated. . . . Congress did what experience had taught it in similar attempts at regulation, even in fields where the subject matter of regulation was far less fluid and dynamic than radio. The essence of that experience was to define broad areas for regulation and to establish standards for judgment adequately related in their application to the problems to be solved."

Act Drawn to Protect Public Interest

The fact that the commission may refuse a license to persons found guilty by the courts of the violation of the anti-trust laws, he continued, does not involve the connotation that licensees charged with violation of the standards of public interest, convenience, or necessity because of his practices can not be refused a license because he has not yet been convicted in the courts.

"The Communications Act of 1934 authorized the commission to promulgate regulations designed to correct the abuses disclosed by its investigation of chain broadcasting," he said—it was not a matter of the commission attempting to enforce the anti-trust statutes.

Refusing to pass on the wisdom of the regulations themselves, Justice Frankfurter denied there was anything "arbitrary and capricious" in their adoption by the commission "based upon findings supported by evidence."

Set Up of Licensing System Proper

The final contention, that the regulations invaded the right of free speech, also was found untenable by the Justice, who pointed out that the limited radio facilities and the licensing system itself are an abridgment of that right.

"The question here," he said, "is simply whether the commission, by announcing that it will refuse licenses to persons who engage in specified network practices (a basis for choice which we hold is comprehended within the statutory criterion of 'public interest'), is thereby denying such persons the constitutional right of free speech. The right of free speech does not include, however, the right to use the facilities of radio without a license. The licensing system established by Congress in the Communications Act of 1934 was a proper exercise of its power over commerce. The standard it provided for the licensing of stations was the 'public interest, convenience or necessity'. Denial of a station license on that ground, if valid under the act, is not a denial of free speech."

In the dissemination of information and opinion radio has assumed a position of commanding importance, rivalling the press and the pulpit, it was pointed out by Justice Murphy in his dissent, and because of its vast potentialities "the character and extent of control that should be exercised over it by the Government is a matter of deep and vital concern."

Wherein Justice Murphy Dissents

"Events in Europe show that radio may readily be a weapon of authority and misrepresentation, instead of a means of entertainment and enlightenment," he said. "It may be even an instrument of oppression.

"In pointing out these possibilities, I do not mean to intimate in the slightest that they are imminent or probable in this country, but they do suggest that the construction of the instant statute should be approached with more than ordinary restraint and caution, to avoid an interpretation that is not clearly justified by the conditions that brought about its enactment, or that would give the commission greater powers than the Congress intended to confer."

The communications act, he declared flatly, does not in term give the commission power to regulate the contractual relations between the stations and the networks.

"The power to control network contracts and affiliations by means of the commission's licensing powers cannot be derived from implication out of the standard of 'public convenience, interest or necessity' * * *

Not Within FCC Scope To Remedy Conditions

"It is quite possible, of course, that maximum utilization of the radio as an instrument of culture, entertainment, and the diffusion of ideas is inhibited by existing network arrangements. Some of the conditions imposed by the broadcasting chains are possibly not conducive to a freer use of radio facilities, however essential they may be to the maintenance of sustaining programs and the operation of the chain broadcasting business as it is now conducted. But I am unable to agree that it is within the present authority of the commission to prescribe the remedy for such conditions. It is evident that a correction of these conditions in the manner proposed by the regulations will involve drastic changes in the business of radio broadcasting which the Congress has not clearly and definitely empowered the commission to undertake."

There is nothing in the communications act authorizing the FCC to regulate the business practices of licensees, he held, and if network practices may have run counter to the anti-trust laws, the express means for dealing with that problem has been provided by Congress.

Barrows in Army Intelligence

Sidney Barrows, a member of Warners' legal staff, will shortly leave for Ann Arbor to receive an instruction course in Army military intelligence.

Rogers Photos In Demand

More than 2,000,000 four-color photographs of Roy Rogers have been distributed to exhibitors, Republic Pictures announced this week.

S. A. Lynch to Retire from Miami Post

Stephen A. Lynch, long a figure in the affairs of Paramount Pictures Corporation and author of many of its present management-partnership arrangements, will retire in July from the management of the company's sixteen Miami theatres. He has been in that post for seven years. The announcement came last week from Leonard Goldenson, vice president in charge of theatre operations for Paramount.

Mr. Lynch was among the earlier operators of circuit theatres as an extension of the activities of S. A. Lynch enterprises, devoted more largely to real estate. Out of this grew his notable Southern Enterprises with some 186 theatres in Alabama, Tennessee, Arkansas, Texas, North and South Carolina, Georgia, Florida and Oklahoma.

In 1918, Mr. Lynch, who had been a powerful customer of Paramount, sold a fifty percent interest in Southern Enterprises, which incidentally also owned the Miami theatres, to that corporation. In 1923 Paramount purchased the remaining fifty percent of the stock.

Mr. Lynch's large organization brought forth many of today's prominent showmen, among them R. B. Wilby and H. F. Kincey, now Paramount partners in the South and Y. Frank Freeman who is now in charge of production for Paramount in Hollywood.

When the reorganization of Paramount was under way in 1932 Mr. Lynch was called in to act for the trustees and at that time he figured in the arrangement of many of the management-partnership deals now in operation.

He remained in this capacity until 1935, when he became manager of the Miami theatres for Paramount.

One of Mr. Lynch's largest undertakings was the development of Sunset Islands at Miami Beach. His holdings also include the Columbus Hotel in Miami, the Lynch Building in Jacksonville and the Atlanta Hotel in Atlanta. He is also a heavy bondholder in the Florida East Coast Railroad.

Upon Mr. Lynch's retirement, George Hoover is expected to continue as general manager of the Miami theatres, and it is reported that they will be aligned with the Frank Rogers' All-Florida circuit.

Bartlett Named Eastman Advertising Director

L. Hayward Bartlett has been named advertising director of the Eastman Kodak Company of Rochester, succeeding Howard H. Imray, who resigned because of ill health. Waldo B. Potter has been promoted to director of advertising operations. Mr. Bartlett has been with the company since 1914; Mr. Potter since 1921.

Inaugurate New Policy

The Park theatre in Fall River will be open from 1 P. M. until its usual closing time on a continuous run basis in order to accommodate war workers wishing to see a complete show, it was announced recently by Frank Lydon, general manager.

Receives Navy Commission

Stanley A. B. Cooper, secretary-treasurer of the Citizens Theater Company of Brazil, Ind., and one of the founders of Affiliated Theaters, Inc., of Indianapolis, has received a commission as lieutenant junior grade in the Navy.

Drive-in Theatre Reopens

The Riverside drive-in theatre at Dublin, Ohio, has opened its season. Children under 12 are admitted free.

More Exhibitors Protest Flood of War Dramas

Again has come a flow of important exhibitor expression concerning the tide of war pictures, continuing the responses to interrogation by MOTION PICTURE HERALD presented last week. And again the preponderant opinion is that enough and in some instance far too much has been had of war drama from the studios of Hollywood. As before the response is from all manner of theatre operation, from the key cities to the lesser communities, and some expression continues this week in "What the Picture Did for Me" where the subject was opened many weeks ago.

M. A. LIGHTMAN
Malco Theatres, Inc., Memphis, Tenn.

Up to this time I think most war films have been both excellent and profitable.

A few would have been better if not made at all but on the whole they have been excellent—but—from here on out the smart producer will start making good comedies—musicals or light dramas—with only a very rare out and out war picture.

I don't mean that the war—or the present times—should necessarily be omitted 100%—where current events call for a scene showing war conditions that is obviously necessary.

I am referring to "Immortal Sergeant," "Moon is Down," "Air Force," etc., etc., etc. It is definitely time to cut this type of film to an *absolute* minimum—or we will definitely "kill the goose that laid the golden egg." I saw "The More The Merrier" last night—well, the more the merrier and the happier we will all be. We just finished "Happy, Go Lucky" in Memphis. It did an excellent business though it doesn't have the biggest names in Hollywood! We need more of them and fewer war pictures.

Don't get me wrong—up to now I think the better war films have been terrific and Hollywood is to be congratulated for doing such a magnificent job—they should continue to make war pictures—but only about 20% to 25% of the former number.

FRED J. DOLLE
Fourth Avenue Amusement Co., Louisville, Kentucky

From my personal viewpoint, the industry is producing entirely too many war pictures. Our various managers inform me that the opinions expressed by their patrons in passing, signify only one thing and that is—that the number of war pictures must be reduced before it is too late to make correction.

RAY BARTLETT
Valley Theatre, Artesia, N. M.

Far too many war pictures. People are going to our theatre that does not show a war picture. Theatre playing comedies, dramas, good westerns, will far out-gross the one playing a war picture, if played opposite each other.

R. M. KENNEDY
Alabama Theatres, Inc., Birmingham, Ala.

I said quite some while ago that for a few months war pictures would be very acceptable but that when our casualty lists started coming in after the fighting had really started people would want to avoid war pictures and I suggested that the producers go slow on them.

I think that we have just about reached the time which I had in mind. We can get by with a few more war pictures during the next thirty to sixty days, but I don't guess that they would be profitable after that time.

We are playing "The Moon is Down" in some of our leading theatres now and some people make the remark that they don't want to see anything which concerns Nazi Germany, meaning of course that they just don't want any war pictures. I hope that the producers will slow down.

J. L. HUGHES
Midway Theatre, Burlington, Colo.

Too many imaginary pictures.

LOUIS BERNHEIMER
Louis Bernheimer Theatres, Washington, D. C.

In my opinion the overproduction of war pictures is a serious menace to the motion picture business.

My patrons have, on numerous occasions expressed their preference for pictures that are light and entertaining.

The average people come to the movies to escape, temporarily, from the stark realities that face them on every side. When they leave our theatres today they are depressed and unhappy.

The newspapers and the radios report, continuously, the death and destruction—the tragedy and sorrow—everywhere in the world. Why can't we provide the public with entertainment that will make them laugh and forget for a brief period the sorrows of the world?

The War Activity reels, which are plentiful, are surely sufficient to keep the public war-conscious and well informed so far as the screen is concerned.

Let us return to show business and present pictures with music, dancing and comedy!

MIKE KALLET
Kallet Theatres, Inc., Oneida, N. Y.

From the comments of our patrons we are getting too many war pictures. We feel a few are O. K. when properly spaced on release.

H. TABACKMAN
Bostwick Theatre, Bridgeport, Conn.

Too many war pictures.

W. F. CAUDELL
Capitol Theatre, Fairmont, N. C.

Too too many.

JULES J. RUBENS
Publix Great States Theatres, Inc., Chicago, Ill.

Much too many war pictures. War in the pictures, victory shorts and news reels—if it continues am sure it will result in lower box office grosses.

Theatres to Extend Blood Donor Drive

Key City Houses To Cooperate in Red Cross Registration Campaign

The American Red Cross drive for blood donors, conducted for the past several months in some New York theatres, will shortly reach into other key cities. The organization this week placed the expanded campaign in charge of Mrs. George Baehr, who directed the New York drive, and with whom the film industry's War Activities Committee cooperated.

Mrs. Baehr conferred in Hartford, Connecticut, Tuesday, with local theatre men and Red Cross officials.

In New York City, through theatres, which have had in their lobbies both Red Cross workers and display booths and posters, more than 16,000 persons had registered for donations, up to the week's beginning.

The Red Cross has blood banks in 31 key cities. These have mobile equipment.

Outlining methods used by New York houses, a brochure is being prepared by Edward Dowden, chairman of the city's WAC public relations committee.

Hollywood Guilds Give $462,187

The industry's guilds, unions, crafts and occupational groups had subscribed $462,187.67 for their part in the 1943 Red Cross drive up to last Saturday in Hollywood and the drive was being continued until the $500,000 mark was reached. Each of the groups conducted its own solicitation campaign and distribution of the $462,187.67 to the credit of 43 separate accounts was completed over the weekend. The results of the 15 studio "colonels" and 600 guild, union and craft captains responsible for bringing in the 20,737 donations, as reported to Chairman James Cagney, were listed as follows:

Producers and executives, 514 subscriptions for $77,719.44; Screen Actors' Guild, 726 for $81,067.19; Screen Directors' Guild, 305, $27,-000.63; Screen Writers' Guild, 327, $29,348.10; Artists Managers' Guild, 250, $19,827.50; corporation subscriptions, 26, for $70,352.00.

The thirty-seven guilds, unions and crafts, functioning under Labor's Executive Committee, with L. C. Helm as chairman, brought in 18,568 subscriptions for a total of $156,097.21, divided as follows:

Art directors, 78 subscriptions for $2,244; cameramen, 515 for $9,959.67; studio carpenters, 1,177, $9,083.20; costumers, 535, $4,149.38; culinary workers, 420, $1,830.05; electrical workers, 359, $3,239.47; film editors, 485, $5,-910.10; film technicians, 1,188, $6,981.76; firemen, 75, $258.85; first aid, 26, $148.00; studio grips, 921, $6,516.60; interior decorators, 49, $1,037.00; studio laborers, 532, $1,931.96; lamp operators, 1,066, $8,385.12; machinists, 270, $1,882.92; make-up artists, 182, $2,981.30; janitors, 229, $602.09; musicians, 478, $9,276.67; painters, 624, $5,982.94; plasterers, 138, $1.148; plumbers, 41, $317.26; police, 368, $1,442.75; projectionists, 208, $1,677.30; property, 1,266, $9,582.80; screen cartoonists, 645, $4.872 55; Screen Office Employees' Guild, 1,379, $7,-521.79; Independent Screen Office Employees, 1,410, $11,016.51; screen publicists, 192, $2,-643.84; screen readers, 81, $643.25; set designers, 202, $3,019.10; script clerks, 61, $547.62; sound technicians, 395, $6,395.50; transportation workers, 580, $3,783.54; unit managers, 32, $715; utility employees, 837, $4,018.25; watchmen and police, 112, $411.58; miscellaneous, 1,413, $13,938.99.

The break-down of the subscriptions by studios showed the following:

General Service, 55 subscriptions for $947.00; Independents, 179 for $7,457.64; Disney, 674, $6,613.56; Technicolor, 795, $5,852.90; United Artists, 159, $14,347.25; Goldwyn, 328, $6,-929.43; Republic, 638, $9,453.59; Allied Industries, 719, $13,804.12; Columbia, 1,342, $30,-587.90; RKO, 1,119, $23,232.99; Universal, 1,723, $30,153.36; Warner, 2,913, $62,121.01; Paramount, 2,498, $61,358.71; 20th Century-Fox, 3,263, $80,230.33; MGM, 4,082, $89,270.38.

United Artists units working in three major studios but handling their own accounts, which were credited back by the committee for report purposes, bring the Goldwyn studio up to 355 subscriptions for a total of $13,281.43; RKO, 1,170, $27,173.99; and General Service, 99, for $3,142.00.

$1,317,554 Collected For Paralysis Fund

Meanwhile, the WAC reported Monday that total collections to that day in the infantile paralysis campaign amounted to $1,317,554. However, and pointing up pre-campaign assertions that collections would be much more this year than last, several important states have not reported yet. These include New York, New Jersey, Wisconsin, California, Arizona.

Cincinnati theatres may have established a national record in the collection of salvage metal, according to figures released by Spencer Allen, head of the Hamilton County Salvage Metal Committee. A total of approximately 680 tons was collected in three theatre drives. This, it is claimed, is sufficient to build 308 large Sherman tanks.

Western Division Leads RKO Depinet Drive

The western division still leads in the RKO Ned Depinet sales drive at the end of the 12th week, the company announced recently. The drive is scheduled to close May 20th. The Rocky Mountain district leads in the competition among districts, while in branch offices, Kansas City is first, followed by Denver and Milwaukee. According to Robert Wolff, drive captain, 29 out of 32 branches have exceeded their weekly quotas since the campaign started. He indicated that the company's sales would be higher than in any other year.

Republic Sets Ad Campaign For "Prodigal Mother"

Republic has announced that a widespread advertising campaign will be given its film, "Prodigal Mother." Cooperative newspaper advertising will be supplemented by an outdoor billboard campaign. Fan and general magazines will also be used. The production is to be pre-released in several key locations and bookings are now being set.

Murray Joins Donahue & Coe

Jack W. Murray has been added to the contact and service staff of Donahue and Coe. He was formerly with the Clarke Advertising Agency in Miami.

National Fund To Unify All Charity Drives

Coordination and simplification of the fund collection drives in which nearly all theatres have participated is promised by a new organization, National War Funds Inc., which includes most of the national fund raising committees and groups. The unit will begin operations in October.

Its 19 fund-raising components ceased individual collections April 1st. Some of those collections, exhibition knows, were aided by the film industry through the War Activities Committee. When, how, and in what repetition, the National War Fund will call upon the WAC and its pledged theatre owners, was not known Monday at either the WAC or the NWF, in New York headquarters.

The National War Fund is a voluntary agency, comprising in executive personnel the country's leading business men, and headed by banker Winthrop Aldrich, and vice-presidents such as Henry Wriston, president of Brown University; Robert Haines, textile industry leader; Dr. Robert Sproul, California educator; and Francis Matthews, lawyer, Nebraskan, and president of the National Catholic Community Service.

Its component agencies are those which serve United Nations populations, and their and our own armed services. These agencies include the American Red Cross, the U. S. O., the Greek, Chinese, and Russian relief funds. In effect, the NWF is a national "community war chest" for such agencies: it allots funds to them, according to their stated needs.

Domestic funds are served, NWF spokesmen emphasized, by local community chests. The outstanding exception to both the NWF and such chests, is the infantile paralysis fund, which, it was expected, probably will continue to be pressed on a national basis, separately.

The NWF's budget committee, which allocates money to the fund raising agencies, is headed by Gerard Swope, director and honorary president of General Electric. The allocations are then reviewed by a joint committee, on which are NWF representatives who also are representing the component agencies, and representatives of the War Relief Control Board, the Red Cross, the Lehman committee for rehabilitation and relief of occupied territories, the Lend-Lease Administration, and the State Department.

Three Changes in Paramount Exploitation Staff

Three changes in the Paramount field exploitation staff were announced this week by Alec Moss, the company's exploitation manager. E. G. Fitzgibbon, formerly in Cincinnati, has been assigned to Chicago, M. D. Cohn, formerly with Monarch theatres, will cover the Kansas City territory, and J. C. Gunderson has replaced Mr. Fitzgibbons in Cincinnati. In each instance, the field men will work under the supervision of the district managers for the area.

Warner Branch Changes

Changes in the Warner branch personnel in Cincinnati include appointment of James Ambrose, of the Chicago office, as Cincinnati manager, effective May 10, succeeding John Eifert, who resumes his former post as city salesman. Mr. Eifert replaces George Lefko, who becomes city salesman out of the Chicago office. Mr. Ambrose previously was associated with United Artists in Milwaukee. Calvin C. Leeder has been transferred from Chicago as office manager in Cincinnati.

Watch for the
box-office EXPLOSION
of RKO
Radio's

BOMB

"BOMBARDIER"

the block-buster of all

ACTION-THRILL-SERVICE SHOWS!



THUNDEROUS THOUSAND-PLANE WORLD PREMIERE IN 50 SOUTH-WESTERN CITIES BEGINNING MAY 16!



Sponsored by the TEXAS QUALITY NETWORK . . . a blanket barrage of radio coverage in a round-the-clock bombardment of sensational "spot" and "show" promotions . . . A gigantic showmanship push spearheaded by the spectacular events at Albuquerque, N. M., and for the Army Air Forces at nearby Kirt land Field, N. M., where much of the picture was filmed!

AND HERE ARE JUST SOME OF THE CITIES:

SAN ANTONIO
AUSTIN
WACO
McALLEN
WICHITA FALLS
DONNA
DENTON
SAN MARCOS
BIG SPRINGS
DALLAS
EL PASO
GALVESTON
SAN BENITO
TEMPLE
MERCEDES
PARIS
SHERMAN
LUBBOCK
FT. WORTH
AMARILLO
CORPUS CHRISTI
ABILENE
HARLINGEN
CORSICANA
TYLER
MUSKOGEE
MIDLAND
HOUSTON
DENISON
VERNON
SAN ANGELO
GAINSVILLE
BROWNSVILLE
LAREDO
BROWNWOOD
WESLACO
BRECKENRIDGE
EASTLAND
RANGER
CLEBURNE

THE SCREEN'S GREAT DRAMA OF SOLDIERS WITH WINGS!



...told in a blasting bomb-run of romance and thrills...in the story of a lovely girl—and of three fliers who knew how to make a direct hit on a woman's heart!... The mighty picture that shows the making of the boys now making it hot for the Axis!



PAT O'BRIEN as the devil-may-care bombing trainer, with his fighting eye on Tokyo.



WALTER REED as the Bombardier Cadet, caught between the two veteran rivals.

RANDOLPH SCOTT a cocky, lone-wolf pilot, ing a one-man war of his

SEE THE BOMBING OF TOKYO RIGHT BEFORE YOUR VERY EYES!!!!

BOMBARDIER

STARRING

PAT O'BRIEN
RANDOLPH SCOTT
ANNE SHIRLEY • EDDIE ALBERT

RKO RADIO PICTURES

Produced by ROBERT FELLOWS • Directed by RICHARD WALLACE

Screen Play by JOHN TWIST

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Universal and Metro-Goldwyn-Mayer uttered weekend announcements, probably harbingers of more in kind to come from other quarters, which combine to suggest there's to be no summer slump in production.

Said Universal, "With 16 pictures completed and awaiting release, six more before the cameras and 31 others in the writing process, Universal is preparing for an extended period of peak production. Eleven more vehicles are scheduled to go before the cameras between now and mid-June."

Said MGM, "Production at MGM studios hit a new summer high today with eleven features shooting and twelve others in preparation to start during the next few weeks, indicating one of the busiest summer schedules in history."

Universal To Start Before Mid-June

Universal's eleven set to start by mid-June are:

"Angela," a Sinclair Lewis story, co-starring Susanna Foster and Donald O'Connor;

"Sherlock Holmes and the Spider Woman," another Basil Rathbone-Nigel Bruce number with Gale Sondergaard heading the support;

"The Mad Ghoul," a chiller presenting Evelyn Ankers and David Bruce in the leads;

"Frontier Bad Man," a super-Western co-starring Diana Barrymore, Ann Gwynne and Robert Paige;

"The Strange Death of Adolf Hitler," which Joe May is to direct for producer Ben Pivar with a cast not yet named;

"Ali Baba and the 40 Thieves," another Technicolor conveyance for the Maria Montez-Jon Hall-Sabu triumvirate of "Arabian Nights" and "White Savage";

"Looking for Trouble," a Walter Wanger production based on the story of the WAAFS;

"They're All Crazy," an Olsen & Johnson enterprise, which will take a change of title as it goes along;

"Second Honeymoon," a Warren Wilson producer-writer project;

"I Love That Guy," an Allan Jones musical vehicle, and

An untitled Deanna Durbin picture in which Pat O'Brien is to play a top role with Frank Borzage directing for producer Felix Jackson.

The MGM dozen referred to in its announcement include:

Twelve from MGM Include "Hargrove"

"The White Cliffs of Dover," starring Irene Dunne with Alan Marshall, Frank Morgan, Gladys Cooper, C. Aubrey Smith and Dame May Whitty in support, a Sidney Franklin production to be directed by Clarence Brown;

"See Here, Private Hargrove," with Robert Walker, Donna Reed, Chill Wills and Keenan Wynn, to be produced by George Haight with Wesley Ruggles directing;

"Meet the People," a musical with Lucille Ball, Virginia O'Brien and a cast described as all-star, E. V. Harberg producing, and Charles Reisner directing; and

"Up and Down Broadway," another musical, starring Eleanor Powell and George Murphy, Roy Del Ruth directing for producer Arthur Freed.

"Saigon," a Harry Hervey novel concerning the Jap invasion of Indo-China, is an addition to the MGM agenda.

Bulge Only Technical

Uppage of the production index to 43, with nine pictures started and only three finished during the week, is regarded as representing no more than a technical bulge in studio activity, inasmuch as nobody's been declaring intentions of increasing output and whereas reports have held the contrary eventuation to be the more probable. Declarations and reports of intention have never forecast developments with astonishing accuracy in this matter of production, though, wherefore the foregoing doesn't count if a genuine increase happens to date from the week pertained to.

Metro-Goldwyn-Mayer, Paramount and RKO-Radio started two pictures each.

MGM turned the cameras upon "The Heavenly Body," an Arthur Hornblow, Jr., production co-starring William Powell and Hedy Lamarr, under direction of Alexander Hall, with Fay Bainter, Spring Byington and Connie Gilchrist in support of the stars.

"A Thousand Shall Fall," the second MGM undertaking, offers Pierre Aumont, Gene Kelly, Richard Whorf, Sir Cedric Hardwicke, Peter Lorre and Joseph Calleia in a story of France, with Tay Garnett directing for producer Edwin Knopf.

Paramount launched "And the Angels Sing," a musical, presenting Fred MacMurray, Dorothy Lamour, Betty Hutton, Diana Lynn, Mimi Chandler, Raymond Walburn and Eddie Foy Jr. It's being produced by E. D. Leshin, with George Marshall directing.

"Minesweeper," the second Paramount project, is being produced by William Pine and William Thomas, and directed by William Berke, with Richard Arlen, Jean Parker, Russell Hayden, Joe Sawyer, Chick Chandler, Billy Benedict and Grant Withers.

RKO-Radio started "The Iron Major," a biography of the late Major Frank Cavanaugh, with Pat O'Brien, in the title role; Ruth Warrick, Robert Ryan, Russell Wade, Bruce Edward and Pierre Watkin. Robert Fellows is producing the picture, Ray Enright directing.

"The Seventh Victim," the second RKO enterprise, is a horror subject, from producer Val Lewton and directed by Mark Robson, presenting Tom Conway, Kim Hunter, Jean Brooks, Wally Brown and Evelyn Brent.

Universal started "Girls, Inc.,' a comedy with music, presenting Grace McDonald, David Bacon, Leon Errol, Harriet Hilliard, Minna Phillips, Betty Keane, Maureen Cannon, Glen Gray and the Casa Loma Orchestra and the Pied Pipers.

Republic launched "The Black Hills Express," a Don Barry subject produced by Eddy White, with direction by Jack English, and with Ariel Heath, Wally Vernon, George Lewis, Bill Halligan, Hooper Atchley, Charles Miller and Jack Ingram in the cast.

Monogram started "Black Market Rustlers," a George Weeks production directed by S. Roy Luby, presenting Ray Corrigan, Dennis Moore, Max Terhune, Evelyn Finley and Hal Worden.

The state of affairs at weekend:

COMPLETED

MGM
Man from Down Under
Lost Angel
America
Russia
Madame Curie
Guy Named Joe

RKO-Radio
Falcon in Danger

Universal
Sherlock Holmes Faces Death

Monogram
Spotlight Revue
Law Rides Again

Paramount
Uninvited
Hour Before Dawn

STARTED

MGM
1,000 Shall Fall
Heavenly Body

Monogram
Black Market Rustlers

Paramount
Minesweeper
And the Angels Sing

RKO-Radio
Iron Major
Seventh Victim

Republic
Black Hills Express

Universal
Girls, Inc.

RKO-Radio
Tarzan and the Sheik
Behind the Rising Sun

Republic
Silver Spurs
Headin' for God's Country

20th-Fox
Song of Bernadette
Wintertime
Holy Matrimony
Roger Touhy, Last Gangster
Girls He Left Behind
Claudia

UA
Hi Diddle Diddle (Stone)
McLeod's Folly (Cagney)

Universal
Hers to Hold
Corvettes In Action
Fired Wife
Cobra Woman

SHOOTING

Columbia
Attack By Night
Without Notice
Clock Struck Twelve

Goldwyn
North Star

MGM
Whistling in Brooklyn

Warner
To the Last Man
Saratoga Trunk
This Is the Army
Animal Kingdom

Open 'Mission' In 55 Theatres; Budget $500,000

Fifty-five openings of Warner's "Mission to Moscow" have been set, the company announced this week. Meanwhile, following discussions among Warner officials, it was decided that an unprecedented budget of $500,000 would be allocated for advertising and publicity purposes.

The decision doubling the originally planned budget of $250,000 was reportedly made after observing the record-breaking first week run of the picture at the Hollywood theatre on Broadway. Detailed plans for the film's advertising campaign were outlined last week by Charles Einfeld, advertising and publicity director, before a contingent of field staff men at the close of a four-day session at the home office.

"Mission to Moscow" has already been shown in the Hollywood, Downtown and Wiltern in Los Angeles on Wednesday and at the Mastbaum in Philadelphia on Friday.

Other scheduled showings are as follows:

May 19: Strand, Hartford; Roger Sherman, New Haven; Warner and Merrit, Bridgeport.

May 20: Strand, Albany; Penn, Pittsburgh.

May 21: Fox, San Francisco; Warner, Memphis; Warner, Milwaukee.

May 26: Orpheum, Seattle; Capitol, Lancaster; Indiana, Indianapolis; Capitol, Springfield, Mass.

May 27: Troy, Troy; Empress, Danbury; Orpheum, Kansas City; Warner, Wilmington; Strand, York; Warner, Fresno.

May 28: Stanley, Utica; Earle and Ambassador, Washington; Cathaum, State College, Pa.; Warner, Morgantown; Strand, Greensburg; Stanley, Atlantic City; Criterion or Midwest, Oklahoma City; Stamford, Stamford; Strand, New Britain; Rio, Appleton; Bay, Green Bay; Sheboygan, Sheboygan; Kenosha, Kenosha; Capitol, Madison; Venetian, Racine.

May 29: State, Johnstown; Warner, Erie.

May 31: Warner, Worcester.

June 2: State, Waterbury; Palace, South Norwalk; Garde, New London; Palace, Norwich; State, South Manchester; Warner, Torrington; Capitol, Willimantic.

June 3: Orpheum, New Orleans; Hippodrome, Cleveland.

June 4: Majestic, Providence.

June 10: Warner, Youngstown; Ohio, Canton.

June 12: Ohio, Mansfield.

Harmon Speaks for Screen On NBC Radio Series

Francis S. Harmon, executive vice-chairman of the War Activities Committee, has been invited to speak July 19th on "Problems of Communications" on the National Broadcasting Company's public service series, titled "For This We Fight." The first broadcast of the newly inaugurated series is scheduled for June 5th when Secretary of State Cordell Hull will be the initial speaker. Broadcasts will be heard every Saturday evening thereafter for a period of 26 weeks.

Also appearing with Mr. Harmon will be James Lawrence Fly, chairman of the Federal Communications System, and David Sarnoff, president of the Radio Corporation of America, will be moderator,

The first 13 weeks of the series will be devoted to the international aspects of the postwar world, and the remaining 13 weeks will be occupied by the discussion of the national aspects. James Rowland Angell, NBC public service counsellor, is in charge of the broadcasts which are under the sponsorship of the Inter-American University of the Air.

Plan Widespread Campaign On Merchant Marine Film

National Maritime Commission officials and a Warner Brothers' delegation from New York met in the offices of the Commission on Tuesday for a two-day conference concerning the release of "Action in the North Atlantic," the company's film on merchant marines. Mark O'Dea, director of the public relations bureau of the NMC discussed the contemplated program with Charles Einfeld, Mort Blumenstock, Mitchell Rawson, Will Yolen and Irving Yergin, representing Warners. There will be simultaneous showings of the film on May 21st, the eve of National Maritime Day, coincident with its world premiere at the Strand on Broadway.

$200,000 Quota Set for U.J.A. Industry Drive

Motion picture industry leaders pledged more than $85,000 towards the industry quota of $200,000, at the fifteenth annual luncheon of the amusement division of the United Jewish Appeal, held in New York Tuesday at the Hotel Astor. Nearly 600 industry executives were present at the meeting which launched the division's 1943 campaign in behalf of the organization.

The principal speaker was Rabbi Abba Hillel Silver, national chairman of the UJA. B. S. Moss presided as chairman. Barney Balaban, David Bernstein and Major Albert Warner are co-chairmen of the industry drive. Last year the industry raised $162,000.

In addition to Dr. Silver, Mr. Moss and the co-chairmen, the following industry leaders were seated on the dais: Joseph Hazen, Jules E. Brulatour, John Golden, Martin Quigley, Harry Brandt, George Skouras, Louis Nizer, Adolph Kaufman and Herman Robbins.

A special dramatization illustrating the relief activities of the UJA was presented by Joseph Schildkraut, Sam Jaffee, Alexander Kirkland, Arleen Whelan and Doris Nolan.

Delay Kaufman Trial to June 1

Federal Judge Alfred C. Coxe on Monday in the U. S. Federal Court in New York adjourned the trial of Louis Kaufman, business agent of local 244, Motion Picture Operators Union of Newark, until June 1st. He is one of eight under indictment on charges of extortion in the film industry.

Adjournment was granted in order that removal proceedings of six defendants in Chicago could be obtained by the Department of Justice, bringing all eight to trial simultaneously. Besides Kaufman, John Roselli is presently being held for trial in New York.

Nineteen motion picture executives were subpoenaed, meanwhile, by Federal Judge John P. Barnes in Chicago to appear as witnesses at the removal hearing. The subpoenaes were issued at the request of counsel for Paul DeLucia, Ralph Pierce, Phil D'Andrea, Frank Maritote, Louis Campagna and Charles Gioe, the defendants fighting extradition. Among those subpoenaed were Nicholas Schenck, president of Loew's, Inc.; Marvin Schenck, his nephew, Charles C. Moscowitz and David Bernstein, Loew's executives; Louis B. Mayer, vice-president of MGM; Harry Warner, president of Warner Brothers, and his son, Lieutenant Albert Warner.

RKO Sets Plans For Premiere of 'Bombardier'

The world premiere of RKO's "Bombardier" to be held Monday, May 17th, in Albuquerque, is the most recent of ten premieres in the past four weeks. Producers Releasing Corporation's "Corregidor" will open May 27th at the Globe theatre in New York.

A celebration has been planned for the "Bombardier" opening, and personal appearances by Pat O'Brien, Randolph Scott and Anne Shirley, stars of the film, have been arranged. Also attending will be producer Robert Fellows and such company executives as Ned E. Depinet, Charles Koerner, Robert Mochrie, S. Barret McCormick and Perry Lieber. Following the Albuquerque showing, it is reported that approximately 50 Texas cities will have additional premiere showings from May 19th through May 22nd. The Texas Quality Network has also arranged to broadcast the premiere proceedings.

Recent premieres by other companies include Paramount's "Aerial Gunner" at Harlingen, on May 9th. Seats for the premiere at the Arcadia theatre brought $50,000 in War Bond sales. A full military review put on by the soldiers of the Harlingen Army Aerial Gunnery School and personal appearances by Hollywood stars were part of the program.

In succession, Republic's "At Dawn We Die" and RKO's "This Land Is Mine" opened on May 7th, the former at the Abbey in New York, the latter at the Albee in Cincinnati; Warner's "Desperadoes" had its premiere on May 12th at the Criterion on Broadway, and the Stromberg-UA film, "Ladies of Burlesque," bowed in the same day at the Capitol in Hartford; the premiere of Columbia's "The More the Merrier" followed the next day at Radio City's Music Hall, and Paramount's "China" was an earlier release at the Paramount theatre on Broadway.

In the road showings, personal appearances, radio tieups and other exploitation stunts were employed in a widespread campaign to heighten interest in the films.

In New York last Friday Republic's "At Dawn We Die," was shown to members of the French National Committee at a special premiere at the Abbey. Also present were a number of French War veterans. The evening was dedicated to the cause of the Fighting French movement.

Universal Sets Releases On Five Pictures

Universal Pictures has announced that its Victory featurette, "What We Are Fighting For," will be released nationally on May 24th with 442 simultaneous theatre openings. The featured actors are Lon Chaney, Osa Massen and Robert Paige. Other company releases have been set as follows: "Confusion in India," June 21st; "Russian Revels," June 23rd; "Canine Commandos" and "The Armless Dentist," June 28th.

Brendel Manages Seattle House

El Brendel, Jr., son of the stage and film comedian, has been appointed manager of the John Danz Rivoli theatre in Seattle, succeeding Glen Eldridge, who has been transferred to the circuit's booking department.

Manages Telenews Theatre

William Houck, Seattle theatre manager, has been named manager of the Telenews theatre in that city. He succeeds Charles Shutt, who has been transferred to Denver.

A SHORT AD

"The Blitz Wolf," an M-G-M cartoon, was voted the best industry-produced war short of the past year in a nation-wide poll of exhibitors conducted by the Motion Picture Herald. Out of the ten best shorts selected in this poll, M-G-M led all other producers with a total of four: "The Blitz Wolf" (Technicolor), "Further Prophecies of Nostradamus," "Marines in the Making" and "Don't Talk '



P. S. Tex Avery who directed "The Blitz Wolf" has done it again! Watch for his new Technicolor cartoon delights "Red Hot Riding Hood" and "Dumb-Hounded"

(Book "Prelude To War" Released May 27th)

16 'AA' Features Promised by Columbia

Not less than 44 feature pictures from Columbia for the 1943-44 season were promised by A. Montague, the company's general sales manager, Wednesday, at the three day national sales meeting in the Hotel Drake, Chicago. Of these 16 will be "AA," high budget pictures diversified to meet the needs of every class of theatre, he said.

The "AA" production budget will double the 1940-41 appropriation, Mr. Montague said. Two pictures will also be made on a new "BB" schedule, for sale singly, after trade shows. They will be Sam Wood's "The Land Is Bright," and another, untitled.

The Columbia sales force was called together for the first time in two years, Mr. Montague said, to make an audit of the playing time available to all companies. This is important, he said, because extra time during the last year amounted to 3,600 days on such pictures as "My Sister Eileen," "The Talk of the Town," "You Were Never Lovelier," "Commandos Strike at Dawn" and "Something to Shout About."

Among home office representatives who attended were: Rube Jackter, Lou Weinberg, Louis Astor, Max Weisfeldt, Leo Jaffe, Maurice Grad, George Josephs, Hank C. Kaufman, Bernie E. Zeeman, Vincent Borrelli, Seth Raisler, William Brennan, Joseph Freiberg and Al Seligman.

Branch managers and salesmen from the field who were expected to attend included: Robert Ingram, B. A. Wallace, U. T. Koch, G. Jones, Charles H. Robuck, Atlanta; Joseph Gins, G. Roscoe, R. D. Williamson, Charlotte; Jack Underwood, W. L. Penn, B. C. Gibson, O. L. Wilkes, Dallas; James Rogers, H. Chrisman, S. Arnold, Memphis; Huston Duvall, J. Winberry, J. J. Fabacher, New Orleans.

Also Dewey Gibbs, J. A. Smith, S. Gibbs, Oklahoma City; Carl Shalit, H. R. Schilds, R. F. Cloud, G. L. McCoy, C. H. Townsend, Detroit; Guy Craig, H. Kaufman, C. Butler, A. J. Gelman, Indianapolis; Ben Marcus, T. Baldwin, J. Springers, S. Frank, H. Berman, S. Lax, Kansas City; Clarence Hill, L. A. LaPlante, J. Bradford, W. Sherman, St. Louis; Phillip Dunas, mid-western division manager; Ben Lourie, branch manager, C. W. Phillips, F. Flaherty, W. J. Kahl, T. Greenwood, Chicago; Oscar Ruby, T. J. MacEvoy, D. Chapman, Milwaukee; Hy Chapman, M. E. Mazur, I. Marks, D. H. Conley, W. Evidon, A. L. Aved, Minneapolis; Mel Evidon, A. B. Leake, W. Johnson, E. Bruenberg, Des Moines; Joseph Jackobs, E. Dunas, Paul Fine, J. Gerelick, Omaha.

Rooney May Have Own Radio Show

Mickey Rooney, star of MGM's "Andy Hardy" series, may star in a radio show, patterned on the variety type of program featured by Bing Crosby and others, it was reported in New York this week. Negotiations for the show are said to be under way with Lever Bros., soap manufacturers, mentioned as the probable sponsors. No announcement, however, has been made of the program by Young and Rubicam, one of the advertising agencies handling Lever Bros.

Peritz Monogram Salesman

Al Peritz, formerly with the Alexander Film Company, has joined the Monogram sales force in Indianapolis, it was announced last week by Irving Mandel, Chicago franchise holder for Monogram.

Dinner Honors Eckhardt And Welcomes Gilliam

Two weeks hence Clyde Eckhardt leaves his post as branch manager for Twentieth Century-Fox Film Corporation in Chicago to become branch manager in Los Angeles. He is to be succeeded by Tom Gilliam, by promotion.

So on May 21 Chicago showmen will gather at a dinner in their honor at the Blackstone Hotel, there.

Mr. Eckhardt, long the manager of the Chicago exchange, also has had an extensive home office experience. He was once assistant general manager of the Fox Film Corporation and had functions also in connection with the foreign department. In Los Angeles he replaces the late Jack Dillon, who also had been long in the service of the company.

Rodgers Pleads For Unity at Ohio Meeting

William F. Rogers, MGM's sales vice-president, has again asked for industry unity, this time at the tenth annual convention of the Independent Theatre Owners of Ohio, in the Deshler-Wallick Hotel, at Columbus on Tuesday.

A chief speaker at the convention, which closed Wednesday, Mr. Rodgers reiterated his displeasure at the "terrific" importance given intra-industry tiffs by outsiders. "The film man who condemns the industry at a time when it is doing such a grand job, undermines the very industry upon which he depends for his existence," he said.

Of high film rentals, a perennial exhibitor complaint, Mr. Rodgers observed that in his 33 years in the show business "few exhibitors have gone out of business because of high film rentals." He urged a resiliency, however, so that the industry might "adjust itself to any circumstances in war or peace."

The motion picture is not only greatly aiding morale now; it is "looking toward the post-war era," cognizant of "an opportunity to do a still better job of entertaining the world, and to inculcate the meaning of our democratic way of life," Mr. Rogers said. He pointed out that the Office of War Information was "busy selecting" pictures to be shown abroad in the wake of the expected invasion of Europe.

Other speakers at the convention were Robert J. O'Donnell, chief barker of the Variety Clubs of America, and general manager of the Interstate circuit of Texas; Abram F. Myers, general counsel of the Allied States Association, of which the Ohio ITO is an affiliate; and Governor John Bricker, of Ohio. Governor Bricker praised the patriotic work of theatre owners, and noted the function of the theatre as an agency for presenting messages to the public.

Paramount's "Five Graves to Cairo" was shown at the Ohio theatre, following the banquet Tuesday.

Wednesday, a second business session featured the annual election of officers and directors.

Orlando P. Rose

Orlando P. Rose, who opened the Lyric theatre, 622 Main street, in 1907, an early motion picture theatre in Kansas City, Mo., died May 5, aged 82, at his home there. He later added motion pictures to the program of the Electric theatre, which he had owned since 1902. He and his son Ora D. Rose, who died in 1930, opened several of Kansas City's present picture theatres. He left exhibition to enter real estate about 15 years ago.

New Twin Cities Unit to Study Price Increases

A new exhibitors organization has been formed at Minneapolis to study the increase in prices instituted by recent admissions increases throughout the Minnesota Amusement Company's circuit. It will formulate a policy for competitive independent theatres.

Don Guttman announced the formation of North-Central Allied Independent Theatres. He is president. Henry Green was named secretary, but business will be mainly handled through Mr. Guttman's office.

The organization, which includes such exhibitors as Ben Friedman, Harold Field, W. R. Frank, Harold Kaplan, Leo Aved and Frank Waschke, Mr. Guttman said, includes nearly all Twin City independent theatres. It also represents some other Minnesota theatres operated by Twin City members.

Mr. Guttman said the organization would make no attempt to raid membership of Northwest Allied, still in existence although largely dormant. It may attempt later to effect a merger with Northwest. North-Central has not yet joined National Allied but will probably do so in the near future, he said.

Minnesota Amusement Company this week, or as soon as its houses finish holdover runs, will put into effect price increases bringing first runs from the 30-40-50 cent range to a 40-50 cent scale. The World Theatre in Minneapolis is charging 50-75 cents for loge seats. Lower price theatres were boosted proportionately, and suburbans also were increased 5 cents. The Orpheum Theatres in Minneapolis and St. Paul will get 65 cents top for stage shows. The price change hour will be moved up from 5 to 1 P.M. on Saturdays, Sundays and holidays.

Twin City independents for some time have been agitating for a price increase but Mr. Guttman said his organization feels the increase is not large enough. North-Central will meet next week to determine whether or not independents will follow suit.

Minnesota Amusement's increase is not general for the territory. Readjustments have been in process in special situations for some time.

Expect Ruling On Crescent Decree

A decree enjoining the Crescent Amusement Company at Nashville, and affiliates, from the practices for which they were convicted in March, was expected from Judge Elmer D. Davies within a week. Most of the relief sought by the Government was expected in the decree following arguments in court last week.

Robert L. Wright, chief of the film unit of the Department of Justice, asked the court Thursday not to change the original decree prepared by the Government. George H. Armistead, chief Crescent counsel, in submitting a list of requested modifications, indicated defendants were ready to appeal if the changes were not granted.

Kleiman Leaves Filmack

Frederic R. Kleiman, former advertising and publicity manager for Filmack Trailer in Chicago, has been named production manager of the Henry H. Teplitz Advertising Agency, Chicago.

Radio Programs by SPG

The first in a series of four radio programs was presented over WLIB in Brooklyn by the Screen Publicits Guild of New York last week. The programs deal with price control The first was titled "Guide to Victory."

M-G-M TRADE SHOWINGS

of its mighty production

"BATAAN"

ALBANY	20th-Fox Screen Room	1052 Broadway	TUES. 5/25	11 A.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	TUES. 5/25	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 5/25	10 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 5/25	7:45 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 5/25	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 5/25	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 5/25	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 5/25	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 5/25	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 5/25	2:30 P.M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 5/25	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 5/25	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 5/25	9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 5/25	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	TUES. 5/25	1 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	SAT. 5/29	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 5/25	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 5/25	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 5/25	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 5/25	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 5/25	9:30 A.M. Also 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	TUES. 5/25	10 A.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 5/25	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES.	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	TUES. 5/25	1:30 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 5/25	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 5/25	10 A.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 5/25	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 5/25	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 5/25	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 5/25	1 P.M.

"Bataan"— Robert Taylor, George Murphy, Thomas Mitchell, Lloyd Nolan

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Though wartime conditions continue to prevent the maximum total of British film productions reaching any but an increasingly meagre level, British producers as a body are far from inactive or dispirited these days. Indeed it would seem that the inevitable limitations imposed on physical production have provoked an output of increased energy in other directions.

The ambitious plan for an entry into the post war markets of Europe and elsewhere, recorded extensively in the last issue of MOTION PICTURE HERALD, is a case in point, betokening as it does a definite, and not improbably overdue sense of the seriousness of the producer's role, a realization that unless he does something about extending his territory and consolidating it, nobody else is likely to do it for him.

Central authority for, and source of all these movements is, of course, the British Film Producers Association, that band of stalwarts and less-sos, producers, studio owners, laboratory men and others whose existence and adventurings, since its derivation from the old F. B. I. Film Group, has been vicissitudinous and none too effective. It would seem that leadership was for some time an essential lacking, an essential which temporarily the late C. M. Woolf seemed likely to supply, and which has now crystalized into the respectful and awed homage paid the Association's present president, Mr. J. Arthur Rank.

Producers Group Expands Staff

Now some reorganization is being imbued into the body, with a full time secretary and an extended office staff in prospect. The process should take a considerable load from the all too ready shoulders of Mr. William G. Hall, M.P., who has, as Vice Chairman, acted as organizer, secretary, liaison and general backbone of the producers' group.

Increased membership fees are proposed in order to facilitate increased organization and increased activities. £500 is the figure aimed at. The admission of the press to BFPA meetings —punctuated with polite provisos that certain matters be not reported—is another indication of realization of importance of that body's role. The ratification of a standard agreement on working conditions with the employees' unions is a progressive step and indicates the development of a serious point of view.

Dissensions Exist In BFPA Unit

There remain dissensions and divisions within the BFPA, as indeed there must in any trade body built from such various constituents. Suspicions of certain interests by others, fears of monopoly, and a hint of foreigner baiting have not been invisible to the close student of the production scene. They are not general or intensive, however, and unlikely to hold the BFPA back from the development and progress upon which it seems bent, and which it and its members are likely to achieve.

American producer interests here are not represented on the Association. The British Ministry of Information, under whose imprimatur virtually every British producer operates today, is so represented, guiding, suggesting, offering a fraternal hand, but seldom threatening or bludgeoning. Such courses have so far been unnecessary.

REPORT WARNERS BIDDING FOR ABP

Warner Brothers was reported this week in London to be engaged in a bidding duel with J. Arthur Rank for the 1,000,000 shares of Associated British Pictures owned by Mrs. John Maxwell, widow of the former ABP head. Mr. Rank is said to have recently offered $3,600,000 for the Maxwell shares. Neither Mrs. Maxwell nor the British Board of Trade are believed to be sympathetic to the sale of the shares to foreign interests but observers say there is at present no justifiable means of preventing such a sale.

Noel Coward Begins "This Happy Breed"

Shooting commenced this week on the Two Cities Noel Coward production "This Happy Breed," which is being made in Technicolor at Denham under the direction of David Lean. Mr. Coward is producer, and the team which made "In Which We Serve" are in charge of production: Anthony Havelock-Allan, David Lean and Ronald Neame. Mr. Neame is also in charge of photography.

Written by Mr. Coward, "This Happy Breed" is the story of twenty years' peace, and covers such events as Armistice 1918, the Peace Procession in 1919, the Wembley Exhibition 1924, the General Strike in 1926, and other incidents.

This period is seen through the eyes of a lower Middle class family living in Clapham. The family whose lives are followed consists of Frank Gibbons (Robert Newton), his wife, Ethel (Celia Johnson), his mother-in-law, Mrs. Flint (Amy Veness), his sister Sylvia (Alison Leggatt), the Gibbons daughters, played by Kay Walsh, Eileen Erskine, and the son (John Blythe), and their next door neighbours, the Mitchells (John Mills and Stanley Holloway).

Warners have stepped again into the production arena this week, and opening up the Teddington Studios, have sent Brian Desmond Hurst to work on "Youth Looks Ahead."

The picture marks Anne Crawford's fourth appearance for the company in a little more than twelve months. Other principals include Richard Attenborough, who has just scored in the stage hit, "Brighton Rock"; Mary Clare and Frederick Lester in parental roles; Francis Lister as a night-club proprietor aligned with the Black Market.

Hellinger Idea Given English Flavor

Broadway columnist Mark Hellinger originally had the yarn in mind for Hollywood, but decided the English racing background was better suited because of the national service theme the story also contained. Brock Williams has developed the idea into a comedy-drama centering on a staid old bank teller who finds himself transferred to a tote-window and involved in the high finance of horses.

A marked flavor of fantasy, fantasy of the most extravagant variety, can be tasted at either or both of the Gaumont-British Studios, at Shepherds Bush and Islington, currently.

In the former Tommy Handley, under the directorial eye of Walter Forde is working on "Time Flies," a whimsy in which he and his colleagues Evelyn Dall, George Moon and Felix Aylmer are cast back into Elizabethan England, and the Court of the Virgin Queen. Sir Walter Raleigh, Captain John Smith and Pocahontas are among the characters involved with the 1943 Handley and Co.

Realism Keynote of Ealing War Film

At Islington Arthur Askey, directed by Val Quest, is cavorting in an equally fantastic setting for "Bees In Paradise." He is transported to an all-women community, where Anne Shelton as Queen of the Feminine Court is served by an all-female bodyguard of hand selected lovelies in the best Gainsborough tradition.

In contrast to this fictional adventuring stark realism of the most contemporary variety holds the floor at Ealing. Shooting has opened there on Michael Balcon's production "San Demetrio, London," on a set representing the "Jervis Bay."

In the battle of the cruiser "Jervis Bay" against the German raider, the "Admiral Scheer," a tanker of the convoy, the "San Demetrio" had to be abandoned, but was found by 16 of her crew next day, still burning. How they boarded her, put out the flames and brought the ship with 11,000 tons of oil back to port, is told in this film.

Actuality, too, is aimed at by director Gordon Wellesley in his Vera Lynn musical for Columbia release, "We Love to Sing." An exact replica of one section of Britain's most hush-hush armament factory has been reconstructed in the Riverside Studios. Special permits were granted by the layout and machinery of the factory accurately—but with sufficient modifications to fool film-concious fifth columnists.

New Company Is Also At Work

A new production company, Holyrood Film Productions, has added its activities to those of British producers currently at work. Actual shooting on the company's first "The Silver Darlings" will probably not be launched till June, but already Karl Grune, producer, and Clarence Elder, director, have set forth for the far Scottish coast to prospect locations for the Neil Gunn story. Most of it will be shot on exteriors.

To be shot, too, almost entirely in the open air of rural Britain is the Two Cities production devised around the talents, directorial, literary and acting, of Mr. Bernard Miles' "Tawny Pipit." Miles, whose personal responsibility this film will be, has arranged to take over, lock, stock, and rainwater barrel an entire Sussex village. There, in the sequestered quiet of thatched roofs, and bird thronged woodland, he will make the film which he has conceived.

▽

Production is concluded on Anatole De Grunwald's Two Cities film "The Demi Paradise" and it has now gone into the Denham cutting rooms with the probability that it will turn out as one of the year's outstanding pictures.

▽

Herbert Wilcox's last big set on "Yellow Canary" has gone up at Denham and work will shortly finish on the Anna Neagle film.

NEW TAXES IN BRITAIN RAISE TICKETS 33%

Exhibitors and Exchequer Cooperate on New Scale; Cheap Seats Exempt

by AUBREY FLANAGAN
in London

Though during the past year or so the British picture-house owner has passed over to the Exchequer some £28,000,000 odd ($11,312,000,000 at current exchange rates of $4.04 to the pound) in the form of taxation collected from the public, so insatiable is the Moloch of war that this year he will have to collect another £8,000,000 ($3,232,000,000) or so.

As already recorded in these pages, the Chancellor of the Exchequer, Sir Kingley Wood, has once again increased the Entertainments tax, raising it by an all-round figure of approximately 33 per cent.

Last year the entertainment industry, of which, on Sir Kingsley's own admission, the picture house plays a 90 per cent part as provider of revenue, netted £31,246,000 in theatre tax, exceeding the Chancellor's estimate by nearly £3,250,000. Sensible to the obvious fact that picture-going is in a boom state in wartime Britain, and cognizant of the admissions and near braggings of the circuits and theatre groups, he has decided that this year the industry must collect another £8,000,000, or £9,000,000 in a twelve-month period.

Increase Seat Prices May 16th

Thus the British motion picture patron once again faces an increased scale of admissions. Seat prices will be raised on May 16th to include the new tax scale. The odds are that he will face it with the same aplomb and readiness to cough up as he has done in the past year.

Not the least significant factor in the new tax situation has been the collaboration asked and given the Chancellor's Custom and Excise Department. Though little was known and nothing stated on this side of the Atlantic, it is a fact, and a fact only allowed to leak out after the Budget, that the industry—the Cinematograph Exhibitors Association at least, were told in advance of the intention to raise the theatre tax. They offered and had accepted their own suggestions on its modification.

Exempt Tickets Under Shilling

Conversations were held between the Customs and Excise and the CEA Tax Committee, and by this week's General Council it was possible to present the rank and file with a *fait accompli*. So satisfied were these latter that threats of revolt and protest soon hushed down, melted, in fact, to a complete acceptance of the scale devised with the aid of the Association's officers.

Happiest result of the talks has undoubtedly been the exemption from taxation of all seats priced at a shilling and under. The Chancellor's original intention was to set a ninepenny deadline. This was raised by agreement to 1s.

Certain other adjustments were agreed upon which undoubtedly prevent the complications and entanglements which followed last year's tax increase. Then the scale presented by the Chancellor was found inoperable, and an entirely new one had to be devised and agreed upon between the Government and the exhibitors.

Exhibitors who last year grumbled and cavilled have this time faced the inevitable with a good grace. It is agreed that the new tax must be passed on to the public for it is the Treasury's intention that the public shall pay. Exhibitors who considered meeting the increases themselves out of Excess Profits Tax have been dissuaded from so doing.

The increases are considerable. In some cases they are as high as 100 per cent on the existing tax as it stood after last year's increase. In the general run of seats, however, the scale is reasonable. There is, as already recorded, no increase on the bread and butter seats at a shilling and under.

The principal changes are hereunder:

Gross Seat	New Gross	
1s 3d seat	becomes 1/6	exhibitor gains ½d.
1s 6d seat	becomes 1/9	exhibitor gains ½d.
2s seat	becomes 2/3	exhibitor gains ½d.
2s 6d seat	becomes 2/9	no change
3s seat	becomes 3/6	exhibitor gains .1d.

Since in the normal way 90 per cent of the tax revenue was derived from seats priced at 1s 6d and under, and 16 per cent from those below seven pence, it will be realized that the exhibitor is not so badly hit as he might have been. Attendances being on the average around the figure of 1,400,000,000 annually, there is little likelihood of the Treasury's target not being reached.

Public May Prefer Cheaper Seats

It is, of course, not to be forgotten or ignored that other working class luxuries such as tobacco and beer have been subject to an increase of taxation too. The total purchasing power of the public thus becomes somewhat reduced. On the other hand, the scale of increased taxes on the living theatre is much less onerous than that imposed on the more profitable picture house industry.

There are one or two minor difficulties. One of these is the likely abolition in a great number of houses of the one and threepenny seat. This will now go to a shilling and ninepence. It remains to be seen whether the public will pay the extra "tanner" or prefer to queue for the shilling seats. In general it is believed a net result of the new scale will be a tendency to patronize the lower grades.

The original scale proposed left the tax unchanged up to and including gross admissions up to 9d. In regard to stages above it provided for inconvenient prices such as 1s 1d, 1/5, 1/8, 2/3, as well as having the unworkable price of 1/1 instead of 1/- gross.

The CEA Tax Committee accordingly made representations which have resulted in the new rates which are scheduled in the Budget.

WHAT BRITISH FILMGOERS PAY

Following are the new British tax rates which were based on the recommendations of the Cinematograph Exhibitors Association:

Admission Excluding Tax: Exceeding		Admission Excluding Tax: Not Exceeding			Rate of Tax		
s.	d.	s.	d.	dollars	s.	d.	dollars
	8¾		10½	(.13– .17)		7½	(.11)
	10½	1	0½	(.15– .21)		8½	(.13)
1	0½	1	4½	(.21– .26)		10½	(.15)
1	4½	1	8	(.26– .32)	1	1	(.21)
1	8	1	9	(.34– .35)	1	3	(.24)
1	9	2	0	(.35– .40)	1	6	(.29)
2	0	2	2	(.40– .43)	1	7	(.30)
2	2	2	6	(.43– .50)	2	0	(.40)
2	6	3	0	(.50– .60)	2	6	(.50)
3	0	3	5	(.60– .67)	2	7	(.51)
3	5	4	2	(.67– .83)	3	4	(.67)
4	2	4	11	(.83– .99)	4	2	(.83)
4	11	5	5	(.99–1.08)	4	7	(.91)
5	5	5	11	(1.08–1.19)	5	0	(1.00)
5	11	6	5	(1.19–1.29)	5	2	(1.03)
6	5	6	11	(1.29–1.39)	5	10	(1.18)

On prices over 6s. 11d. ($1.39) the tax is 5s. 10d. ($1.08) for the first 6s. 11d. and 5d. for every 6d. or part of 6d. over 6s. 11d.

Castle Films to Release Three Canadian Subjects

Three 16mm. films for non-theatrical distribution produced by the Canadian Film Board have been released by Castle Films. They are "Forward, Commandos," "Women Are Warriors" and "Battle of the Harvests." They will be shown primarily in war plants, but are available to civic and social organizations. The films, equipped with sound, will be sold at two cents per foot, a procedure similar to the company's agreement with the U. S. Office of Education on films produced by that agency.

The National Film Board of Canada opened a New York branch on Fifth Avenue in New York recently. The Board's main office in the United States, however, remains in Chicago. Anne MacDonnell, who has been in charge of non-theatrical distribution in Canada for the past year, is organizing the New York branch. She is expected to remain for approximately two months, at which time a permanent director will be appointed.

Loew-Poli Transfers

William Brownstein has been transferred as assistant manager of the Loew-Poli theatre in New Haven to the circuit's Springfield house. Harry Morton, who held the post in Springfield, has been transferred to Loew's State in Providence.

Metro Crew in Chicago

King Vidor and Brian Donlevy with a crew of 40 actors and cameramen are spending two weeks in Chicago on location at the local steel mills for the forthcoming M-G-M film, "America."

ROY ROGERS



WITH **SMILEY**

KING
COW

WITH **BOB NOLAN** AND THE **SONS OF**



GERALD MOHR • DOROTHEA KENT • LLOYD CORRIGAN

JOSEPH KANE—*Director*

Screen Play by Olive Cooper · J. Benton Cheney

Original Story by Hal Long

Associate Producer—HARRY GREY

A REPUBLIC PICTURE

TRIGGER

THE SMARTEST HORSE IN MOVIES

URNETTE IN

OF THE BOYS

PIONEERS·PEGGY MORAN



ROY ROGERS sings

"They Cut Down The Old Pine Tree"

"I'm An Old Cowhand"

"Roll Along, Prairie Moon"

"Red River Valley"

"Ride, Ranger, Ride"

"Gay Ranchero"

"Ride 'Em Cowboy"

Y U. S. WAR SAVINGS BONDS

AAA Board Reverses Ruling on Clearance

Reduction for Bloomfield, N. J., Houses Refused; Schine Appeal Denied

Exhibitors lost their appeals for clearance reductions in two motion picture arbitration cases decided this week by the Appeal Board of the Motion Picture Arbitration system.

In their 68th decision the three members of the board completely reversed the arbitrator's findings in the 33rd New York case, a clearance demand filed for the Royal and Broadmoor theatres in Bloomfield, N. J., by Samuel Hochberg. Naming Paramount, Warners, RKO, MGM and Twentieth Century-Fox as the defendant distributors, Mr. Hochberg in March 1942 attacked the 14 day margin held by the Rapf and Rudin circuit's Savoy theatre.

Julius Henry Cohen, general counsel of the New York State Chamber of Commerce, who was arbitrator, erred in cutting the Savoy's margin over the Royal from 14 to seven days, and in eliminating clearance over the Broadmoor, the board said. The present margin of 14 days for the Royal is amply justified from the point of historical clearance, revenue to the distributors, and other competitive factors established in Section XVIII of the Consent Decree, they found.

Seven-Day Maximum Clearance Set

The elimination of clearance over the Broadmoor on the ground that it was unreasonable as to area was also condemned. The Appeal Board set a maximum of seven days, remarking that Mr. Cohen's action was beyond the scope of an arbitrator.

Failure to dismiss Warner Brothers as a distributor affiliated with Rapf and Rudin's Savoy was criticized. They found that the Warner Circuit, through a Stanley Company pooling arrangement with Rapf and Rudin was clearly interested in the Savoy's management, within the meaning of section 17 of the decree.

Discussing clearance, the Board said that a 39 day availability after first run did not necessarily make a picture stale. "Particularly is this true in the Newark area of several hundred thousand inhabitants," they wrote.

They criticized also the finding by Mr. Cohen that the distributors should be made to bear the burden of proof that a given clearance was unreasonable. The board observed that distributors should not be discouraged from making voluntary adjustment of arbitration complaints.

"They should not be made to hesitate in making reductions of clearance for fear that any later restoration of a prior clearance would be considered arbitrary, the experimental considered the standard, and the burden of proof shifted to them to support any return to a long established prior clearance," the board wrote.

"One of the major values which should be derived from the arbitration system here in operation is to stimulate and extend adjustments of clearance not only in cases brought before the Board, but through voluntary agreements," they remarked.

The board, in a supplement to its 61st decision Monday, also denied an application by the Schine circuit for a reopening of its clearance complaint for the Sidney Theatre, in Milford, Del.

In oral arguments at New York on April 29th, Schine asserted that the board had committed inadvertent error in this 20th Philadelphia case by failing to take into account booking delays by Wilmington first run theatres.

The board admitted that it erred in referring to the Wilmington opening as national release date but found that this was not material to Sidney's clearance after Wilmington. The board found that there was nothing to suggest unreasonable delay by Wilmington theatres, or to warrant reopening the case or remanding it to the exhibitor.

St. Louis

An award benefiting the exhibitor complainant was made at St. Louis, Monday. Harry G. Erbs, arbitrator, held that Paramount and Twentieth Century-Fox had refused to license some run of their product to the Ritz theatre, Rolla, Mo., except on terms calculated to defeat the purpose of Section Six of the decree. The Ritz is operated by Mildred Rauth. This is St. Louis' 15th case and Mrs. Rauth's second. Mr. Erbs also held that Loew's had not so refused the complainant and dismissed the complaint against that circuit. Complaint against RKO and Warners was withdrawn.

The arbitrator directed that "all defendants" offer their product to the Ritz within 120 days after territorial release. Provision is made in the award that if the Ritz is offered second run it shall have the right to play 60 days after first run, and if given third run, it shall have the right to play 30 days after second run, but in no event later than 120 days after territorial release.

Cleveland

A reduction in clearance was ordered Monday in Cleveland, the 7th case, by James C. Logue, arbitrator, of the Ohio, Sigma or State theatres, Lima, Ohio, over the Van Wert and Strand, Van Wert, Ohio, to three days on Loew's, RKO and Paramount product. Mr. Logue stipulated further that the Van Wert shall not play later than 21 days after Cleveland territorial release date.

New York

Clearance complaint was withdrawn by stipulation of all parties at New York Monday, of the Stephens Theatre Corp. against the five consenting companies and Century Circuit's Nostrand, and Rugoff and Becker's Sheepshead and Avenue U theatres. The Stephens Theatre Corp. operates the Graham theatre in Brooklyn. The case was New York's 44th.

Portland

First complaint at Portland, Ore., since September, was the case filed Monday by Columbia Theatre Co., Inc., operator of the Columbia, Longview, Wash., against Paramount. Complainant charged that Paramount had refused to sell the Columbia first run in the town and that it had, instead, sold the run to the Roxy, under conditions which violated Section 10 of the decree. The latter theatre is operated by the Ripley-Foreman circuit of which W. G. Ripley is president.

Declare Warner Dividend

Warners' regular quarterly dividend of 96¼ cents per preferred share was declared Wednesday by its directors, and is payable June 1st to stockholders of record May 21st.

WPB Revises $5,000 Ceiling On Set Cost

Elimination of the $5,000 limit on expenditures for materials for sets for any single picture was announced by the War Production Board Tuesday, to become effective July 1st.

Instead of that limitation, involving the filing of a special application for sets costing in excess of $5,000, producers, quarterly, will be given approval for the materials they propose to use on all productions over a three-month period. They may use these quotas as they see fit.

WPM officials explained that the $5,000 ceiling was found impractical since many Western pictures and many pictures in the Class B category are produced with sets costing only $200 or less. However, a producer turning out such a picture could not apply the amount saved to more elaborate films, but would have to file a special application for the latter.

The new system, it was emphasized, would not involve any increase in the use of materials for sets. By and large, the producers will be held to the same amounts of materials that they used last year—in general, an average of less than $5,000 per picture—but they will be saved much paper work and the whole program for allotment of materials will be made more flexible.

Producers Can Decide Allocation For Sets

Under the new plan, if a producer gets approval for $40,000 worth of materials for an eight-picture program and turns out two of those pictures at a set cost of $250 each and four other pictures at $4,000 each, he will have $23,500 in materials for sets for the remaining two pictures. That, of course, is merely an example. How a producer allocates his materials would be entirely up to him, WPB said.

The industry will continue to operate under the $5,000 limit until July 1. However, producers who have found that procedure unsatisfactory, will be permitted to file supplemental application for May and June.

Prior to June 1st, each producer will be required to apply on Form PD-200 for a blanket authorization to begin set construction under WPB Order L-41 for the quarter beginning July 1st. Similar applications will be filed thereafter 30 days before the beginning of each quarter.

The new procedure is explained by the WPB in letters now going to all producers.

"Applications should forecast the proposed construction," producers are informed, and should be accompanied by an estimate of the total cost of such proposed construction for the calendar quarter involved, and contain a preliminary materials list. This list should set forth the materials to be used and should be broken down to the fullest extent possible. Where possible, schedules of deliveries of specific quantities of materials should be shown. Commitments for the purchase of materials may be made immediately upon approval of applications.

"The application is to cover all proposed construction for the quarter. The preliminary materials list should cover all construction as a group and should not be itemized in terms of individual pictures.

"Within two weeks after the expiration of a calendar quarter for which an authorization of Form PD-200 revised has been issued, a report must be filed containing an itemized list of materials consumed. This report must be marked 'report on blanket construction' and should be accompanied by a letter indicating the serial number and date on which the application was approved," the regulations provide.

UA Revises Selznick Pact At Coast Meet

United Artists stockholders, meeting in four sessions at Hollywood last week, revised David O. Selznick's contract, allowing him to include in his Vanguard Productions "producers who would join in making six to eight pictures a year," it was learned at the production capital this week.

The revision eliminates the so-called "escape clause" which allowed Mr. Selznick to withdraw from the company after delivering five pictures.

Mr. Selznick is understood to have assured stockholders his "Since You Went Away" will go before the cameras on or before July 15th.

The producer is, under the contract revision, to guarantee delivery of not less than 10 pictures, at a rate of at least one per year.

Edward J. Raftery, president, reiterated to newsmen that the UA stock of Sir Alexander Korda has not been proffered to the company officially.

The company executives, reelected during the sessions, reaffirmed a "prestige" picture policy, admitting at the same time "some defections in the past."

Leo Spitz and Jack Skirball completed a two picture deal with the company, it was announced in Hollywood Wednesday. The first, based on the "Duffy's Tavern" radio show and starring Fred Allen will be completed in September.

United Artists also has extended its four picture deal with Andrew Stone to a long term agreement.

Honor Leftkowitz, Schnitzer On Promotions in UA

A testimonial dinner in honor of Edward Schnitzer and Sam Leftkowitz upon their promotions as western division manager and New York district manager, respectively, for United Artists, was to be given to the two men at the Waldorf-Astoria Hotel in New York Friday night, May 14th by a group of their associates and friends in the trade. Louis Brandt, of the Globe theatre in New York, was chairman of a committee comprised of Eugene Picker, Harry Brandt, Fred Schwartz, Max Fellerman, Don Jacocks and Charles Moses.

Universal Associates Fete William J. Heineman

William J. Heineman, former assistant general sales manager of Universal, who was recently appointed general sales manager for Samuel Goldwyn, was given a dinner party last Friday in New York by his associates and friends. Among those present were William A. Scully, Charles D. Prutzman, Joseph Siedelman, Adolph Schimel, David Levy, E. T. Gomersall, F. J. A. McCarthy, Fred Meyers, John J. O'Connor and Sam Machnovitch.

Norman Rolfe in Army

Norman C. Rolfe, Connecticut division manager for the Lockwood and Gordon circuit, has been inducted into the Army. Also scheduled for departure is George Hardison of the Plaza theatre in Waterbury. Private Daniel Grenier, formerly at the Strand in Plainsville, is stationed at Camp Blanding, Fla., after having been inducted recently.

Helen La Grande Weds Cadet

Helen La Grande, daughter of Mr. and Mrs. Frank La Grande of Coytesville, N. J., was married last week to aviation cadet John Ellwood Zimmermann at Coleman, Texas, the bridegroom's station. Mr. La Grande is head of the Paramount laboratory on Long Island.

Plan Scout Building To Honor Blank

A building to be known as the Raymond Blank Memorial Headquarters is to be constructed at the Boy Scouts' Camp Mitigwa, located 34 miles northwest of Des Moines, with a gift of $2,000 from Barney Balaban, president of Paramount Pictures and John Balaban, head of Balaban & Katz Corporation. They contributed half the amount and G. Ralph Branton, general manager of the Tri-States Theatre Corporation, and Mrs. Branton, the remaining half in memory of Raymond Blank, son of A. H. Blank, head of Tri-States and Central States Theatre Corporations.

Raymond Blank was actively interested in Boy Scout affairs. He became an Eagle Scout at 13, and was a representative of Iowa and Nebraska scouts at a World Boy Scout conference held at one time at Wimbleton, England, and had been an active scout leader. At his death, he was a member of the board of directors of the Tall Corn Scout Council.

The executive committee of the Iowa Methodist hospital in Des Moines has chosen Myron Blank to head a building committee in the construction of the Raymond Blank Memorial hospital for children. Others on the committee include Dr. Walter Bierring, James W. Hubbell, R. R. Rollins and Rolfe O. Wagner.

Play Duals at Goldman's Keith in Philadelphia

Dual features are being shown at the Keith theatre in Philadelphia by William Goldman who recently purchased the house. Keith's was formerly a Warner subsequent run. The policy, practically foreign to the downtown Philadelphia theatrical sector, will be continued by Mr. Goldman until better product is available, it was reported.

It is believed that Metro-Goldwyn-Mayer and Paramount product is to be received by Mr. Goldman on a split basis with the independent second run Arcadia theatre.

Next month, the Karlton theatre is also to be taken over by Mr. Goldman which is expected to cause a further complication in the product setup. The Shubert, recently leased to Warners, has not as yet been opened by the circuit, but it is believed that it will be used for second run showings.

Connors Announces Changes In 20th-Fox Sales Staff

Phil Longdon, branch manager for Twentieth Century-Fox in Charlotte for the past seven years, has been named southwestern division manager, it was announced last week by Tom J. Connors, in charge of world wide distribution for the company. Other changes placed Arthur Abeles, former manager at the New York exchange, in charge of the Denver office; Clay V. Hake is transferred from Denver to Mr. Abele's post, and John E. Holston, sales manager at the Charlotte exchange, succeeds Mr. Longdon as branch manager.

Resume Bond Rally Sessions

The "Victory Square" entertainment in downtown Seattle has been resumed after a period of winter inactivity. The entertainment, supplied by night clubs and theatres, is offered as an incentive for the purchase of War Bonds and Stamps.

Cancel "Burlesque"

"Lady of Burlesque" was cancelled out of a Providence theatre this week because of objections to the film by the Legion of Decency, according to an Associated Press dispatch. The picture is based on Gypsy Rose Lee's "The G-String Murders."

'Prelude to War' National Release Date May 27th

The War Department's "Prelude to War" will be ready for release to exhibitors by the film industry's War Activities Committee, on Monday, Francis Harmon, WAC executive vice-chairman, reported this week. Beginning May 27, it will be sent to theatres.

The War Department at mid-week made available to the WAC an additional 100 prints of the film, making a total of 250. The new allotment is expected to expedite WAC distribution. In addition, 31 prints are being furnished to exchanges for special screenings.

The film was to have a pre-release world premiere Thursday, as part of the program at the Strand Theatre, New York.

Running 53 minutes, it is the first of a series made by Lieutenant Colonel Frank Capra, former Hollywood producer, for the Army's Special Services Division, and under the general title, "Why We Fight." Colonel Capra this week and last was on the Coast preparing a trailer. The picture, and several in the series which have since been completed, has been shown to approximately 6,000,000 service men in post theatres, as part of their "orientation."

To exhibitors, in letters, Si Fabian, WAC theatres division chairman, explained last week that the War Department furnished the WAC with 150 prints. There are no rentals, no clearances. Representative theatres in larger cities will receive prints first. Mr. Fabian added that although there would be delay in giving prints to subsequent run houses and those in rural communities, the pattern devised was thought to be the most effective. He commented:

"It is imperative that 'Prelude to War' be handled in a manner which will adequately reflect the industry's desire and capacity to serve the nation."

Capra Receives a Citation for Films

Major General Alexander D. Surles, director of public relations for the Army, wired exhibitors this week that he was proud of his organization's "partnership" with theatremen.

For his "Why We Fight" series, Lieutenant Colonel Frank Capra last week received from the War Department the Legion of Merit in the degree of Legionnaire. The citation reads:

"Lieutenant Colonel Frank Capra, 0-900209, Signal Corps, United States Army. For exceptionally meritorious conduct in the performance of outstanding service. As Chief of the Motion Picture Production Unit, Special Service Divison, Colonel Capra has planned and produced a series of pictures on the events leading up to our entry into this war for use in the Army orientation course. The genius embodied in these pictures is unique in kind and in competence. Their showing has been an extraordinary stimulus to the men of the armed services. In this work he has shown unusual talent, perseverance in the face of great difficulties, untiring energy and devoted loyalty to the war effort."

Northio Theatres' Manager Outlaws Chance Games

Harry David, general manager of the Northio Theatres, with headquarters in Cincinnati, has ruled that chance games will not be operated in any of the circuit's 18 theatres. "We are devoting our time to showing pictures, which, after all, is the function of the theatre," Mr. David said in indicating the company's policy toward chance games.

Argentine Studios Bid For Latin Markets

Department of Commerce Report Shows Spanish Production Thriving

Argentina now claims to be the world's largest producer of films in the Spanish language, but "despite the important development of the domestic industry, feature pictures produced in the United States still hold first place in the Argentine market, both in the number shown and in box office receipts." This was indicated in an article on Argentine's developing film industry, written by Elinor F. Sylvester, of the division of industrial economy, Bureau of Foreign and Domestic Commerce, and published in the May 8th issue of *Foreign Commerce Weekly,* official publication of the Department of Commerce.

Currently there are six major studios in Argentina, all within working distance of Buenos Aires, Miss Sylvester reported. In addition, there are 12 companies which do not have their own studios but are regularly engaged in producing pictures; five newsreel companies and several others specializing in educational and commercial films.

Product Receives Wide Distribution

Argentine films are distributed widely throughout South America where their Spanish sound tracks give them a distinct advantage over films in English and other languages, according to the article. At present, Chile, Uruguay and Paraguay are the leading importers, on the basis of revenue received, and Mexico ranks fourth. Markets are growing steadily in other Latin-American countries, however, and arrangements were recently completed for the showing of Argentine pictures in Spain.

Miss Sylvester points out that although the domestic industry is small and the productions comparatively small in number—56 in 1942—it has advanced notably since 1932 when only two full-length pictures were made, and even since 1937 when the total was 30. The quality of the pictures also has shown great improvement in recent years, largely as a result of the careful study which studio officials have given to production methods used outside South America.

Reports Newsreels Well Received

"The general quality of Argentine newsreels improved considerably," she said, "and the scope of subjects covered was broadened to include activities of other South American countries. Previously, newsreel sequences had been confined almost entirely to events of local interest, which, of course, seriously limited their appeal outside Argentina.

"United States newsreels are frequently shown and are generally well received. Those with war shots seem especially popular, but it is customary for theatres to request patrons to refrain from showing their reactions or feelings by outward demonstrations of any kind when United Nations newsreels are shown. Axis features and newsreels are exhibited in only about 33 theatres—13 of which are on the proclaimed list."

Regular programs of most first run theatres in Argentina include two features; second run houses ordinarily offer three, and small houses four or even five, it was reported. Admission prices range from 20 centavos (about three cents), in some neighborhood theatres to 2.50 pesos (approximately 58 cents) for orchestra seats in first run metropolitan theatres.

Attendance In 1942 53,427,350

At the end of 1942, according to statistics, there were 1,495 film houses, with total seating capacity of approximately 695,000 in operation in Argentina. Many of these theatres are located in villages and rural districts and are open only on holidays and weekends, but those in the metropolitan districts ordinarily open at 5 P.M. on weekdays with what is known as the "vermouth" performance and present a second show around 9 P.M. A matinee usually is added on Saturdays and Sundays. Total attendance in all theatres in 1942 was estimated at 53,427,350.

Miss Sylvester also pointed out that Argentine films emphasize "life on the pampas, singing and dancing; occasionally they are sad, but they usually end happily and seldom have any political or deep psychological aspects. Their main purpose is to entertain—a purpose with which high-spirited, fun-loving Latin Americans are heartily in sympathy, particularly when it finds expression in the Spanish language. From Santiago to Panama, films produced in Argentine are growing in popularity," the article said. "Indication of their success in competing with the firmly established film industries of other countries is found in the fact that an Argentine production, 'La Guerra Gaucha,' set a new first run box office record for the country last year.'"

Several Productions Now In Work

The Argentine Sono Film entitled "Son Cartas de Amor" ("They Are Love Letters"), written by Luis Amadori, was presented successfully in the Gran Cine Ocean with Pedro Lopez Lagar and Amelia Bence in the leading roles.

The actress, Hilda Sour, has arrived from Chile to join the cast of "La Juventud Manda" ("Youth Is Boss"). This film, which already is in work, is directed by Carlos Borcosque.

E.F.A. has received a communication from the Argentine diplomatic representative in Cuba, Dr. Victor Lascano, in which he details the resolution of the Municipal Chamber of Sagua La Grande, which decided to convey to the film corporation through official channels, a special note of congratulations on the film "La Maestrita de los Obreros" ("Little Laborers' Schoolmistress").

U. S. FILMS LEAD IN EL SALVADOR

Hollywood product furnished 77.62 per cent of the films shown in El Salvador in 1942, according to Foreign Commerce Weekly, official publication of the Department of Commerce. A total of 500 features and 486 shorts were imported during the year, the U. S. being the leading supplier. Argentine pictures represented 10.28 per cent of the total, and Mexico was next with 7.86 per cent.

Variety Clubs In Three Cities Hear O'Donnell

Robert J. O'Donnell, chief barker of the National Variety Club, was guest of honor at a luncheon given on Monday by Albany's Tent No. 9, at which members of the unit were attired in cowboy uniforms to lend atmosphere to the occasion.

Mr. O'Donnell told approximately 160 members present of the club's accomplishments in the war effort, describing the cooperation of members throughout the country who donated their services to such important functions as USO work, the copper drive, morale entertainment in service canteens, and other services. An official welcome was given to Mr. O'Donnell by James A. Hagerty, representing Governor Thomas E. Dewey.

The arrangements for the day were under the supervision of C. J. Latta, Albany's chief barker, while Charles A. Smakwitz, Warner publicity head in the Albany territory, was chairman of the public relations committee. Honorary memberships were given Mr. Hagerty, Mayor Corning of Albany, James Collins and Reverend John G. Hart. Sammy Kaye, bandleader, also was accepted as an honorary member of the club. Among those present were George Lynch, Louis Goldstein, Elmer Sichel, Gus Lampe, Alex Sayles, Joe Saperstein, Joe Shure, Sam Rosen, Bernard Brooks, Irving Liner, George Seed, Harvey English, Henry Grossman, Joseph Winstein, Woodrow W. Campbell, James O. Wooton, Jules Curley, Mitchell Conery, Harry Goldberg and others.

Mr. O'Donnell's appearance at the Albany unit came two days after his visit to Cleveland where he addressed members of that city's Variety Club on May 8th. Russell Wilson, Cleveland councilman and former dramatic critic of the Cincinnati Times-Star, acted as toastmaster. A travesty broadcast titled "The Highlights of the Low Life of Bob O'Donnell," was given by members of the group as the entertainment portion of the program.

Mr. O'Donnell was guest at a dinner on May 6th, at the Chicago tent 26, at which Mayor Edward J. Kelly was honored guest. The tent's pledge to raise $10,000 for the La Rabida Sanitarium, was announced by chief barker Johnny Jones.

The Chief Barker's latest stop on his tour of Variety tents was Philadelphia on Thursday, where he was again tendered a testimonial luncheon by the local club. Earlier in the day, he launched a drive for the collection of scrap copper by the city's theatres. The salvage drive is sponsored by the local club under the auspices of the War Activities Committee.

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THE NEXT OF KIN



"ONE OF THE TWO MOST EXCITING PICTURES I HAVE EVER SEEN."
—Walter Winchell

"Excellent! A thriller! One of the best pictures of the year." *—Archer Winsten, New York Post*

"Contains a powerful punch in its climactic action." *—Kate Cameron, Daily News*

"A pack of excitement—as thrilling an entertainment as anyone could ask. Next of Kin swings a neat dramatic wallop which you will not soon forget." *—Bosley Crowther, N. Y. Times*

"An exciting drama."
—Rose Pelswick, N. Y. Journal-American

"Packed with punch and excitement."
—PM

"The action is superb."
—Edith Werner, Daily Mirror

"One of the best spy pictures of the whole year."
—Alton Cook, N. Y. World-Telegram

"Next of Kin stacks up with the best of cinema tales of mystery and adventure shrewdly written to preserve suspense and excitement . . . we award it our decoration for exceptional merit, the Blue Ribbon with Palms." *—Gilbert Kanour, Evening Sun, Baltimore*

"Next of Kin stands on its own feet as a first-class piece of acting and filming." *—Editorial, The Evening Sun, Baltimore*

"Next of Kin is actually a first-rate spy thriller . . . hard-bitten, realistic, skillfully produced, ably acted and full of high excitement."
—Donald Kirkley, Evening Sun, Baltimore

"Unreels with spine-chilling force . . . not to be missed by anyone."
—Peggy Doyle, Boston Daily Record

"Next of Kin is a fascinating film."
—M. L. A., Boston Daily Globe

"An abundance of excitement."
—E. L. H., Boston Herald

"A powerful photoplay. It is hair-raising." *—Helen Eager, Boston Traveler*

"A forceful and exciting film."
—Prunella Hall, Boston Post

"A thrilling drama." *—Detroit Free Press*

"Vivid!" *—John Finlayson, Detroit News*

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SEC Reports Heavy Stock Transactions

Operations of officers, directors and principal stockholders of film corporations in the securities of their companies continued at a high level through March, it was shown Friday in the monthly report of the Securities and Exchange Commission.

The greatest change in portfolios during the month was in Twentieth Century-Fox through a series of sales in which Chase National Bank, New York, disposed of 86,800 shares of common and 3,000 shares of preferred, reducing its holdings to 105,358 shares of common and 668,116 of preferred.

In another series of sales, Rockefeller Center, New York, disposed of 46,400 shares of Radio-Keith-Orpheum common stock, reducing its portfolio to 497,829 shares.

Also in RKO, J. Miller Walker, officer, New York, acquired 100 shares of common, representing his entire interest in that class, and 500 warrants for common, giving him a total of 2,000.

Reports on Warner Brothers showed a series of purchases by Albert Warner, officer, New York, by which he acquired 4,100 shares of common stock, giving him a total of 209,550 shares, and the purchase of 2,400 shares by Harry M. Warner, officer, Burbank, Cal., giving him a total of 150,060 shares. In the same company, Joseph Hazen, officer, New York, reported the sale of 1,200 shares of common, reducing his interest to 500 shares.

A series of back reports were filed by the Warner Brothers, covering supplemental indirect transactions not previously reported. Albert Warner, in such a report for last December, reported the disposition by distribution of his total holdings of common in three trusts in the amount of 52,000, 43,500 and 6,900 shares respectively, together with preferred stock holdings of 9,539 shares in Trust A, leaving it with 500 shares; 9,363 shares in Trust B, leaving it with 3,500 shares, and 4,801 shares in Trust C, leaving it with 9,539 shares.

Report Sale of 60,300 Shares of GPE Stock

In General Precision Equipment, formerly General Theatres Equipment, the Chase National Bank, New York, reported the sale of 60,300 shares of capital stock, leaving it with 92,613 shares.

Loew's, Inc., picked up another 68 shares of Loew's Boston Theatres common stock, raising its interest to 119,628 shares, and in Loew's, Inc., itself, Howard Dietz, officer, New York, reported the acquisition of five shares of common stock, giving him a total of ten shares.

In Paramount Pictures, Anson C. Goodyear, director, New York, reported the exchange of 300 shares of preferred stock held directly and 300 shares held through a trust for two lots of 2,100 shares each of common stock, wiping out his interest in preferred and increasing his direct interest in common to 4,100 shares with 2,100 shares additional held through the trust. Stanton Griffis, director, New York, reported the acquisition of 800 shares of common stock, giving him a total of 6,000 shares, and 300 shares through N. Griffis Trust, which now holds 5,000 shares.

Other reports showed the sale of 500 shares of Trans Lux Corporation common stock by Walter Siemers, director, Jamaica, N. Y., leaving him with 1,500 shares, and the sale of 200 Universal Corporation common voting trust certificates by Preston Davie, director, Westbury, L. I., leaving him with 4,200.

A delayed December, 1942, report on Columbia Pictures showed that Harry Cohn, officer, Hollywood, received 21,385 shares of common stock in part payment of a claim against the JHL Company.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 71—Allies besiege Bizerte. . . . U. S. destroyers hunt U-boats. . . . Barrage balloons protect infantry. . . . Club for military women. . . . Count Fleet wins Derby. . . . Football in Britain. . . . Lew Lehr newsette.

MOVIETONE NEWS—Vol. 25, No. 72—Victory in Tunisia. . . . Yanks take Aleutian bases. . . . OPA orders "hold the line" policy on prices. . . . Weapons for Allies in No. Africa. . . . Women in uniform. . . . Dionne quintuplets launch five ships.

NEWS OF THE DAY—Vol. 25, No. 269—Great Allied victory. . . . Balloon barrage tests Army's new tactics. . . . New York canteen opened for service women. . . . Count Fleet wins Kentucky Derby.

NEWS OF THE DAY—Vol. 25, No. 270—Axis rout in No. Africa. . . . Yanks take Aleutian basis. . . . "Hold the line" order laid down by OPA. . . . Dionne quints launch five ships. . . . Government girls donate planes. . . . Royal message for British women.

PARAMOUNT NEWS—No. 74—Allies Tunisian trap. . . . Kentucky Derby. . . . Eighth Army smashes Mareth line. . . . Allies press on Gabes to record victory. . . . Close ring about Axis at Bizerte and Tunis.

PARAMOUNT NEWS—No. 75—Count Fleet scores in Derby. . . . OPA orders "hold the line" on prices. . . . Eisenhower heads Tunisian victory. . . . Windsor here providing more crop labor. . . . Dionne quints launch ships. . . . Yanks take Aleutian bases.

RKO PATHE NEWS—Vol. 14, No. 74—Beginning of the end in Tunisia. . . . Rommel leaves Italians behind as Germans retreat. . . . Americans meet British as ring closes around Bizerte and Tunis. . . . Count Fleet wins Kentucky Derby.

RKO PATHE NEWS—Vol. 14, No. 75—Yanks in new Aleutians bases. . . . British heroes back from prison. . . . Government girls buy planes. . . . Queen reviews English Wrens. . . . OPA sets new top prices. . . . Lend-lease for French in Africa. . . . Dionne quints launch ships. . . . Eisenhower in Tunisia. . . . New U. S. tank.

UNIVERSAL NEWSREEL—Vol. 16, No. 187—Axis doomed in Africa. . . . Martinque trouble spot. . . . Mexico hails Workers' Day. . . . Kentucky Derby winner. . . . All-American mother in Ohio. . . . Victory Gardens in Nyack.

UNIVERSAL NEWSREEL—Vol. 16, No. 188—Africa victory complete. . . . Yanks occupy Aleutian bases. . . . Federal girls christen planes. . . . Quints launch ships. . . . Count Fleet Derby winner. . . . U. S. gun on tank weapon which beat Rommel.

ALL AMERICA NEWS—Vol. 2, No. 29—Memphis War Bond rally. . . . Negroes in Washington offices. . . . Skilled workers get food to Uncle Sam's boys . . . Mary McLeod Bethune honored. . . . Veterans of World War I on parade. . . . General Benjamin O. Davis delivers message to members of his race.

$20,000,000 Due From Britain

Actual payment of British revenue to American distributors totalling $20,000,000 is expected shortly in fulfillment of the new arrangements with the British Treasury releasing "frozen" balances.

Applications for the remittance of funds must be cleared through the British Board of Trade and the Treasury, together with the auditing of current balances before they can be forwarded from London to the New York offices.

It is believed by officials in the foreign departments of home offices that Australia, New Zealand and India also will remove restrictions on the remittances of monies. Although it was reported that New Zealand has provisions making it mandatory to follow the British precedent, Australia and India are not bound by any committments to copy England's example.

20th-Fox Offering Placed

E. F. Hutton & Co. and Shields & Co. announced last week a special offering of 60,000 shares of 20th Century-Fox common stock at 21¼ with commissions of 45 cents and 20,000 shares of preferred at 31 with commissions of 65 cents. Sixty-three firms bid for 67,895 common shares, 279 purchases being made in all.

$3,560,000 Net For Paramount

Paramount estimates earnings for the first quarter of 1943, after taxes, at $3,560,000. The amount includes $701,000, representing Paramount's interest in partially-owned non-consolidated subsidiaries. On April 3rd, the company paid the $5,000,000 borrowed from banks in January.

The board of directors last week declared a 30 cent dividend on common stock, payable July 1st, 1943, to stockholders of record on June 15, 1943.

The board has also authorized the payment in cash of $3,090,000 to the Trustee, under indenture covering the company's 4 per cent debenture due 1956, to be applied in anticipating future sinking fund obligations. Together with past payments of a similar nature, the company will have anticipated total future sinking fund obligations of $6,020,000.

Crosley First Quarter Net $1,125,230

The Crosley Corporation has reported a net profit of $1,125,230 for the three months ended March 31, 1943. This compares with earnings of $391,138 for the same period last year. Net sales were $19,262,817 as compared with $5,342,633 a year ago. Current assets were listed at $25,386,442, and liabilities $20,386,419. The figures last year were $7,780,014 and $2,766,113, respectively. The company operates radio stations WLW, WSAI and short wave station WLWO, and manufactures material and devices under war contracts.

WPB Shifts Control Of Equipment Sale

Full control of problems relating to the production and purchase of 35 mm. projectors, sound systems, accessories and collateral equipment was transferred by the War Production Board this week from the motion picture branch of the Consumer Durable Goods Division to the amusements section of the Service Equipment Division. All applications for permission to purchase such equipment as well as authorizations for its production are hereafter to be filed with the service equipment division, it was stated.

Kodak Declares Dividend

The directors of the Eastman Kodak Company of Chicago last week declared a quarterly dividend of $1.25 on the common stock, and a quarterly dividend of $1.50 on the preferred stock. All officers of the company were re-elected.

CBS Declares Dividend

The board of directors of the Columbia Broadcasting System have declared a dividend of 30 cents per share on the present Class A and Class B Stock of $2.50 par value, payable June 4, 1943, to stockholders of record of May 21, 1943.

Quarterly Net $770,890

The Philco Corporation has announced that the company's first quarter net earnings for 1943 were $770,890, an increase of approximately $175,000 over the corresponding period last spring.

Newsreel Plays 200 Houses

Two hundred houses are now playing All-America News, the Negro news reel, latest additions being the RKO Regent and Alhambra in New York, according to Henri Elman of Special Attractions, Inc., of Chicago.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

DESPERADOES, THE: Randolph Scott, Glenn Ford, Claire Trevor—Went over in good shape on preferred time. Gave it a good advertising campaign and it did about 15 per cent over average business. —Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

ELLERY QUEEN AND THE MURDER RING: Ralph Bellamy, Margaret Lindsay—Very good "B" picture. Lots of action, mixed with comedy. In fact, my patrons liked it better than the feature, "Skylark"; but business is off at least 25 per cent on all shows since the war. Played Tuesday-Thursday, April 27-29.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

HELLO, ANNAPOLIS: Tom Brown, Jean Parker—Just a program picture, purely American, which should be double billed. Played Monday-Wednesday, April 26-28.—Harland Rankin, Centre Theatre, Chatham, Ont.

NIGHT TO REMEMBER, A: Loretta Young, Brian Aherne—Without much fanfare, "A Night to Remember" amused the greatest percentage of our audience. Although Brian Aherne is quite out of part in his rather light role, the daffiness of the picture drew the patrons' attention away from war. Played Thursday-Saturday, April 2-4.—W. C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

ROARING FRONTIERS: Elliott, Ritter—My first with these stars. Better than average western.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

Metro-Goldwyn-Mayer

BIG STORE, THE: Marx Brothers—Good slapstick comedy. Played this for a second time, but fell down on it. My policy of repeating big pictures held for ten years, but I'll have to change my policy. It is no good at present. Played Tuesday-Thursday, April 20-22.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

COURTSHIP OF ANDY HARDY, THE: Mickey Rooney, Fred Stone, Donna Reed—Another Hardy family picture well up to the standard of the others. Thoroughly enjoyed by all. Played Friday, Saturday, April 23, 24.—W. H. Pyle, Dreamland Theatre, Rockglen, Sask.

EYES IN THE NIGHT: Edward Arnold, Ann Harding—There were potent ingredients mixed in this production, but it didn't jell. The conclusion especially was bad. Unsympathetic parts will be difficult for M-G-M to overcome when they elect to give their starlet, Miss Reed, more important work. Played Wednesday, Thursday, April 28, 29.—A. C. Edwards, Winema Theatre, Scotia, Cal.

FINGERS AT THE WINDOW: Lew Ayres—Not much to this one. Played Tuesday, Wednesday, March 30, 31.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

FOR ME AND MY GAL: Judy Garland, George Murphy—Very good—liked by everyone. Did very good business. Had to turn people away at the box office on first night run, and did equally good business on second night. Played Wednesday, Thursday. —Jack L. Edwards, New Theatre, Manila, Ark.

GONE WITH THE WIND: Clark Gable, Vivien Leigh, Leslie Howard, Olivia de Havilland—Played this one day, on a Monday, third run, and it did almost ten times normal business. A sure money-maker.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

JOHNNY EAGER: Robert Taylor, Lana Turner, Van Heflin—The adults come for this one—it was very good, but I lost the kid customers on this one. I need a "Viva Villa" to get them both in. Played Sunday, Monday, April 11, 12.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

KEEPER OF THE FLAME: Spencer Tracy, Katherine Hepburn—In no way comparable to other vehicles by Tracy and Hepburn. Very poor "word of mouth." Our patrons were very disappointed at having to sit through this dragged out picture. Played Sunday-Tuesday, May 2-4.—W. C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

PANAMA HATTIE: Red Skelton, Ann Sothern—Bad—both as to quality of picture and the business it did. Played Wednesday-Friday, March 17-19.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

RANDOM HARVEST: Greer Garson, Ronald Colman—Did excellent business. Our audience was interested during the entire picture. Garson and Colman give extra superb performances in this fine production. Although I played it at advanced admissions, the patrons were more than pleased. Will do swell business anywhere. Played Sunday-Tuesday, April 4-6.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich. Small town and rural patronage.

STAND BY FOR ACTION: Robert Taylor—Did less business than "The Navy Comes Through" from RKO—played a few weeks ago. People are definitely fed up on this type of entertainment. Only average program business.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

TISH: Marjorie Main—Good comedy, played midweek. Played Tuesday-Thursday, March 9-11.—Melville Danner, Kozy Theatre, Granite, Okla.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—Excellent.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

WHISTLING IN DIXIE: Red Skelton, Ann Rutherford—When it comes to "corn" my patrons like the Weaver Bros., but Skelton can go back in the closet as far as ever doing any business is concerned. Even too corny for the Weaver fans. The kids might like it on a Saturday double biller.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

WHITE CARGO: Hedy Lamarr—The less I say about this—the better. Everytime I think about it I get mad. This one should be labeled "not fit for human consumption."—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—Probably the worst motion picture I have ever run. Leave it on the shelves—the few who come will hate you for it. Played Wednesday, Thursday, March 31, April 1.—Warren L. Weber, Ellinwood Theatre, Ellinwood, Kan. General patronage.

Monogram

CORPSE VANISHES, THE: Bela Lugosi—Very good chiller for bargain nite.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

SILVER SKATES: Kenny Baker, Patricia Morrison—Skating pictures popular here. Many compliments for "Balita" and her partner. Also Frick and Frack, but Kenny Baker as a movie star has no draw here. Marvelous skating. Played Monday-Wednesday, April 19-21.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

Paramount

AMONG THE LIVING: Albert Dekker, Susan Hayward, Frances Farmer—A fair horror picture—our small town folks aren't as enthusiastic as city people about horror shows. Farm lads hate to go home alone. Played midnight, April 24.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

BEYOND THE BLUE HORIZON: Dorothy Lamour —The men folk sure turn out to see Dotty and the women seem to like her, too. The picture is just ordinary but beautiful color and Lamour make it O. K. Played Friday, Saturday, April 30, May 1.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask.

GLASS KEY, THE: Alan Ladd, Veronica Lake—This picture is nothing to rave about. A few liked it. Business poor so it must have been the picture that kept them away. Played Monday-Tuesday, April 26-28.—M. Bailey, Strand Theatre, Dryden, Ont.

HAPPY GO LUCKY: Dick Powell, Mary Martin —Good musical show in Technicolor. Business was good and all were pleased. Played Wednesday, Thursday, April 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage

HOLIDAY INN: Bing Crosby, Fred Astaire—Very good musical but not such a super duper as some would have you believe. Played Monday, Tuesday, April 19, 20.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—A good picture which everyone liked. They want to see more of Gingers Rogers' pictures. Played Saturday-Monday, March 20-22.—Melville Danner, Kozy Theatre, Granite, Okla.

MRS. WIGGS OF THE CABBAGE PATCH: Fay Bainter—This picture held up fairly well in midweek. Played Tuesday-Thursday, March 16-18.—Melville Danner, Kozy Theatre, Granite, Dkla.

PALM BEACH STORY, THE: Claudette Colbert, Joel McCrea—Only average business but all those who saw it enjoyed it immensely. Good comments. Played Monday-Wednesday, April 26-28.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

REAP THE WILD WIND: Paulette Goddard, John Wayne—One of the best releases that I have played in this theatre; an exceptionally good story with plenty of action and beautiful color. I can recommend this one in any spot. This is one of the best of Paramount's that I have played—nothing but good comment from my patrons. Played Saturday, April 24.—A. L. Dove, Bengough Theatre, Bengough, Sask.

REAP THE WILD WIND: Paulette Goddard, Ray Milland—Excellent production that pleased. Road conditions bad, so attendance down. Played Friday, Saturday, April 2, 3.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask.

SWEATER GIRL: Eddie Bracken, June Preisser —Nice program picture that brought out the young people. Played Thursday-Saturday, April 29-May 1.—Harland Rankin, Centre Theatre, Chatham, Ont.

THIS GUN FOR HIRE: Alan Ladd—Excellent picture enjoyed by all, although I played it third run and late. My business fell down badly on this because it was seen by everyone before I played it. Played Sunday, May 2.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

TWILIGHT ON THE TRAIL: William Boyd—Very much below the standard set by others of Cassidy series. Played Friday, Saturday, April 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—Pronounced very good by majority of audience. Business above normal. Very thoroughly carried out in detail, but there were instances where interest lagged. Played Sunday, Monday, April 25, 26.—A. C. Edwards, Winema Theatre, Scotia, Cal.

WAKE ISLAND: Brian Donlevy — Another box-office title and a good production. One of the best war pictures to date.—Melville Danner, Kozy Theatre, Granite, Okla.

RKO

COME ON DANGER: Tim Holt—These Tim Holt westerns seem to be improving rapidly from time to time. My patrons like them very much, on a class with Roy Rogers. I hope they all continue to have action, plus music and comedy. Played Sunday, Monday, April 25, 26.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

FANTASIA: Walt Disney Production—This production just like a poison gas attack. If you want to kill your business in a small town, play this one. May be okay for city business. I played this purchased at a high rental, killed a weekend business. One of the remarks passed by some of my best patrons "What is this?". More walkouts than any picture that I have ever shown. The elephants and alligators were the

(*Continued on page* 52)

EXHIBITORS PROTEST AT FLOOD OF WAR FILM, ASK ENTERTAINMENT

Overwhelmingly preponderant exhibitor opinion holds that the theatre is vastly overfed with war pictures and themes of stress and strife. The preponderant demand is for entertainment, and entertainment of the sort that puts aside the cares of these war worn days, when every day fills the lives of the millions with intense emotional concerns.

This expression comes in a tide of letters of response to an inquiry from the editor of *The Herald* addressed to a list of representative exhibitors, covering the whole scale of theatre operations, and widely distributed geographically. The rate of response is high and the expressions are vigorous.

¶ "Our box office and our telephone information indicates that the people are fed up," observes A. H. Blank. "Escapist pictures are the outstanding box-office pictures of the war

¶ "The factual pictures . . . the documentary shorts are acceptable and desired because of their brevity and the information they carry."

¶ Pertaining to those pictures of fact, which of course include the "war shorts" and pictures of government message, released through the War Activities Committee, comes the interesting observation of Irwin Wheeler, of the Prudential Circuit, that "the flood of war drama is making it difficult to find places on the screen for the propaganda, and the news."

¶ Out in Kansas City, Elmer C. Rhoden observes: "We get walkouts on the depressing type of war films. . . . It seems to me the public still wants war pictures, providing there is a good portion of entertainment, and they want all the news shots that can be had, preferring, of course, news of victories."

¶ R. J. O'Donnell of the Interstate Circuit and affiliated enterprises in the Southwest, says: " . . . With a knowledge of the coming releases, I am afraid we are going to be surfeited . . . the situation worries me."

So Right!



So Right!

USINESS *So Right*, TOO...170%
VER AVERAGE IN THE FIRST SEVEN
OEW OPENINGS! Nifty in Norfolk–
vely in Louisville–dazzling in Dayton
c'lossal in Cleveland–astronomical in
kron–record-wrecking in Richmond–
ensational in Syracuse!

ND NOW—WOW!—AT THE CAPITOL, N. Y.!

from United Artists—

So Right–Right Now!

(*Continued from page* 50)

berries. Played Friday, April 30.—A. L. Dove, Bengough Theatre, Bengough, Sask.

GREAT GILDERSLEEVE, THE: Harold Peary, Freddy Mercer—Pleased average business on family night. Good comedy for family trade, but low budget product and it shows it. Played Tuesday, April 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—One of the most human, heart stirring pictures I've played. When people stop you on the street next day and tell you what a good show you had last night, it's bound to be good. Both stars very good and everyone well pleased. Played Sunday, Monday.—Bert Axley, New Theatre, England, Ark. Small town patronage.

Republic

BELLS OF CAPISTRANO: Gene Autry—Picture was very good. Played it very late. No draw on account of the late date. The people today want pictures brand new. They have the money and want the best. I have a depression house. Played Sunday, May 2.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

BLOCKED TRAIL: Three Mesquiteers — Average western subject which pleased on Friday and Saturday, April 30, May 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CALL OF THE CANYON: Gene Autry, Smiley Burnette—Gene Autry has a nice following, not the draw of previous pictures, but still plenty of appeal. Played Thursday-Saturday, April 29-May 1.—Harland Rankin, Centre Theatre, Chatham, Ont.

CHATTERBOX: Judy Canova, Joe E. Brown—An entertaining programmer which was especially enjoyed by the Canova-Brown fans. Business fair. Played Sunday-Tuesday, April 18-20.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

FLYING TIGERS: John Wayne, Anna Lee—This picture had a box-office title and did good business. Played Tuesday-Wednesday, March 23, 24.—Melville Danner, Kozy Theatre, Granite, Okla.

HEART OF THE GOLDEN WEST: Roy Rogers, Gabby Hayes—Roy Rogers is coming to the front fast. Nice weekend picture. Rogers has a nice voice.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

ICE-CAPADES REVUE: Ellen Drew, Jerry Colonna—Only fair ice picture. Opinions were divided. Did only fair business. Played Monday-Wednesday, April 26-28.—Harland Rankin, Centre Theatre, Chatham, Ont.

ICE-CAPADES REVUE: Ellen Drew—This feature held up well on Friday, Saturday. Played March 19, 20.—Melville Danner, Kozy Theatre, Granite, Okla.

IDAHO: Roy Rogers—Doubled with "Taxi, Mister," making a show which the weekend patrons enjoyed. Business good. Played Friday, Saturday, April 23, 24.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

YOKEL BOY: Albert Dekker, Joan Davis—Nice picture. Joan Davis popular—plenty of laughs. Crowd good and everybody enjoyed it a lot. Played Friday, Saturday, April 30, May 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

YOKEL BOY: Judy Canova—Very good picture. Music, comedy, action, enjoyed by those few who came. Will recommend it as a good "B" picture or double it with a western. Played Sunday, Monday, April 4, 5.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

Twentieth Century-Fox

CHETNIKS, THE FIGHTING GUERILLAS: Philip Dorn, Virginia Gilmore—In "Chetniks" Twentieth Century-Fox has a natural which, if exploited properly, will do justice to both box office and the exhibitor's heart. By all means a picture every exhibitor should run and every patron should see.—O. G. Wren, Crossett Theatre, Crossett, Ark.

JUST OFF BROADWAY: Lloyd Nolan — Michael Shayne again proves to be a big help. This amusing antidote for a heavy program quite good. Comedy throughout excellent. Patrons enjoy this series extremely.—W. C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

IMMORTAL SERGEANT: Henry Fonda, Maureen O'Hara—Exceptionally well produced, and it has suspense and good story. It was received with better grace than some of the other war pictures, due, I think, to the flash backs of Fonda's life, with Miss O'Hara, that relieved the grim story.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

IMMORTAL SERGEANT: Henry Fonda, Maureen O'Hara—Grand picture. Did extra business and our patrons gave favorable comments on it, although war pictures are not tops for drawing crowds. This picture displays authentic adventures of the situation of the war and should be given a big build-up to the public. No complaints. Played Sunday, Monday, April 18, 19.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich. Rural and small town patronage.

MARK OF ZORRO: Tyrone Power—Good action picture, enjoyed by all that came. But not too many came. These old pictures are not drawing like they did, before the war, the reason being, there are too many new ones. Played Sunday, Monday, April 18, 19.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

MEANEST MAN IN THE WORLD, THE: Jack Benny, Priscilla Lane—Light comedy—and what Benny would do without Rochester, I don't know. Not much to the story, but at least they got some laughs and take it from me again—that is what the people are looking for.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MY GAL SAL: Rita Hayworth, Victor Mature—Another winner from Fox. First night not so hot as they didn't care for title. But those who saw it talked so second night was away up. Played Monday-Tuesday, April 12, 13.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask.

SONG OF THE ISLANDS: Betty Grable, Jack Oakie—A small town natural, lots of comedy from Oakie. A bit of western touch. Lots of Hawaiian music and Grable in lovely technicolor. Played Friday, Saturday, April 9, 10.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask.

TALES OF MANHATTAN: Ginger Rogers, Henry Fonda, Charles Boyer, Rita Hayworth, Edward G. Robinson, Charles Laughton—Fair opening but word of mouth killed it. People complained no story, so stars aren't everything. Leaving out the business end, I thought it a real picture. Played Monday-Wednesday, April 12-14.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

TALES OF MANHATTAN: Ginger Rogers, Henry Fonda, Charles Laughton, Rita Hayworth, Charles Boyer, Edward G. Robinson—Didn't click.—Melville Danner, Kozy Theatre, Granite, Okla.

THUNDER BIRDS: Gene Tierney, John Sutton—Very good. Technicolor made it about 25% better.—Sammie Jackson, Jackson Theatre, Flomaton, Ala.

UNITED WE STAND: Lowell Thomas—This picture failed to interest any except those who are interested in history. Played Friday, Saturday, April 23, 24.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WE ARE THE MARINES: Marine Feature—Played with "Idaho." This picture should be on the public's "must see list." Is an excellent example of what the Marines are doing and going through. Being authentic it was interesting and did extra business. Well worth running. Played Friday, Saturday, April 23, 24.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich. Rural and small town patronage.

United Artists

DEVIL WITH HITLER, THE: Alan Mowbray, Marjorie Woodworth—Played this on double feature and it even drew double. This picture may not be a top one but it is one of the cleverest pictures I've shown. Of course, we all like to see Hitler, etc., being made a fool of and this picture really did it. Very short running time but every minute entertainment. Played Thursday-Saturday.—Bert Axley, New Theatre, England, Ark.

I MARRIED A WITCH: Fredric March, Veronica Lake—Did pretty fair business. The name drew mostly men as most men feel they all married witches. Patrons well pleased. Played Sunday, Monday.—Bert Axley, New Theatre, England, Ark. Small town patronage.

JACARE: Animal feature—Appealed to men and kids. The women stayed home. Billed with "How's About It," Universal musical starring Andrews Sisters, which would be fine where the Andrews Sisters are a draw. Comments showed they're poison here. Played Thursday-Saturday, April 8-10.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

LITTLE ANNIE ROONEY: Shirley Temple—Not so hot. A few came to see how Shirley looks grown up. But it's not the picture for small towns. Played Monday, Tuesday, April 26, 27.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask.

MOON AND SIXPENCE, THE: George Sanders, Herbert Marshall—Pass this one up and do yourself some good. Wish we could have paid for this and shelved it. Free lovers are no good here. Played Wednesday, Thursday, April 28, 29.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

ONE OF OUR AIRCRAFT IS MISSING: (British) Godfrey Tearle, Eric Portman—One of their aircraft may have been missing but my crowd was missing too. A little too "deep" for a small town. Played Tuesday, Wednesday.—Bert Axley, New Theatre, England, Ark. Small town patronage.

POWERS GIRLS, THE: George Murphy, Ann Shirley, Carol Landis—We gave this extra time, and it did not rate it. It is a blown up program picture and all the ballyhoo it got could not change it from that status. There was no enthusiasm apparent in the audience for it at all, and it did not hold up on the extra day.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

TO BE OR NOT TO BE: Jack Benny, Carole Lombard—Poor picture for small towns. It isn't the Jack Benny type of comedy they expect and the story is a bit heavy. They'll come out, however, to see Carole Lombard's last picture, but they go away, dissatisfied. Played Tuesday, Wednesday, April 16, 17.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask.

Universal

FRANKENSTEIN MEETS THE WOLF MAN: Lon Chaney, Bela Lugosi—This flopped and we did less business than "Frankenstein" and "Wolf Man" did previously by themselves. If Universal has any plans to continue this series, I hope they do not intend to sell Middleboro. Played Sunday-Tuesday, April 18-20.—W. C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

IT COMES UP LOVE: Gloria Jean, Ian Hunter—Gloria Jean popular here. Many good comments for her partner, Donald O'Connor. Double billed with Twentieth Century-Fox's "Manila Calling." Many walkouts. Too much war. Our patrons are made up of mothers, wives, fathers. No youth left. Played Thursday-Saturday, April 29-May 1.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

SHERLOCK HOLMES IN WASHINGTON: Basil Rathbone—Best of the series to date. Business just average. Played Wednesday, Thursday, April 21, 22.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

WHO DONE IT? Abbott & Costello—Might be the same old stuff, but the cashier keeps busy so who cares. The house rocked with laughter—everyone was happy. Played Thursday-Saturday, April 15-17.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart, Mary Astor—Good picture but didn't do the business I expected it would. However, the patrons who saw it were pleased. Bogart is a fine actor and usually draws a nice crowd here but for some unknown reason he didn't succeed. Wasn't quite the type of picture he should play in. Played Tuesday-Thursday, April 13-15.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich.

AIR FORCE: John Garfield, Gig Young, Harry Carey—Yes, it is one of the best of the air pictures, but oh how I wish there were less of them. Watching men die and airplanes crash is not what the public want. They don't want to sit tensed up thinking that perhaps one of their boys is out there, as many are from every community. We note that these pictures drew more from the young people, and the elders are missing, which is not good for business.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

CASABLANCA: Ingrid Bergman, Humphrey Bogart—Good business, satisfied patrons. Played Monday-Wednesday, April 5-7.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan—Another big one from Warners. Everyone liked it. Opened big and held strong for five days. Give it your best playtime and plenty of it. Played Sunday-Thursday, April 25-29.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

GENTLEMAN JIM: Errol Flynn—A natural—everyone seemed to leave feeling they had really been entertained. Business good for three days. Played Thursday-Saturday, April 22-24.—C. A. Smith, Regent Theatre, Chapleau, Ont. Small town patronage.

GENTLEMAN JIM: Errol Flynn—Played this three days to about as much business as I would do on a matinee. Personally I liked the picture but it was like hanging out a scarlet fever sign. Brother, what a beating I took on this one.—Warren L. Weber, Ritz Theatre, Stafford, Kan. General patronage.

HARD WAY, THE: Ida Lupino, Joan Leslie, Dennis Morgan—Entertaining drama with plenty of musical interludes and plenty of running time. It pleased those who came, but business was light. Played Sunday, Monday, April 25, 26.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Very good.—Played Saturday-Monday, March 6-8.—Melville Danner, Kozy Theatre, Granite, Okla.

Short Feature

Paramount

SHOOTING MERMAIDS: Sportlights—Interesting.—C. A. Smith, Regent Theatre, Chapleau, Ont.

RKO

DONALD'S DOG LAUNDRY: Walt Disney Cartoons—Seemed to get laughs.—C. A. Smith, Regent Theatre, Chapleau, Ont.

ORPHANS' BENEFIT: Walt Disney Cartoons—Good Disney cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

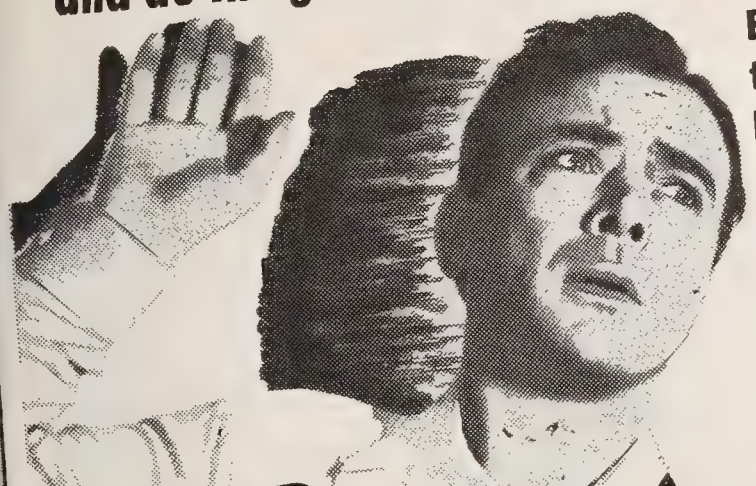
SHIPYARD SYMPHONY: Terrytoons (Techni-

(*Continued on page* 54)

THERE'S DYNAMITE IN "GESTAPO"!

...in the picture...in the title...in the ads...in the reviews!

"THEY BACK YOU AGAINST THE WALL and do things that make you wish you were dead!"



BLOOD-SPATTERED is the trail of the Reich Rats as it leads from country to country—yes, even to the U. S. A.! You'll see THAT when our screen unfolds the shock story of the year...

"I Escaped FROM THE GESTAPO"

STARRING

DEAN JAGGER • JOHN CARRADINE
MARY BRIAN • with BILL HENRY
SIDNEY BLACKMER • IAN KEITH



A Monogram PICTURE



Produced by Corporal MAURICE KING, U. S. M. C.
Associate Producer, FRANKLIN KING . Directed by HAROLD YOUNG
Original Story by HENRY BLANKFORT Screenplay by HENRY BLANKFORT and WALLACE SULLIVAN

"The scene is the U.S., the time is now . . . it's not like any other anti-Nazi picture and it's got more power than most of them. An achievement."

...Motion Picture Daily

"Unfolds excitingly and with class. Monogram has a winner which may be strongly exploited. Will undoubtedly fare well at boxoffice."

...Daily Variety

"Provocative title and tricky original story that keeps the spectators absorbed constantly."

...L. A. Daily News

"Splendid entertainment, expert direction, fine acting."

...Hollywood Reporter

"Far off the beaten path and powerful. Fascinating . . . a challenge to imitators."

...Motion Picture Herald

"Registers in suspense and melodramatic excitement. Jagger is a strong force for the film's appeal."

...Los Angeles Times

"Substantially mounted, competently directed and the cast is well above average. Story has refreshingly original angles."

...Box Office

MONOGRAM PICTURES

Monogram's FOLLOW-UP HIT to *"SILVER SKATES"*

(Continued from page 52)

color)—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Universal

MERRY MADCAPS, THE: Musicals—Poorest musical I've had from Universal in many a day.—C. A. Smith, Regent Theatre, Chapleau, Ont.

MOTHER OF PRESIDENTS: Variety Views—An interesting and educational subject.—R. E. Salisbury, Opera House, Presque Isle, Me.

SWINGTIME BLUES: Musicals—Some very good specialty numbers in this one. My patrons seemed to enjoy it.—R. E. Salisbury, Opera House, Presque Isle, Me.

Vitaphone

EAGLES OF THE NAVY: Technicolor Specials—Entertaining two-reeler about airplanes.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPIRIT OF WEST POINT, THE: Broadway Brevities—The training of officers for the United States Army. An exceptionally good reel.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

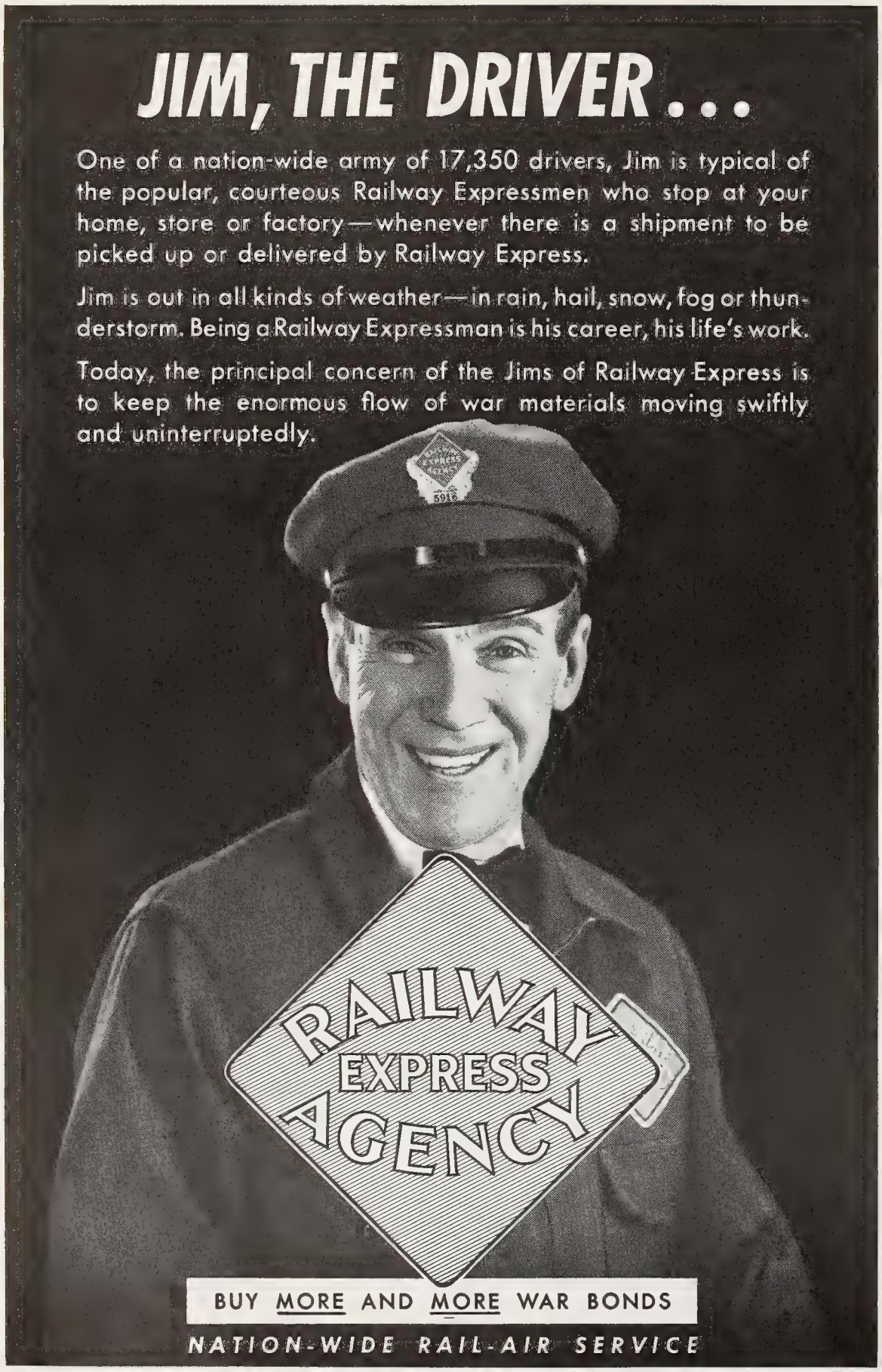
SPIRIT OF ANNAPOLIS, THE: Broadway Brevities—Good Navy picture which will help any program. —M. Bailey, Strand Theatre, Dryden, Ont.

TORTOISE WINS BY A HARE: Merrie Melodies Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serial

Universal

JUNIOR G-MEN OF THE AIR: Another serial to suffer through. Wonder if anyone likes them. I don't. This one no worse or better than any of the others.—R. E. Salisbury, Opera House, Presque Isle, Me.



SHORT PRODUCT PLAYING BROADWAY

Week of May 10th

ASTOR
Sufferin' Cats ..... MGM
Mission Accomplished ..... Victory Film
Feature: The Human Comedy. MGM

CAPITOL
Mission Accomplished ..... Victory Film
Feature: Presenting Lily Mars. MGM

CRITERION
Heavenly Music ..... MGM
Doctors at War..... Victory Film
Feature: Assignment in Brittany ..... MGM

GLOBE
Ozzie Nelson and His Orchestra..... Vitaphone
Tortoise Wins by a Hare... Vitaphone
Feature: Desert Victory..... 20th Cent.-Fox

HOLLYWOOD
The Wise Quacking Duck... Vitaphone
Feature: Mission to Moscow.. Warner Bros.

MUSIC HALL
Fala ..... MGM
Olympic Champ ..... RKO
Feature: Flight for Freedom.. RKO

PARAMOUNT
Mission Accomplished ..... Victory Film
Bravo, Mr. Strauss..... Paramount
Hike or Bike..... Paramount
Popular Science, No. 3..... Paramount
Feature: China ..... Paramount

RIALTO
Spinach for Britain..... Paramount
Mission Accomplished ..... Victory Film
Feature: The Next of Kin... Universal

RIVOLI
Mission Accomplished ..... Victory Film
Bellboy Donald ..... RKO
Feature: The Ox-Bow Incident ..... 20th Cent.-Fox

ROXY
Mission Accomplished ..... Victory Film
Feature: Crash Dive..... 20th Cent.-Fox

STRAND
Mission Accomplished..... Victory Film
Young and Beautiful..... Vitaphone
Riding with the Stars..... Vitaphone
Feature: Edge of Darkness.. Warner Bros.

Get Midwest Film Rights

The following states rights have been acquired by Variety Pictures of Chicago, according to an announcement by a company spokesman: Illinois and Indiana rights to "Tarzan and the Green Goddess" from Burroughs Enterprises; Illinois rights to "Women Raiders of Zamboanga" from Louis Fillipi Films; Illinois and Indiana rights to "After Mein Kampf" from Crystal Pictures.

To Issue Serial from Film

Warner's forthcoming film, "Action in the North Atlantic," will be serialized by the Bell Syndicate, which has announced that approximately 200 newspapers will carry 24 installments of the story. E. P. Dutton and Company previously announced that a book will be published based on the picture.

Fox Awaiting Army Call

Matthew Fox, former Universal vice-president, who has been in charge of current problems for the WPB planning board, has resigned his position in the expectation of shortly being called for Army duty.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor — GERTRUDE MERRIAM, Associate Editor

Over the Editor's Shoulder

The membership is invited to join us today in looking over the mail. As we skip around the country, you may marvel with us at the many different problems and aspects of theatre operation and showmanship. And you may also be interested in how various are the reactions of members to various problems. Here we go on a cross-country trip:

Manchester, Conn.—Jack Sanson, manager of the State theatre, which changes its program twice a week, reports that the other night two ushers came to him and said, "We quit. It gets too monotonous looking at the same picture all the time." This problem would seem to be more serious, now that runs are getting longer and longer. We must remember to ask Gus Eyssell how many ushers left the Radio City Music Hall during the run of "Random Harvest".

* * *

Bridgeport, Conn.—There are plenty of instances of the idea that missed. But here's a classic from Morris Rosenthal of the Majestic. He and Ralph Stitt, Twentieth Century-Fox exploiteer, cooked up a stunt for "The Moon Is Down". Since a small town Mayor is the hero of the story, they decided to tie up the Mayor of Bridgeport with the Bond Drive. The idea was to honor the Mayor for his war efforts in the community and make a presentation to him from the stage on opening night. The purchaser of the biggest Bond would make the presentation; a key to the city, autographed by the Mayor, would be auctioned off for another Bond, etc. The editor of the local newspaper is general chairman of the War Bond Drive. He liked the idea immensely but, he said, "Why hold it at the theatre? I think it should be held at Seaside Park and invite everybody to the presentation." So, after working on the stunt for four days, the boys had to hold it at the park.

* * *

Providence, R. I.—Speaking of the Citation she won in the First Quarter Quigley Award contest, Rita Morton, publicity director of the RKO Albee, says, "I doubt if I've ever been as proud of anything in my life. I was so pleased to win it, and it was such a pleasant surprise." The membership will probably not be as surprised as Rita, since her excellent promotions are frequently recorded in these pages.

* * *

Warren, Ohio.—This city will soon have to find a lot of people to take the place of Earle H. Bailey, now carrying a 1A card. Earle is proud of the fact that he is publicity chairman of the salvage committee; he gets the Better Films Council of the city to applaud the industry's war efforts; he is first vice-president of the Junior Chamber of Commerce and has been named by the nominating committee to head the coming year's slate as president; he is a past president of the Lions Club; he is vice-chairman of the membership committee of the Senior Chamber of Commerce; he is the champion War Bond salesman in the county; he is president of the Auxiliary Fire Corps for Civilian Defense, holding together a hundred fire fighters with three trucks and four trailer pumps. And, oh, yes, he is also manager of the Harris Warren theatre.

* * *

Wisconsin Rapids, Wis.—More thoughts on the Quigley Awards come from Herb Graefe, manager of the theatres in this city. "It isn't just winning the Award (a Scroll of Honor) that makes me feel so good but the fact that my ideas and promotions were merely part of my job and yet they won in a field where the best of the show world compete. I have read of many promotions in the Managers' Round Table with envy, hoping that perhaps some day I could do things like that." Herb's promotion work will be of a different nature from now on. Uncle Sam has given him a nod and his future promotions will be toward a generalship, we hope.

* * *

Somewhere in Africa.—Private Herman Addison, Jr., formerly with the Schine Circuit in Glens Falls, N. Y., writes asking who won the Quigley Awards for 1942. Considering the urgency of his business over there, we are extremely gratified to hear of Mr. Addison's interest in the competition. By now, he probably has been informed of the winners through these pages, which must of necessity reach him somewhat later than they reach you. His letter also said, "I intend to get a Quigley Award myself when this blasted war is over."

* * *

Bridgeport, Conn.—A late bulletin from Morris Rosenthal, and this time he makes the front pages with "The Moon Is Down" quite by accident. It seems that a Bridgeport girl stabbed a mugger, resulting in her assailant's hospitalization. She told newspaper reporters, "I had just seen John Steinbeck's 'The Moon Is Down', now playing at the Majestic theatre, in which a Norwegian girl stabs a Nazi officer with a pair of scissors. This kept running through my mind."

—BOB WILE

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

BATAAN (Metro-Goldwyn-Mayer): This picture representing an era of military history that will be enshrined forever in the hearts of all Americans will best be sold as an out and out war picture. For instance, there are photos depicting the various American soldiers in the film in action poses, which might well be blown up and used in the front. If they are used inside far enough in advance, the names of the five principals might be left off and the public could be asked to correctly identify the men with a prize for those doing so correctly. Later on, this same idea could be used as a contest in the newspapers, in a throwaway or program. "Bataan Fighting Words" is the title of a contest in which each of the characters is depicted opposite a Jap at whom he is to hurl words of defiance suggested by newspaper readers. Tickets can be awarded for the toughest printable fighting words. Another suggestion is to ask for fighting words beginning with the each of the four letters used in the word, "Bataan." The slogan, "Remember Bataan" could be stencilled on sidewalks, on bumper strips on taxis, used as a reverse cut for a teaser ad, in newspapers affixed to theatre mail, store packages and auto windshields and as a big headline on post cards. An essay contest on historic last stands of this war would be appropriate with the contestants giving their reasons for believing that each is the most gallant—Dunkerque, Wake Island, Stalingrad, Malta, Corregidor, Guadalcanal and Bataan could be included. A full page cooperative ad plugging the sale of War Bonds could be promoted with "Remember Bataan" as its head. To interest the woman in "Bataan," a contest using illustrations from the picture with prizes for the best answer to "What I Am Doing to Help Our Soldiers Win the War," would be appropriate. Relatives of any men in the community who fought on Bataan might be specially honored on this occasion. General MacArthur's pledge to return to Bataan to rescue the men made prisoner there, recently reiterated on the April 9th anniversary of the fall of Bataan might be used in connection with the exploitation of the picture.

THIS LAND OF MINE (RKO Radio): For extra attention, a hand printing press might be set up in the lobby on which an operator prints an "underground newspaper" while patrons wait for its distribution. The paper would contain copy on the picture. As an added touch, the "printer" could be masked, with copy card explaining that, just like a real underground newspaper, all identities must be kept secret. Since Laughton makes a powerful climactic speech at the end of the picture, it is suggested that the public speaking classes in the schools stage a contest, with guest tickets as prizes. The winners could be presented at luncheon clubs, Rotary, Kiwanis, etc., as entertainment sponsored by the theatre. The title lends itself for a slogan contest; in this connection the newspapers or high school publications might be interested, with tickets offered to those submitting the best slogans ending with the title. For the opening, a "Freedom Day" could be held, with foreign groups participating in their national dress. Here, too, Laughton's speech might be read by one of the group on the steps of the City Hall. Activities could include locating the oldest citizen born in the community and still living there, to be a guest of honor at the picture. Old-time photographs of the community could be published in the papers.

NOTICE OF TRADE SHOWINGS 20th CENTURY-FOX FOR THE BENEFIT OF EXHIBITORS GENERALLY

FRIDAY, MAY 21st—Jitterbugs 10:30 A.M. Ox-Bow Incident 2:30 P.M.

(20th Century-Fox Projection Room, unless otherwise specified)

ALBANY, 1052 Broadway
ATLANTA, 197 Walton St., N. W.
BOSTON, 105 Broadway
BUFFALO, 290 Franklin Street
CHARLOTTE, 308 South Church Street
CHICAGO, 1260 South Wabash Avenue
CINCINNATI, 1638 Central Parkway
CLEVELAND, 2219 Payne Avenue
DALLAS, 1801 Wood Street
DENVER, 2101 Champa Street
DES MOINES, 1300 High Street
DETROIT, 2211 Cass Avenue
INDIANAPOLIS, 326 North Illinois Street
KANSAS CITY, 1720 Wyandotte Street
LOS ANGELES, 2019 South Vermont Ave.
MEMPHIS, 151 Vance Avenue
MILWAUKEE, 1016 North 8th Street
MINNEAPOLIS, 1015 Currie Avenue, N.
NEW HAVEN, 40 Whiting Street
NEW ORLEANS, 200 South Liberty Street
NEW YORK CITY, 345 West 44th Street
OKLAHOMA CITY, 10 North Lee Avenue
OMAHA, 1502 Davenport Street
PHILADELPHIA, 302 North 13th Street
PITTSBURGH, 1715 Boulevard of Allies
PORTLAND, Star Film Exchange 925 N.W. 19th St.
ST. LOUIS, Srenco Screening Room 3143 Olive St.
SALT LAKE CITY, 216 East 1st South Street
SAN FRANCISCO, 245 Hyde Street
SEATTLE, 2421 Second Avenue
WASHINGTON, 932 N. J. Ave., N. W.

OX-BOW INCIDENT PREVIOUSLY TRADESHOWN IN NEW YORK, ST. LOUIS, DENVER, KANSAS CITY

NEW WAR BOND CAMPAIGNS

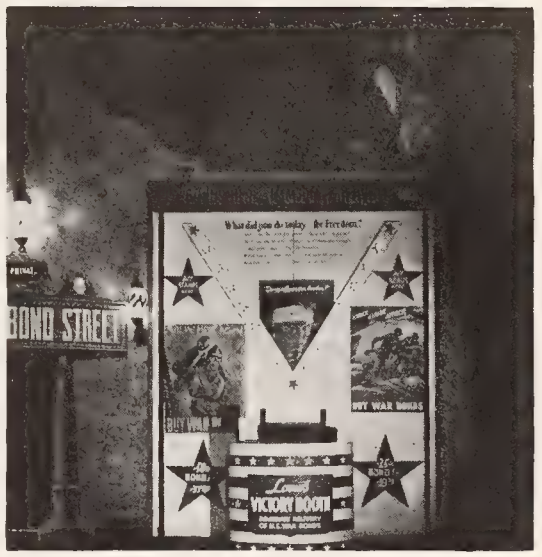


The three booths for sale of War Bonds in the lobby of Loew's Century, Baltimore, seem to be busy. Gertrude Bunchez, Loew's publicist, arranged for three comely girls to "man" the booths.

A special window display tying in the Second War Loan drive with "Hangmen Also Die" was obtained by H. William Reisinger of Loew's, Dayton, O.



By Clarence M. Bunting



An illuminated War Bond booth was placed in the lobby of Loew's Granada, Cleveland, by Carl Rogers, manager. New posters replace the old ones as issued each month. The "V" is illuminated with blue lights.



This is Harland Rankin's entry for the recent Victory Loan parade in Chatham, Ont. He is manager of the Centre theatre there.

"Hitler's coffin" was the high spot of a parade arranged for the Fuehrer's birthday through the streets of San Jose, Calif., by Andrew Saso and Paul Catalana of the Fox California theatre. It was all to aid the War Bond drive.



Manager Joseph Samartano reports sales of $70,895 worth of War Bonds since May 30th, last year, at the Palace, Meriden, Conn. Here is the second booth, erected by the theatre staff.

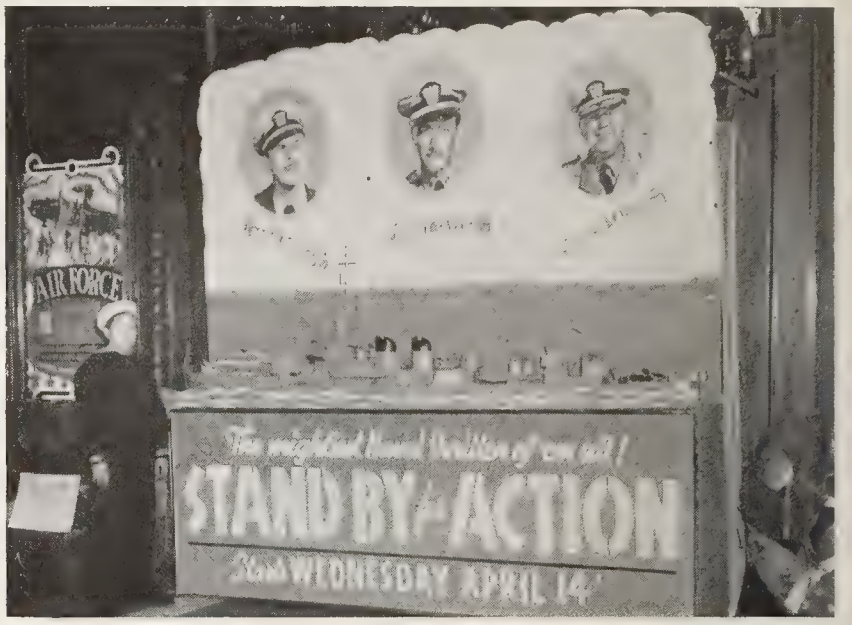


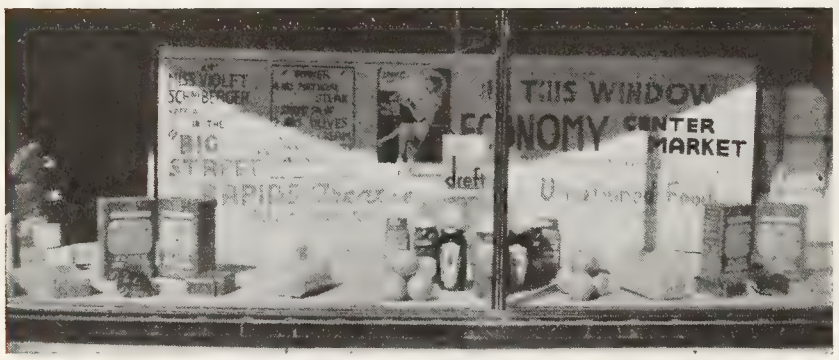
NOVEL SHOW-SELLING IDEAS



"Desert Victory" was played up over its companion feature at Loew's Columbia, Washington, D. C., by Jack Foxe, manager. Here's the false front he used on the picture.

Edgar Goth, Fabian Theatres' advertising director, used a setpiece featuring a 10-foot model destroyer made by a local boy. Life rafts and other paraphernalia were promoted from the local Navy base by John Sullivan, assistant at the St. George theatre.

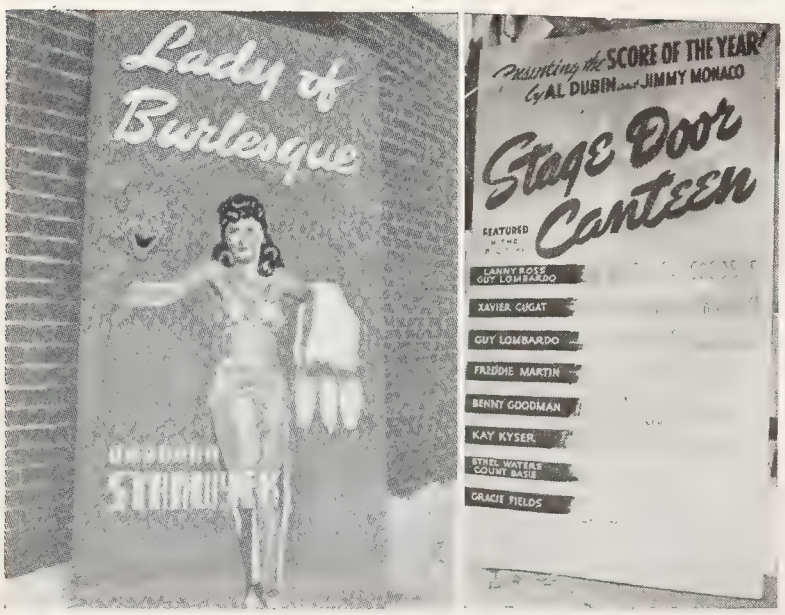




There's an eating contest in "The Big Street", so Roy Metcalfe of the Rapids theatre, Rock Rapids, Iowa, tied up with a grocer who displayed all the non-rationed foods available.

Harry Rosenberg, manager of the Centre theatre, St. Catharines, Ont., stands beside his ballyhoo man. Dressed like a witch and with a Veronica Lake hair-do. The lad carried a placard reading, "I am definitely not Veronica Lake but you can see her at the Centre today in 'I Married a Witch'".





Stewart Gillespie at the Elgin, Ottawa, Canada, advertises his shows long in advance of their booking dates. Here are setpieces on two of his forthcoming attractions.

A cake of ice with an insert frozen inside was used by Marlowe Conner at the Capitol, Madison, Wis.





A parade and Bond Rally were held at the Laurelton theatre, Laurelton, N. Y., by A. C. Vallet, manager, in conjunction with a Jewish War Veterans Theatre Party.

Boy Scouts Demonstration Given on "Stand By For Action"

For three days ahead of the opening of "Stand By For Action" at the Kenyon theatre, in Pittsburgh, Lige Brien arranged for local Boy Scouts to lecture in his lobby and give a demonstration illustrating the various methods of tying sailor knots. In addition a board featured the 45 different kinds of knots. A "Knot Club" was also started for kids, Brien rounding up about 31 children, discussing the reason for joining the Scouts and then giving the lecture on knot tying.

The Round Tabler also tied up with a patriotic club, "The American Rangers and Rangerettes," to collect and secure new and used safety pins to be donated to the local hospitals. Publicity was secured in the Pittsburgh press on this. For a week in advance, the entire lobby ceiling was covered with different colored pennants attracting attention to the ship articles scattered about the theatre.

For "Yankee Doodle Dandy," Brien constructed a seven-foot Yankee Doodle hat atop his stamp booth for three weeks in advance. Copy on the hat read "James Cagney says be a Yankee Doodle Dandy and buy War Bonds and Stamps." The hat had the title painted on it with metallic letters and a flasher spot was thrown on the hat for three weeks before opening. The entire theatre staff wore "Yankee Doodle" hats, two colored co-op heralds were distributed house-to-house, and a travelling bicycle ballyhoo with appropriate copy on its sides covered the schools at breaks.

Soriero Ties In With Merchant's Fashion Show

Tom Soriero, manager of the United Artists theatre, in Los Angeles, made a tieup with one of the largest credit houses there in connection with a preview of their new Spring Easter Apparel. The merchant sent out 15,000 cards to all their customers announcing the preview and advising that each lady purchasing a suit during the event would receive guest tickets to see "Hello, Frisco, Hello," at the theatre. Approximately 500 tickets were awarded, the store purchasing them at regular prices at the box office.

Waltman Holds Screening On "One Day of War"

In connection with his date on "One Day of War, Russia" at the Princess theatre, in Columbus, Miss., Burgess Waltmon landed twenty spot announcements over the radio one day before and on the opening date of the film. A screening was held for newspapers, radio and local civic heads and special announcements were made at various clubs. In addition to the regular marquee billing, Burge used special 30x40 and 40x60 displays made up from stills along with artwork, window cards, handbills, menu billing and cards in the rooms of two hotels.

Detwiler's Personal Letter

To bring his date on "Army Chaplain" to the attention of the local clergy, A. C. Detwiler at the Manos theatre, in Latrobe, Pa., sent letters to them, individually typewritten and signed by the management. Detwiler also landed a writeup in one of the local papers on the picture.

Gets Six Windows for "In Which We Serve"

Matlack Ties Up Store with Civilian Defense Groups In Portland

"In Which We Serve" played in Portland, Ore., during Holy Week. That fact and the previously poor record in town of English-made pictures, convinced Jack Matlack, publicity director of the Broadway theatre, that some unusual selling would have to be done.

Biggest item in the campaign was a tieup with a large department store which used a battery of six windows to promote the picture. The publicity director of the store thought it a wonderful tieup especially since it aided the various Civilian Defense Agencies of the city.

Also included in the promotion was a tieup with the main library of Portland, using photos from the picture and other works by Noel Coward. A local magazine store tied up with the theatre on the *Parents' Magazine* award, which was won by the picture.

Special Screening Held

Prior to opening Jack had the 24 sheet mounted and placed in the huge lobby of the Broadway theatre. Among his other promotions was a reproduction of Noel Coward's prayer in the picture, which was mailed to local ministers, who in turn mentioned the picture from their pulpits.

Newspapermen, radio executives, public servants and prominent citizens were invited to a preview of the picture by Mrs. J. J. Parker, president of the J. J. Parker theatres. The head of the Kaiser Shipyard in Vancouver, which is near Portland, was among those who attended. So was the British consul.

The extra effort which Jack put into this engagement also resulted in some additional newspaper publicity, including both art and stories.

In order to set the department store tieup mentioned above, heads of civilian defense organizations were invited to the preview. Specially prepared bulletins were sent to the following as a result: 50,000 Civilian Defense Service; 15,000 utility repair specialists; 3,000 emergency medical service; 150 decontamination experts; 100 serving in rescue squads; 500 emergency food and housing service workers; 1,000 fire watchers; 4,000 block leaders; 1,200 auxiliary firemen; 20,000 air raid wardens; aircraft warning service; 4,500 veterans' guard and patrol; 100 of Portland's leading civilian defense council officers including the Mayor and the Governor.

The Mayor's weekly broadcast was largely devoted to "In Which We Serve." Then the department store took a full page ad pointing out that tieup between "In Which We Serve" and how people of Portland could serve civilian defense, and announcing that their windows would depict various civilian defense activities against a background of a photo-mural showing a scene from the picture.

Yale News Lauds "Cat People"

In advance of his date on "Cat People" at the Poli Bijou, in New Haven, Conn., Sid Kleper landed a rave review on the picture in the Yale *Daily News*. This publication is distributed to about 2,500 Air Force Cadets now at the University.

Entire Staff Endorses Ad

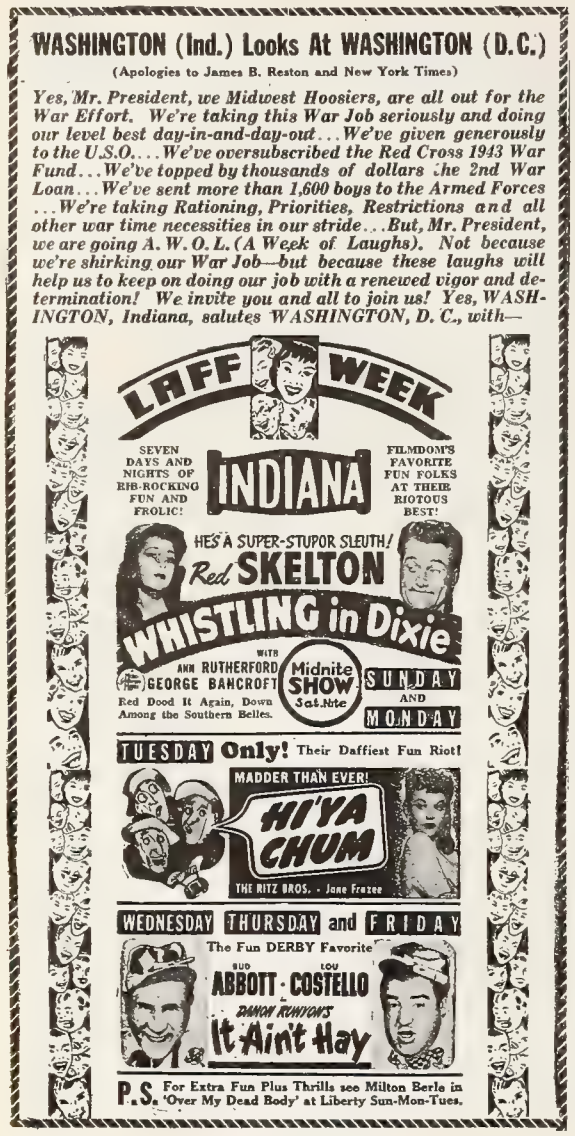
A little off the beaten track was Kenneth Vohs ad on "Journey for Margaret" at the Ritz theatre, in Chariton, Ia. In an open letter addressed to readers, an endorsement was run on the picture and signed with the individual names of the entire house staff.



By Sowell-Simon Studio

This is one of the six windows which Jack Matlack obtained in a tieup with Lipman-Wolfe, a Portland, Ore., department store. It was a three way affair with civilian defense coming in for cooperation, too.

NOVELTY IN ADVERTISING



The publicity which Oscars and the Army-Navy E Awards have had lately suggested to E. R. Brennan of the Bay, Green Bay, Wis., the use of them in an ad on a double bill.



A recent article in the New York *Times* Magazine in which Washington, D. C., looked at Washington, Ind., prompted A. J. Kalberer, theatre manager in the latter town, to turn the tables, especially with a week of comedy attractions.



Harland Rankin at the Centre theatre, Chatham, Ont., took newspaper space to plug the Victory Loan in the Dominion. The same idea could be used by any showman anywhere who wants to push the sale of War Bonds.

Bill Galligan used this illustration to plug a revival of two old horror pictures at the Commercial, South Chicago.



Atmospheric Front Built for "Commandos Strike at Dawn"

A complete false front of beaver board was built by Chuck Larnard for his advance on "Commandos Strike at Dawn" at the Appalachian theatre, in Appalachia, Va. Incorporated were two six-sheets and three sets of 8x10 stills. Two large panels were placed as from wings on each side of the box-office and these carried the six sheets. Inside wings which joined the six sheets at right angles carried two three sheets each and several framed stills.

A three-sided box office piece was made, using the two one-sheets on each side panel along with 8x10 stills, while the front piece carried stills with large title spread across the bottom half of the piece. The entire front was done in bright yellow and blue.

Dillenbeck Specializes In Humorous Heralds

For teaser purposes, D. M. Dillenbeck at the Rialto theatre, in Bushnell, Ill., utilizes gag heralds. Some of his recent samples include one for "Yankee Doodle Dandy," which was printed on tinted stock and included a cut of a child sitting on a chamber with copy: "I'm on a sit down strike till Mom takes me to the Rialto to see" etc. Another was in the form of an annual pass on the Chinnecoote & Arrow Railroad issued by courtesy of Lum and Abner on behalf of "Two Weeks to Live."

Poster Painting Contest Staged by Kalberer

To give impetus to his campaign on "Bambi" and "We are the Marines," A. J. Kalberer at Switow's Indiana, in Washington, Ind., held a poster painting contest for highschool students. Special posters to layout and paint were made available to the children, with cash prizes and guest tickets awarded to the winners. Kal says he grabbed off a dozen or more otherwise hard-to-land windows for the posters and had a nice display in the lobby which attracted friends and families of the contestants.



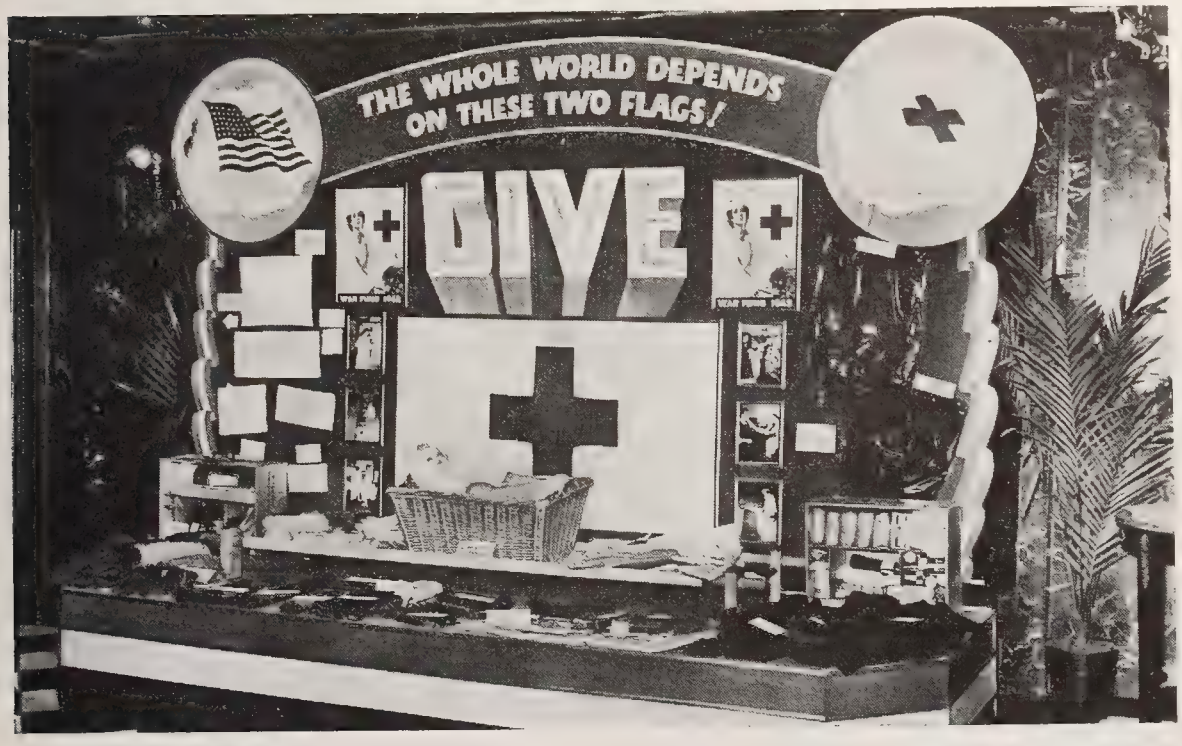
Pennants of different colors, each representing a different one of the major league ball clubs, hung from the lobby of the Paramount, Brattleboro, Vt., when the theatre played "Pride of the Yankees". It was a promotion by Vincent J. Aldert, manager of the theatre.

Lions Club Concert Held at Theatre

Excellent goodwill was garnered recently by Mel Jolley at the Century, in Trenton, Ontario, when he offered the theatre to the Lions Club which was sponsoring a Charity Concert. The Lions Club Boys Band performed on the stage, and Mel reports that it was the first time the theatre had ever held a Sunday night concert. The local dailies came through with three columns of art and a story on the event, in which the theatre was prominently mentioned.

Elder Distributed Match Boxes

In advance of "Keeper of the Flame" at Loew's, in Indianapolis, Bill Elder distributed match boxes, with copy on the cover reading: "Buy War Bonds and Stamps. See Spencer Tracy and Katharine Hepburn in," etc., etc.



A special display like this was placed in the Michigan, United Artists and Palms State theatres in Detroit by United Detroit Theatres.

Screening Comments Recorded For "Yankee Doodle" Broadcast

Two weeks before the opening of "Yankee Doodle" at the Capitol Theatre, in Edmonton, Alberta, W. P. Wilson held a Sunday afternoon private screening to which the Lieutenant Governor and Premier of the Province were invited together with the Mayor of the city and other prominents. A recording was made of their comments after the showing and this was broadcast over CJCA on the opening night of the picture.

All the principal department stores in addition to their cooperative advertising, provided excellent window displays. Wilson also had several spot announcements over the radio each day for one week before the picture opened.

Scramble Title Contest Lands Front Page Story

To sell the forthcoming attractions at the Russell theatre, in Maysville, Ky., Mardel Maxey, assistant to Ed May, arranged a scrambled title contest in which readers were invited to correctly assemble them to make a little story. Contest offered passes for the first half dozen correct lists and Miss Maxey succeeded in landing the stunt on the front page of the paper.

A second contest was landed on "Random Harvest" in a tieup with the schools. In this instance the children were invited to write essays on the picture for prizes.

Rosenthal Lauds Story On Local Powers Models

Morris Rosenthal of the Majestic theatre, in Bridgeport, Conn., during the engagement of "The Powers Girl" got some good newspaper publicity for the picture in the *Bridgeport Post* on a story based on Powers Models hailing from his territory. The story broke in the Post with a photo of the local Power Models right alongside the theatre's ad selling the attraction.

Emerson Barrett Has Worked In World's Largest Theatres

Emerson M. Barrett is one of the few theatre managers who has had the advantage of having started his career in the largest theatres in the world—the Radio City Music Hall and the Roxy in New York and the Mastbaum theatre in Philadelphia. He started as an usher at the Roxy in 1929, when the late S. L. Rothafel was managing director and he remained with Roxy until the latter's death. When Roxy went to the Music Hall, Emerson installed the service system of the Roxy theatre. He did the same at the Centre theatre in Rockefeller Centre and when Roxy left to go to Philadelphia to manage the Mastbaum, Emerson went along as assistant manager. After Roxy's retirement, Emerson handled the roadshow engagements of "A Midsummer Night's Dream" and "The Life of Emile Zola" at the Hollywood theatre in New York. He also organized and supervised the ticket takers and cashiers for the New York World's Fair. For the past year and a half he has been with the Prudential Circuit and is now managing the Merrick Gables theatre at Merrick, Long Island.

Forester's Dawn Matinee

In connection with the opening of "The Moon Is Down" at the Des Moines theatre, in Des Moines, Eddie Forester held an early bird show which opened at six a.m. To fortify his customers, the enterprising theatreman served coffee and doughnuts.

HAPPY BIRTHDAY

May 16th
H. E. Rehfield
H. A. Winkler
Wilbur Peterson
Harold E. Snyder
Sigmund S. Harrison

17th
J. Glenn Caldwell
Jack Clifford
Arthur R. Cooper
Frank P. Bryan, Jr.
James L. Brosius
P. Clifford Tolmie

18th
Joseph Lourie
W. M. Troxell
Albert Spargur
Gus Hoenscheidt
Robert S. Sweeten
J. Frank Gephart
John J. Hamilton

May 19th
Frank V. Kennebeck
Wally Allen
Lou Mitchell

20th
S. R. Scott
Art Warner
Harry Goldberg
A. Kent Craig
Saul J. Kleinerman

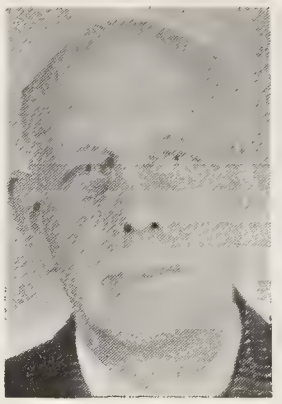
21st
William E. Burton
Paul G. Robinson
John T. Ward
P. A. Jordan, Jr.

22nd
Gus F. Morris
Steve Bennis
Albert F. Avey
J. E. Poynter
A. E. Moule
George E. Keenan

Dominates Co-operative Ad

In advance of "Yankee Doodle Dandy" at the Great Lakes theatre, in Buffalo, advertising manager Charles B. Taylor promoted a six-column full page ad from one of the leading department stores in which he practically dominated the page. Photos of James Cagney and Joan Leslie together with picture titles and playdates were used at the head of the page.

Charles I. Nygaard Has Had A Long and Active Career



Born in Norway 47 years ago, a veteran of the last war and the owner of a number of theatres in the past, Charles I. Nygaard is now successfully managing his first theatre for a circuit. He is at the Prairie theatre, Sun Prairie, Wis., one of the Eskin Circuit, and his activities have already been chronicled in the pages of Managers' Round Table. After his discharge from the Canadian Army after World War I, he operated several small town theatres in Alberta until 1923 when he left the industry for ten years. On his return in 1933 he acquired theatres in several small towns in northern Michigan, which he operated for four years. Then he acquired two Wisconsin houses which he operated until 1940, when he was appointed Director of Visual Education for the Townsend Plan, a post he held until last Fall, when he became manager in Sun Prairie.

ROBERT E. MAYNARD, formerly at the Cartier, in Hull, Quebec, is now managing the Tivoli and Victory theatres, in Saskatoon, Saskatchewan, Can.

Round Table Visitors

Right, exhibitor and booker laugh together at a good one. Frank Boucher, general manager of the K.-B. Circuit of Washington, D. C., stands between Ira Sichelman, Twentieth Century-Fox booker in the Capital, and Elliott Sichelman, who is in the Columbia home office.

Below, right, Michael O'Shea, seated, co-star with Barbara Stanwyck in Hunt Stromberg's "Lady of Burlesque", talks things over with another man from his home town of Hartford, Jack Sanson, now manager of the State theatre, Manchester, Conn.

Below, left, Mrs. Rita Morton, director of publicity for the RKO Albee theatre at Providence, and her husband, Chief Petty Officer Bill Morton, whom she succeeded in the theatre post.

Photos by Staff Photographer







OBITUARIES

Robert T. Haines Dies; Leader in Actor Groups

Robert Terrell Haines, motion picture, stage and radio actor for more than 40 years, died on May 6th of a cerebral hemorrhage at his home in the Hotel Woodward in New York. Mr. Haines was active in many theatrical organizations, holding membership in the Council of Actors' Equity also serving at one time as trustee of the Actors' Fund of America, and vice-president of the Actors' Order of Friendship. He appeared in about 12 films in various character roles, and also toured the Keith-Orpheum circuit as a vaudeville headliner. He is survived by his wife, Wilhelmina; a sister, Mrs. J. M. Bernadin of Kansas City and a brother, Charles J. Haines of Los Angeles.

Charles Bowser, Former FWC City Manager

Charles Bowser, formerly Fox West Coast city manager, died on May 11th in the Los Angeles General Hospital following a short illness. He was 42 years old. He had recently been given his honorable discharge from the Army on the over-age clause. Services were held May 12th at the Greek Church in Los Angeles. He leaves a brother, George, FWC division manager, and his mother.

George Ringer, Circuit Owner, Dies on Coast

George Dewey Ringer, 43, partner in the Popkin and Ringer Theatres of California, died of pneumonia on May 11th. He first entered the motion picture field as a cameraman for Universal, later entering the exhibition end in which he had been engaged for the past 23 years. Services were held on Thursday. Two sons, a brother and sister survive.

Harvey Judell

Harvey Judell, 25, formerly associated with his father, Ben Judell, who recently produced "Hitler, Dead or Alive," was killed May 4th in an explosion at the Army Ordnance plant in Monrovia, Cal., where he had been employed for the past several months. Mr. Judell, who was in New York when notified of his son's death, flew back to California to attend funeral services which were held last Sunday. Surviving, besides his parents, is a sister, Julie.

Charles H. Brown

Charles H. Brown, 75, associated with road shows for many years, died on May 4th at Sharon, Conn. He was advance man for such companies as Klaw and Erlanger and Shubert's. He is survived by his wife, two sons and a daughter.

Wade Boteler

Wade Boteler, 55, well-known Hollywood actor who appeared in many character roles in motion pictures, died in that city on May 7th. A widow, daughter and three sons survive him.

Abe Flum

Abe Flum, 61, died of a heart aliment on May 7th at the French Hospital in New York. At one time, he owned the Grand Opera House on Eighth Avenue in New York.

Herman Haller

Herman Haller, 71, former musical comedy producer on the European continent, died on May 7th in London.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York

NEW EQUIPMENT

HAIL THE JUBILEE SALE—OUR SIXTEENTH Anniversary—Safety steel film cabinets, $2.93 section; Strong Mogul positive jaws, $10.50; Forest 60 ampere rectifier, four bulbs, $211.75; Weston o/50 ammeters, $3.60; Luxlite Series I lenses, $4.95; latest Superior Atlas projector mechanisms, $595; Simplex 18" magazines, pair $49.50; sound screen, beaded 39½c; Chrome (Suprex) 23½c; Flextone washable, 30½c; small theatre vacuum cleaners, $89.50. Get our Jubilee Bargain Bulletin. S. O. S. CINEMA SUPPLY CORP., New York.

HELP WANTED

WANTED — MAN AND WIFE. EXCELLENT permanent opportunity for right people. Man capable part-time operator, house maintenance, general theatre work. Wife—tickets. Both must be experienced, reliable, good character, no drinking. Southern town 5,000. Good living conditions. State salary expected. Full details first letter. BOX 1627, MOTION PICTURE HERALD.

WANTED—MANAGER. FINE OPPORTUNITY right man. HERMAN H. HABLE, Palace Theatre, Winchester, Va.

WANTED: THEATRE MANAGER. MARRIED, draft exempt. State salary, include snapshot. Theatre in Northern Illinois. BOX 1632, MOTION PICTURE HERALD.

WANTED TO BUY

LOOKING FOR ANY MAKE 16MM. OR 35MM. sound projector, rectifiers, generators, sound equipment. BOX 1626, MOTION PICTURE HERALD.

POSITIONS WANTED

EXPERIENCED PROJECTIONIST DESIRES part time or steady work. Pennsylvania or Ohio preferred. HERBERT SHOFFSTALL, 222 Colledge Ave., Grove City, Pa.

THEATRE MAN 47 YEARS OLD, DRAFT EXempt, 21 years' experience, familiar with every phase of theatre operation, nine years a theatre owner himslf, twelve years with present circuit employer as manager and zone manager, wishes to make a change. Prefers to take charge of small chain. Excellent references. Knows film buying, booking and theatre maintenance, is capable advertising, exploitation and publicity man. Has always shown results. BOX 1631, MOTION PICTURE HERALD.

MANAGER—EIGHTEEN YEARS' EXECUTIVE experience. Available June 1st. At present in charge Chicago Loop theatre. House changing hands. Age 38, married, no encumbrances. Any locality, A-1 references. No undesirable habits. BOX 1633, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

USED EQUIPMENT

YOU CAN STILL BUY PLENTY OF GOOD items here—Stereo slide carriers, 19c; dimmers, 500 watt, $11.95; Monitor speakers, $2.75; hand carbon microphones, $1.95; RCA portable sound projectors, $79.50; Peerless low-intensity arcs, $62.50; Wagner 10" letters, $1.35; coin changers, $29.50. Big Jubilee Sale Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York.

FOR SALE — COMPLETE EQUIPMENT FOR small house: Two Holmes projectors portable type 8, Holmes amplifier, speakers, wire connections; 146 spring cushion and 60 veneer seats. ATTORNEY, P. O. Box 34, Buena Vista, Ga.

FOR SALE—COMPLETE BOOTH EQUIPMENT. Motiograph has been used just a few hours in a small town theatre. MAINE FILM DISTRIBUTING CO., Biddeford, Me.

BUSINESS OPPORTUNITIES

BRITISH CINEMATOGRAPH ENGINEERS SEEK contact with American manufacturers of projection and sound apparatus with a view to manufacturing approved models under license in Great Britain. Write BOX 1630. MOTION PICTURE HERALD.

BOOKS

THE 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now in preparation. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,250 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding truoble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

MOTION PICTURE SOUND ENGINEERING—547 pages; illustrated; covers every practical method and process in present-day sound engineering. Leading engineers explain every detail of apparatus and its arrangement, with diagrams, tables, charts and graphs. This manual comes straight from the workshops of the studios in Hollywood. It is indispensable to everyone working with sound equipment. Price $6.50 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP,

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending December 31, 1942.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

DESERT VICTORY (20th-Fox)

Final Reports:

Total Gross Tabulated	$315,100
Comparative Average Gross	248,223
Over-all Performance	126.9%

BALTIMORE—New	131.9%
BOSTON—Metropolitan	125.0%
(DB) Hello, 'Frisco, Hello (20th-Fox)	
BUFFALO—Great Lakes, 1st week	185.1%
(DB) Hello, 'Frisco, Hello (20th-Fox)	
BUFFALO—Great Lakes, 2nd week	157.4%
(DB) Hello, 'Frisco, Hello (20th-Fox)	
CHICAGO—Garrick, 1st week	171.4%
(DB) Hello, 'Frisco, Hello (20th-Fox)	
CHICAGO—Garrick, 2nd week	142.8%
(DB) Hello, 'Frisco, Hello (20th-Fox)	
CHICAGO—Garrick, 3rd week	121.4%
(DB) Hello, 'Frisco, Hello (20th-Fox)	
CLEVELAND—RKO Allen	100.0%
LOS ANGELES—Chinese	100.0%
(DB) My Friend Flicka (20th-Fox)	
LOS ANGELES—Loew's State	99.8%
(DB) My Friend Flicka (20th-Fox)	
LOS ANGELES—Ritz	98.9%
(DB) My Friend Flicka (20th-Fox)	
MILWAUKEE—Wisconsin, 1st week	139.7%
(DB) Hello, Frisco, Hello (20th-Fox)	
MILWAUKEE—Wisconsin, 2nd week	102.4%
(DB) Hello, 'Frisco, Hello (20th-Fox)	
MINNEAPOLIS—Gopher	166.6%
(DB) Taxi, Mister (UA)	
MONTREAL—Capitol, 1st week	255.5%
(DB) The Meanest Man in the World (20th-Fox)	
MONTREAL—Capitol, 2nd week	155.5%
(DB) The Meanest Man in the World (20th-Fox)	
NEW HAVEN—Loew's Poli	94.4%
(DB) Cabin in the Sky (MGM)	
PHILADELPHIA—Aldine, 1st week	133.3%
(DB) Saludos Amigos (RKO)	
PHILADELPHIA—Aldine, 2nd week	100.0%
(DB) Saludos Amigos (RKO)	
PITTSBURGH—Harris	76.0%
SAN FRANCISCO—Fox	116.6%
(DB) My Friend Flicka (20th-Fox)	
SEATTLE—Paramount	102.2%
(DB) My Friend Flicka (20th-Fox)	
ST. LOUIS—Ambassador	113.0%
(DB) My Friend Flicka (20th-Fox)	
TORONTO—Eglinton, 1st week	144.4%
TORONTO—Eglinton, 2nd week	88.8%
TORONTO—Tivoli	155.5%
WASHINGTON—Columbia, 1st week	230.7%
(DB) Margin for Error (20th-Fox)	
WASHINGTON—Columbia, 2nd week	160.0%
(DB) Margin for Error (20th-Fox)	

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FRANKENSTEIN MEETS THE WOLF MAN (Univ.)

Final Reports:

Total Gross Tabulated	$202,675
Comparative Average Gross	170,200
Over-all Performance	119.0%

BOSTON—Translux, 1st week	150.0%
(DB) Hi, Buddy (Univ.)	
BOSTON—Translux, 2nd week	150.0%
(DB) Hi, Buddy (Univ.)	
BOSTON—Translux, 3rd week	80.0%
(DB) Hi, Buddy (Univ.)	
BUFFALO—Lafayette	162.5%
(DB) The Boogie Man Will Get You (Col.)	
CINCINNATI—Grand	90.0%
CINCINNATI—Lyric, MO, 1st week	125.0%
DENVER—Paramount	190.0%
(DB) Gorilla Man (WB)	
DENVER—Rialto, MO, 1st week	125.0%
(DB) Gorilla Man (WB)	
INDIANAPOLIS—Lyric	107.1%
KANSAS CITY—Esquire	107.1%
KANSAS CITY—Uptown	90.0%
MILWAUKEE—Riverside	114.1%
(SA) Art Kassel and Orchestra	
MINNEAPOLIS—Gopher	183.3%
NEW HAVEN—Paramount	117.1%
(DB) Behind the Eight Ball (Univ.)	
PHILADELPHIA—Stanton, 1st week	218.4%
PHILADELPHIA—Stanton, 2nd week	156.9%
PHILADELPHIA—Stanton, 3rd week	107.6%
PITTSBURGH—Harris	129.4%
SAN FRANCISCO—Orpheum	130.4%
(DB) How's About It? (Univ.)	
SEATTLE—Orpheum	102.2%
(DB) Gorilla Man (WB)	
ST. LOUIS—Fox	83.3%
(DB) Over My Dead Body (20th-Fox)	
WASHINGTON—RKO Keith	125.0%

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THREE HEARTS FOR JULIA (MGM)

Final Reports:

Total Gross Tabulated	$195,700
Comparative Average Gross	167,800
Over-all Performance	116.6%

BOSTON—Loew's State	120.6%
(DB) Reveille with Beverly (Col)	
BUFFALO—Hippodrome	106.2%
(DB) The Avengers (Para.)	
CINCINNATI—RKO Albee	92.8%
CINCINNATI—RKO Shubert, MO, 1st week	111.1%
CLEVELAND—Loew's Stillman	107.6%
INDIANAPOLIS—Loew's	121.4%
(DB) Tennessee Johnson (MGM)	
KANSAS CITY—Midland	100.0%
(DB) Tennessee Johnson (MGM)	
MILWAUKEE—Wisconsin	144.5%
(DB) Stand By for Action (MGM)	
MILWAUKEE—Strand, MO, 1st week	140.0%
(DB) Stand By for Action (MGM)	
PITTSBURGH—Stanley	111.1%
(SA) Shep Fields Orchestra	
PROVIDENCE—State	118.1%
(DB) Tennessee Johnson (MGM)	
SAN FRANCISCO—Warfield	153.5%
(SA) Veloz & Yolanda and others	
SEATTLE—Paramount	96.6%
(DB) Journey for Margaret (MGM)	
SEATTLE—Blue Mouse, MO, 1st week	91.1%
(DB) Journey for Margaret (MGM)	
ST. LOUIS—Orpheum	100.0%
(DB) Underground Agent (Col.)	
TORONTO—Uptown	126.3%
(DB) When Johnny Comes Marching Home (Univ.)	
WASHINGTON—Capitol	126.3%
(SA) Vaughn Monroe Orchestra	

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FOREVER AND A DAY (RKO)

Intermediate Reports:

Total Gross Tabulated	$220,800
Comparative Average Gross	181,796
Over-all Performance	121.4%

BALTIMORE—Hippodrome	150.0%
(SA) Jack Durant, Ray Parker and others	
BUFFALO—20th Century	211.7%
(DB) Saludos Amigos (RKO)	
CINCINNATI—RKO ALBEE	92.8%
CINCINNATI—RKO Grand, MO, 1st week	100.0%
INDIANAPOLIS—Circle	95.0%
(DB) Saludos Amigos (RKO)	
LOS ANGELES—Paramount Hollywood, 1st week	118.5%
LOS ANGELES—Paramount Hollywood, 2nd week	84.0%
LOS ANGELES—Paramount Downtown, 1st week	116.0%
(DB) Rhythm of the Islands (Republic)	
LOS ANGELES—Downtown Hollywood, 2nd week	89.3%
(DB) Rhythm of the Islands (Univ.)	
OMAHA—Brandeis	113.3%
(DB) Seven Miles from Alcatraz (RKO)	
PHILADELPHIA—Aldine, 1st week	174.4%
PHILADELPHIA—Aldine, 2nd week	127.7%
PITTSBURGH—Stanley	111.1%
(SA) Johnny Long's Band	
PROVIDENCE—Albee	156.2%
(DB) Taxi Mister (UA)	
SAN FRANCISCO—Golden Gate	130.7%
(SA) Vaudeville	
ST. LOUIS—Ambassador	104.3%
(DB) How's About It? (Univ.)	
ST. LOUIS—Missouri, MO, 1st week	92.8%
(DB) Hello, Frisco, Hello (20th-Fox)	

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THE HUMAN COMEDY (MGM)

First Reports:

Total Gross Tabulated	$196,500
Comparative Average Gross	143,250
Over-All Performance	137.1%

BOSTON—Loew's Orpheum	128.2%
BOSTON—Loew's State	160.7%
CINCINNATI—RKO Albee	143.5%
CLEVELAND—Loew's State	128.5%
INDIANAPOLIS—Loew's	152.9%
KANSAS CITY—Midland	150.0%
PHILADELPHIA—Boyd	178.5%
WASHINGTON—Palace, 1st week	139.6%
WASHINGTON—Palace, 2nd week	120.6%
WASHINGTON—Palace, 3rd week	112.5%

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EDGE OF DARKNESS (WB)

First Reports:

Total Gross Tabulated	$434,733
Comparative Average Gross	339,629
Over-All Performance	128.0%

LOS ANGELES—Warner's Hollywood, 1st week	121.0%
LOS ANGELES—Warner's Hollywood, 2nd week	81.4%
LOS ANGELES—Warner's Downtown, 1st week	124.7%
LOS ANGELES—Warner's Downtown, 2nd week	92.0%
LOS ANGELES—Warner's Wiltern, 1st week	153.6%
LOS ANGELES—Warner's Wiltern, 2nd week	96.4%
MILWAUKEE—Warner, 1st week	124.4%
(DB) Calaboose (UA)	
MILWAUKEE—Warner, 2nd week	101.1%
(DB) Calaboose (UA)	
NEW HAVEN—Roger Sherman	106.6%
(DB) Hi Ya, Chum (Univ.)	
NEW YORK—Strand, 1st week	155.7%
(SA) Jan Savitt Orchestra & Ethel Waters	
NEW YORK—Strand, 2nd week	145.7%
(SA) Jan Savitt Orchestra & Ethel Waters	
NEW YORK—Strand, 3rd week	145.7%
(SA) Jan Savitt Orchestra & Ethel Waters	
NEW YORK—Strand, 4th week	114.2%
(SA) Jan Savitt Orchestra & Ethel Waters	
PHILADELPHIA—Mastbaum, 1st week	167.5%
PHILADELPHIA—Mastbaum, 2nd week	103.1%
PITTSBURGH—Penn	97.0%
ST. LOUIS—Fox	103.3%
(DB) He Hired the Boss (20th-Fox)	
WASHINGTON—Earle, 1st week	148.1%
(SA) Mario & Floria	
WASHINGTON—Earle, 2nd week	129.0%
(SA) Mario & Floria	

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

RELEASE CHART BY COMPANIES

SHORT SUBJECTS

THE RELEASE CHART

Stage Door Canteen

(United Artists - Lesser)

Service Show De Luxe

A spectacular benefit show—such as theatre people have so frequently and generously provided in a worthy cause—threaded with a poignant story of young love, "Stage Door Canteen" is a full program's entertainment. It honors the artists—from Yehudi Menuhin and Helen Hayes to Edgar Bergen and Gracie Fields—who donated their talents, and is a warm tribute to the men of the armed forces who will enjoy a large share of the undoubtedly large profits, to be returned to the American Theatre Wing.

Four nights at the Canteen, operated by this organization of men and women of stage, screen and radio for service men in New York, tell the love story of "Dakota," a soldier with the Mid-west in his voice, and "Eileen," a junior hostess. He is awaiting embarkation call and she is making her bid for a stage career when they meet, fall in love and are separated by the war.

The same four nights have seen four shifts in the Canteen personnel, as Katharine Cornell gives way to Lynn Fontanne on the serving line, Charlie McCarthy's wise chatter is replaced by Ray Bolger's delightful dance routine and Benny Goodman leaves the stand to Count Basie and Ethel Waters. Each artist takes his turn, while audiences, seen and unseen, watch the show. Six orchestras play characteristic specialties, with Xavier Cugat, Guy Lombardo, Freddie Martin, and Kay Kyser varying the tempo. Singing ranges from the "Lord's Prayer," reverently sung by Gracie Fields, to Ethel Merman's rousing rendition of "Marching through Berlin," with Lanny Ross and Kenny Baker contributing ballads in between.

The scope of entertainment is so comprehensive as to include a "strip tease," with slight variations, by Gypsy Rose Lee, who achieved her fame as the classic practitioner of this art in Minsky burlesque in New York. The "strip tease" idea was heretofore in its entirety forbidden by the Production Code Administration. This contribution stands in unhappy contrast with the spirit of Menuhin's rendition of Schubert's "Ave Maria."

But the men in uniform who are the point of the show are not lost in this volume of talent. "Dakota," "California," "Texas," and "Jersey" are living personalities, affectionately portrayed by young actors who will not remain little known. Lon McCallister as "California," naive and shy, has a special boyish appeal, but William Terry, Michael Harrison and Fred Brady all make their mark. Their girl friends, Cheryl Walker as "Eileen," Marjorie Riordan, Margaret Early and Dorothea Kent are also vibrant people matching in youth and charm the more finished performances of stage veterans.

Sol Lesser and Frank Borzage, producer and director, undertook the huge task of integrating a variety of talents and performances, finding adequate spots for all who wanted to contribute and keeping the story alive throughout. They have done it with skill and tact and with a steady eye on the goal of screen entertainment. Freddie Rich supervised the music, including 15 songs, seven of them written for the show by Al Dubin and Jimmy Monaco, all rich in melody and gay lyrics. Delmer Daves' screenplay has humor, pathos and an affectionate understanding which, in fact, pervades the entire production.

This report could not, of course, mention all the personalities who participated, some like Katharine Hepburn with a few lines and others like Ed Wynn with a full turn of banter and anecdote. But the exhibitor may choose from the list below, knowing that each is identified and takes the stage for a time, or may run them all in the spirit of this heart-warming, cooperative endeavor.

Seen in the home office projection room where a small audience responded with chuckles, tears and applause in the nature of larger audiences everywhere. Reviewer's Rating: Excellent. —E. A. CUNNINGHAM.

Release date, not set. Running time, 132 min. PCA No. 9216. General audience classification.

Cast: Cheryl Walker, William Terry, Marjorie Riordan, Lon McCallister, Margaret Early, Michael Harrison, Dorothea Kent, Fred Brady, Marion Shockley, Patrick O'Moore.

Stars at the Stage Door Canteen; Judith Anderson, Kenny Baker, Tallulah Bankhead, Ralph Bellamy, Edgar Bergen and Charlie McCarthy, Ray Bolger, Ina Claire, Katharine Cornell, Jane Cowl, Virginia Field, Gracie Fields, Lynn Fontanne, Virginia Grey, Helen Hayes, Katharine Hepburn, Hugh Herbert, Jean Hersholt, Allen Jenkins, George Jessel, Otto Kruger, Gertrude Lawrence, Gypsy Rose Lee, Alfred Lunt, Aline MacMahon, Elsa Maxwell, Harpo Marx, Yehudi Menuhin, Ethel Merman, Ralph Morgan, Alan Mowbray, Paul Muni, Merle Oberon, George Raft, Lanny Ross, Selena Royle, Martha Scott, Cornelia Otis Skinner, Ned Sparks, Ethel Waters, Johnny Weissmuller, Arleen Whelan, Ed Wynn.

Also, Count Basie, Xavier Cugat, Benny Goodman, Kay Kyser, Guy Lombardo, Freddie Martin and their orchestras.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Bombardier

(RKO Radio)

Direct Hit

Chalk up a direct hit for producer Robert Fellows and director Richard Wallace, for writers John Twist and Martin Rackin, for RKO-Radio and for all the players in this service-melodrama named for and concerning the men who plant the Eagle's eggs in the places where they hatch the most destruction. Matching in terms of entertainment the accuracy of America's high-altitude precision bombardiers, the production is a bull's-eye by all the standards that count at the box office or elsewhere.

The players who enact the principal roles—Pat O'Brien at his best minus romantic responsibilities, Randolph Scott in top form without obligation to thrash a dozen ruffians, Anne Shirley, Eddie Albert, Walter Reed, Robert Ryan, Barton MacLane in likewise composed portrayals and Richard Martin in a dialect comedy assignment that gets a maximum of laughter out of minimum footage—give the picture all they've got and get a world of benefit from it in return.

The picture opens prior to America's entry into the war and deals with the preparatory period, when young men were choosing between pilot training and bombardier schooling, friendly rivalry between O'Brien and Scott coating this with enough story to keep it fictional in tone although instructional at core. Enough feminine interest is employed here and throughout, but not too much. Following the Pearl Harbor attack the story turns deadly earnest and depicts an American bombing raid upon a Japanese city, suggesting without saying so what may have been the type of experience undergone by the Doolittle fliers. The presentation is rich in power and solid dramatics.

The picture contains none of the formula devices which have crippled many a service-melodrama in the past, and it has the courage to kill off some of the characters endeared to the audience, a use of realism which adds to the strength of the whole.

Previewed at the Pantages theatre, Hollywood, to a Friday night audience which manifested enthusiastic approval. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, Block 6. Running time, 99 min. PCA No. 8901. General audience classification.

Major Davis ..... Pat O'Brien
Captain Oliver ..... Randolph Scott
Burt Hughes ..... Anne Shirley
Eddie Albert, Walter Reed, Robert Ryan, Barton MacLane, Leonard **Strong, Richard** Martin, Russell Wade, James Newill, John Miljan, Charles Russell.

Murder in Times Square

(Columbia)

Satiric Murder Mystery

A clever little mystery number brings Edmund Lowe back to the screen in "Murder in Times Square," the picture that starts off his affiliation with Columbia. It has novelty in plot, stature in performance and competence in direction by Lew Landers. Only on the production side does it lack smoothness—some faulty scripting, loose editing and unaccountable time lapses marring its chances for complete excellence in the program market.

Without a bow to Orson Welles, Lowe plays a brash genius who writes his own play and stars in it on Broadway for a hit. Without a

bow to Broadway Rose, Esther Dale plays such a character in the film, hounding Lowe with a vituperative tongue until he is incriminated in five rattlesnake murders. A number of authentic suspects and a clever police lieutenant are so written as to keep an audience well off the scent of the actual murderer until he is named.

In his direction of the principals, Landers displays the same capable hand that distinguishes his action scenes. Lowe's return to pictures is welcome, as evidenced by a smooth performance. Marguerite Chapman is the pretty heroine, William Wright the police lieutenant. Esther Dale is excellent in a very interesting portrait of the shrill old harridan. Veda Ann Borg is properly sultry as the crime's passion. Bruce Bennett, John Litel and Gerald Mohr are good in supporting roles. Colbert Clark is the producer. The original story is by Stuart Palmer, the screenplay by Paul Gangelin.

Caught at a downtown Orpheum theatre, Los Angeles, where an audience waiting for the vaudeville show found the picture much more exciting than the same studio's "City Without Men," which immediately preceded it. Reviewer's Rating: Good.—REED PORTER.

Release date, April 1, 1943. Running time, 65 min. PCA No. 8925. General audience classification.

Corey Williams .....Edmund Lowe
Madeleine .....Marguerite Chapman
Lt. Tabor .....William Wright
Broadway Lil .....Esther Dale
John Litel, Bruce Bennett, Veda Ann Borg, Sidney Blackmer, Gerald Mohr, Leslie Denison, Douglas Leavitt, George McKay.

A Gentle Gangster

(Republic)

The Reformed Gangster

Casting of Barton MacLane as the gentle insurance agent in a small town, beloved of his fellow church members, is a twist which will interest movie-goers familiar with his rough roles. However, they have a chance also to see him in old form, as the film develops from the slow paced and mild story into a bust-up gangster thriller.

For MacLane is a former big timer in bootlegging who, with two henchmen, Dick Wessell and Ray Teal, left the racket for respectability in small Elmdale. Dick is a barber; Ray, a grocer. They are forced to become tough again by the intrigues of gangster Jack LaRue, who has opened a road house, operates a gambling salon, corrupts adolescents, and begins a "protection" racket among the town's merchants. The three oldish reformed gangsters train vigorously, after having tried unsuccessfully to buy LaRue out. Even their wives urge them on. They descend upon LaRue and gang to clean them out in old fashioned style. And they discover the church minister not only approves their actions, but knew their past.

From the above, it will be seen that this is distinctly a "homey" picture, which, nevertheless has overtones of the gangster thriller: an interesting combination.

Molly Lamont is the feminine lead, opposite MacLane, as his wife. She is mature, pretty, and competent. The direction is Phil Rosen's, under producer A. W. Hackel.

Reviewed in a New York projection room. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, May 10, 1943. Running time, 57 min. PCA No. 9192. General audience classification.

Mike Hallit .....Barton MacLane
Ann Hallit .....Molly Lamont
Dick Wessel, Joyce Compton, Jack La Rue, Cy Kendall, Rosella Towne, Ray Teal, Crane Whitley, Elliott Sullivan, Anthony Warde.

The Ghost and the Guest

(Producers Releasing)

Gangsters, Ghosts and Laughs

An old farmhouse, secret stairs, a hangman, gangsters and a pair of honeymooners are the ingredients of this chiller with laughs produced for PRC by Arthur Alexander and Alfred Stern. They whip them together with enough suspense to keep audiences laughing and guessing for most of an hour.

The young couple, played by James Dunn and Florence Rice, arrive at their honeymoon home to find the farmhouse occupied by the county hangman. Robert Dudley is a friendly old codger in the part, except for professional curiosity in the measurements of necks. He explains that his last job, a gangster, willed him the house. But the couple are welcome to spend the night.

Complications begin when a coffin with the gangster's body arrives, followed by a group of his live confederates. They seek a necklace hidden in the house. But the coffin contains an escaped convict. He is familiar with the house and by prowling through secret stairways and pasages adds to the mystery.

After a night of alarms and mystery the young couple finally capture the escaped killer, reveal the identity of the other gangsters and find the necklace. They leave the house to the hangman and all ends happily.

Direction by William Nigh keeps the Milt Gross story moving and reasonably plausible. Morey Amsterdam wrote the screenplay. There are enough laughs in this new twist to the haunted house theme to win it a place on either a mystery or comedy bill:

Seen at the New York theatre, where a Saturday evening audience laughed frequently. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, April 19, 1943. Running time, 61 min. PCA No. 9183. General audience classification.

Webster Frye .....James Dunn
Jackie Frye .....Florence Rice
Ben Bowron .....Robert Dudley
Mabel Todd, Sam McDaniel, Eddy Chandler, Jim Toney, Robert Bice, Renee Carson, Tony Ward, Anthony Caruso and Eddie Foster.

RKO RADIO DISCONTINUES NATIONAL RELEASE DATES

No national release dates will be set on RKO Radio films being released after March of this year. These pictures will be announced in blocks, starting in April with Block 5. This block consists of "Flight for Freedom", "Ladies' Day", "This Land Is Mine", "I Walked with a Zombie" and "The Falcon Strikes Back". Block 6 will include "Bombardier", "Squadron Leader X", "Mr. Lucky", "Gildersleeve's Bad Day" and "The Leopard Man".

Sarong Girl

(Monogram)

Ann Corio Under Wraps

It may be stated by showmen in truth that Ann Corio, of burlesque, plays the title role in this offering, and that would be about all the truthful and profit-minded showman would be having to say about that. For Miss Corio furnishes on the screen none of whatever it is that she furnishes on the burlesque stage with such skill as to have attained rank in her category. She portrays a burlesque actress, to be sure, but a burlesque actress employing her time and wiles as a night club entertainer intent upon embarrassing a reformer who has caused her show to be raided, and she does none of the things she is called upon to do—including a hula number and a song—in a manner to advance any of the arts, including her own.

On the other hand, it may be stated by showmen in truth and gratitude that the film does introduce to the screen the talented team of Tim and Irene, of vaudeville, whose performances in comedy material of the kind they have specialized in for years lifts the picture far above its level during the minutes they dominate. This is the asset of the picture.

As produced by Philip N. Krasne and directed by Arthur Dreifuss, the picture lacks what it takes to top a bill.

Previewed at the Ambassador Hotel theatre, Los Angeles, to a paying audience which manifested little interest. Reviewer's Rating: Fair. —W. R. W.

Release date, May 28, 1943. Running time, 70 min. PCA No. 9244. General audience classification.

Dixie .....Ann Corio
Tim .....Tim Ryan
Irene .....Irene Ryan
Mantan Moreland, Bill Henry, Johnnie "Scat" Davis, Damian O'Flynn, Owen Kenyon, Henry Kolker, Mary Gordon, Charles Williams, Betty Blythe, Charles Jordan, Lorraine Krueger, Paul Bryar.

Santa Fe Scouts

(Republic)

Three Mesquiteers Western

This is an above average Western that should make a strong appeal to the fans. Bob Steele, Tom Tyler and Jimmie Dodd perform with their usual competence in a fast-moving Republic production.

The Three Mesquiteers, employees of Elizabeth Valentine, have the job of looking after her son, John James, who always seems to find himself in trouble. The woman, in order to make her son more reliable, gives him a ranch, and then orders the Mesquiteers to deliver 50 head of choice cattle.

Things start happening from then on. The Mesquiteers arrive with the cattle at a waterhole near the ranch, and discover Tom London and Budd Buster attempting to charge a dollar a head for herds to drink. They demand to know London's right in the matter and then are sent to the owner of the property, who happens to be James. James is ignorant of the crooked deal being worked against him by London, for many years ranch caretaker, and of the law of squatters' rights by which they hope to acquire the property. A quarrel comes up in the lawyer's office, and Lois Collier, wife of James, shoots and apparently kills Buster. Chatterton and London immediately offer to protect the girl and order James to leave.

The Mesquiteers learn about the new law, and go to James' ranch to take possession. They find that the pass is blocked by a wagon guarded by some bandits. The trio stampedes a bunch of cattle through the pass, and then rounds up the bandits.

Howard Bretherton accomplished a fine job on the direction end of the picture.

Caught at the Daly theatre, Hartford, where an early afternoon audience seemed to enjoy this latest Mesquiteers western. Reviewer's Rating: Good.—AL WIDEM.

Release date, April 16, 1943. Running time, 55 min. PCA No. 9179. General audience classification.

Bob Steele, Tom Tyler, Jimmie Dodd, John James, Elizabeth Valentine, Lois Collier, Tom Chatterton, Tom London, Budd Buster, Jack Ingram, Kermit Maynard.

West of Texas

(Producers Releasing Corp.)

Horses and Six-Shooters

Here's a Western with New Mexico Rangers instead of the Texas boys of fast horses and faster triggers. It involves the cruel railroad oppressors who are really great of heart but evilly represented by a human snake, played by Robert Barron. His hobby is harrassing honest ranchmen, stealing their cattle and cheating them out of their ranches with the aid of a conniving brother reptile in the courts.

The chief victim is Henry Hall, who is about to lose everything including his shirt when on the scene arrive Tex O'Brien and his fellow Texas Ranger, Jim Newill.

There's also a beautiful young traitress who dances and sings when she isn't conniving in behalf of Barron. She gets her come-uppance before the picture's over and so does Barron,

whose cronies are laid in heaps by pistol fire. There are traps and ruses and chases and encounters before virtue triumphs in the wide open spaces.

It's a fairly well-made affair with none of the regulation Western effects missing, and some agreeable cowboy singing by Jim Newill, assisted in spots by Tex O'Brien. The cast includes Guy Wilkerson, Frances Gladwin, Marilyn Hare, Tom London and Jack Rockwell.

The screenplay by Oliver Drake was produced by Fred Stern and Arthur Alexander and directed by Mr. Drake.

Viewed in the New York theatre before an appreciative juvenile audience as part of a double bill. Reviewer's Rating: Fair.—A. J.

Release date, May 10, 1943. Running time, 54 min. PCA No. 9274. General audience classification.

Tex Wyatt .....Dave (Tex) O'Brien
Jim Steel .....Jim Newill
Guy Wilkerson, Frances Gladwin, Marilyn Hare, Robert Barron, Tom London, Henry Hall, Jack Rockwell, Roy Butler, Jack Ingraham, Art Fowler.

Riders of the Rio Grande

(Republic)

Three Mesquiteers Adventure

There is little to recommend in the summing up on "Riders of the Rio Grande," latest in the "Three Mesquiteers" series. A story unusually involved for cowboy pictures, some hammy acting and unaccountable time lapses all conspire to throw it for a loss. Where they are prime favorites their fans should take the new adventure of the "Mesquiteers" in stride, but "Riders of the Rio Grande" doesn't appear to be of a calibre to win any new friends for the series.

The story opens strongly. It looks for a while as if it is going to be a good show, with accent on drama not usually found in westerns. But soon it takes a familiar turn as the Mesquiteers ride onto the scene, are confused with the notorious Cherokee Boys and ordered out of Owensville. They should be rounding up the gang that robbed the bank and teaching a lesson to young Tom Owens, whose father knows he had a hand in the holdup. Instead, the father hires gunmen to kill him so the insurance money can recover the bank's loss and protect the son's name. The Mesquiteers are further prevented from righting matters when they are jailed trying to rescue the son from the real robbers and the heroine throws in with the villain.

Howard Bretherton directed the original screenplay by Albert De Mond. It is a Louis Gray production. Tom Tyler, Jimmie Dodd and Bob Steele play their Mesquiteer characters satisfactorily, but the strides that Ric Vallin has been making in several appearances lately come up against some obstacles in this job. Lorraine Miller is the heroine and there is an interesting, if overplayed, character created by Edward Van Sloan.

Caught at its opening at the Hitching Post theatre, Hollywood, where a small, mid-afternoon audience showed little signs of life during the unreeling. Reviewer's Rating: Fair.—R. P.

Release date, May 21, 1943. Running time, 55 min. PCA No. 9208. General audience classification.

Tucson .....Bob Steele
Stony .....Tom Tyler
Lullaby .....Jimmie Dodd
Tom Owens .....Ric Vallin
Pop Owens .....Edward Van Sloan
Lorraine Miller, Harry Worth, Roy Barcroft, Charles King, Jack Ingraham.

Bombsight Stolen

(Gainsborough)

Imported Melodrama

This is a Gainsborough picture made in England by Gaumont-British and imported by Edward H. Small for distribution in this country by an organization not yet decided upon. The original title of the picture was "Cottage to Let," but the recent publicity about the American bombsight appears to have dictated a change of title, although the bombsight referred to in the picture is not the same one.

Leslie Banks, the single member of the cast whose name means something to American audiences, plays a British inventor whose inventing, in a cottage in Scotland, is interrupted by a variety of persons who turn out to be secret agents of the Nazis and secret agents of Scotland Yard, all intent upon obtaining possession of the invention and also the inventor.

Much spying occurs, all festooned with elaborate manifestations of cleverness, and the thing winds up with an abduction, an escape, a pursuit and, finally, a gun battle in which the chief Nazi is slain.

Acting is overdrawn throughout and the melodramatics are conducted in the manner of the 10-20-30 period of American stage shows.

Anthony Asquith directed.

Previewed at the Fairfax theatre, Hollywood, to an audience attracted by an Andy Hardy feature. The audience laughed when it should have been shuddering and delivered itself of audible utterances in disparagement of the previewed picture when leaving the theatre. Reviewer's Rating: Poor.

No release date or distribution medium set. Running time, 72 min. PCA No. 9083. General audience classification.

Barrington .....Leslie Banks
Mrs. Barrington.....Jeanne Casalis
Carla Lehman, Alastair Sim, John Mills, George Cole.

SHORT SUBJECTS
reviews and synopses

SHOW BUSINESS AT WAR (20th-Fox)
March of Time (V9-10)

In filming the war activities of the motion picture and radio personalities on all the fronts with the armed forces of the United States, more than seventy stars, directors and entertainers are presented. The home front canteens also receive considerable attention in the kaleidoscopic sweep of show business in its morale campaigns.

The War Activities Committee of the Picture Industry is presented in toto and members of the trade press are among those present. Among the stars are Olivia de Havilland, Hedy LaMarr, Dorothy Lamour, Kay Francis, Loretta Young, Irving Berlin, Rochester, Alfred Lunt as a practical cook, Al Jolson mammy-singing to the troops, Rita Hayworth, Martha Raye, Joe E. Brown and pith helmet, Linda Darnell, Carol Landis, who sighs over a microphone in response to the request of the soldiers at the front, Ginny Sims, Deanna Durbin, Phil Baker and his $64 question, Irene Dunn, Edgar Bergen and Charlie McCarthy, and many groups including the Ballet Russe, Eugene Ormandy and the Philadelphia Symphony Orchestra. The quantity of talent is as great as its headline quality and should be exploited.

Release date, May 21, 1943 17 *minutes*

DOCTORS AT WAR (OWI)
Victory Film

Here's a good picture that shows how our Army doctors are trained in the arts of war. They don't stop at being surgeons. They learn to shoot and fight, and although the recruits are not youngsters the training course is strenuous. In six weeks of concentrated activity they are brought to physical fitness and the "know how" of Army life. In this film offering, the doctor trainees at Carlisle Barracks in Pennsylvania are put through fast paces. The picture is informative, interesting, enlivened by humor and calculated to improve the public's appreciation of the medical profession. Universal exchanges are handling distribution.

Release date, May 13, 1943 10 *minutes*

WITH ROD AND REEL ON ANTICOSTI ISLAND (WB)
Sports Parade (8409)

Anticosti Island, which lies in the mouth of the St. Lawrence River on the eastern coast of Canada, is a sports heaven for gun and rod. Tantalizing shots of game for the hunter and prizes for the fisherman, are combined for a timely subject.

Release date, May 1, 1943 10 *minutes*

WINGS UP (OWI)
Victory Film

The 12-week test of a man's mind, body and spirit is depicted in this short describing the Air Force training, intensive, tough and simulating actual war conditions. A full year's course is condensed into 84 days which disclose as much about a candidate's fitness as it is possible to know. From the successful survivors are chosen the officers of the Air Corps.

This film, incidentally, is a box office present "for free" to all exhibitors, for Clark Gable is the narrator, and Robert Preston and Gilbert Roland, together with William Holden and Brenda Marshall, are right there in person in the active cast. Gable, in good voice, has a human narration lightened with touches of humor. MGM will distribute for the OWI.

Training results are carefully calculated to make every American proud of the nation's manpower—smart and competent and fully worthy of our highest traditions.—A. J.

Release date, May 27, 1943 20 *minutes*

MERCHANT SEAMEN (RKO)
This Is America (33,107)

A comprehensive picturing of the training of merchant seamen with three young men who go through the simulated sea experiences, together with news of an actual convoy and the sinking of a torpedoed merchantship, give this informative offering considerable zest in the entertainment line. The signing up, the daily routine, the fine art of ship loading, and other details with which the landlubber is unlikely to be familiar are included. Miss Liberty is revealed at the conclusion as the sweetheart of the American Navy. Frederick Ullman, Jr., is the producer, Larry O'Reilly directed, and Dwight Weist narrated. All turned in a good job. The photography matches the excellent quality of this short series. Al Goodman and Herman Fuchs provided a competent musical score.

Release date, May 7, 1943 17 *minutes*

FALL OUT — FALL IN (RKO)
Disney Cartoon (34,105)

Donald Duck is on the march. He wearies on the long journey, through rains and sleet and across the desert, and is far behind when the "fall out" command is given. He never does catch up, arriving for mess when it's time to pitch tents, and struggling all night until reveille. But he sets out at the next "forward march," with a knapsack full of rocks packed with half-closed eyes.

Release date, April 23, 1943 7 *minutes*

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1318.

Complete listing of 1941-42 Features, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
4009	A Night to Remember	Dec. 10,'42
4210	A Tornado in the Saddle	Dec. 15,42
4004	Commandos Strike at Dawn	Jan. 7,'43
4013	City Without Men	Jan. 14,'43
4029	One Dangerous Night	Jan. 21,'43
4037	Power of the Press	Jan. 28,'43
4203	The Fighting Buckaroo	Feb. 1,'43
4014	Reveille with Beverly	Feb. 4,'43
4036	No Place for a Lady	Feb. 11,'43
4211	Riders of the Northwest Mounted	Feb. 15,'43
4006	Something to Shout About	Feb. 25,'43
4040	Let's Have Fun	Mar. 4,'43
4031	After Midnight with Boston Blackie	Mar. 18,'43
4005	The Desperadoes	Mar. 25,'43
4034	Murder in Times Square	Apr. 1,'43
4029	She Has What It Takes	Apr. 15,'43
4212	Saddles and Sagebrush	Apr. 22,'43
4024	Redhead from Manhattan	May 6,'43
4001	The More the Merrier	May 13,'43
4025	Boy from Stalingrad	May 20,'43
4204	Law of the Northwest	May 27,'43
....	It's a Great Life	May 27,'43
....	Two Senoritas from Chicago	June 10,'43
....	Crime Doctor	June 24,'43
....	Frontier Fury	June 24,'43
....	Appointment in Berlin	June 29,'43

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....	The Cover Girl	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	Robinhood of the Range	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	Destroyer	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Somewhere in Sahara	Not Set
....	Attack by Night	Not Set
....	Law of the Badlands	Net Set
....	What's Buzzin', Cousin?	Not Set
....	Right Guy	Not Set
....	Without Notice	Not Set
....	The Clock Struck Twelve	Not Set

MGM

302	Tish	Sep.-Nov. '42
305	A Yank at Eton	Sep.-Nov. '42
306	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.Nov. '42
304	Apache Trail	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
313	Whistling in Dixie	Dec.-Feb. '43
314	Journey for Margaret	Dec.-Feb. '43
315	Reunion in France	Dec.-Feb. '43
316	Stand by for Action	Dec.-Feb. '43
317	Dr. Gillespie's New Assistant	Dec.-Feb. '43
318	Andy Hardy's Double Life	Dec.-Feb. '43
319	Northwest Rangers	Dec.-Feb. '43
320	Keeper of the Flame	Dec.-Feb. '43
321	Three Hearts for Julia	Dec.-Feb. '43
322	Tennessee Johnson	Dec.-Feb. '43
327	Assignment in Brittany	Apr. '43
323	Cabin in the Sky	Apr. '43
324	A Stranger in Town	Apr. '43
326	Air Raid Wardens	Apr. '43
325	Slightly Dangerous	Apr. '43

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....	Random Harvest	Not Set
....	Presenting Lily Mars	Not Set
....	Lassie Comes Home	Not Set
....	Pilot #5	Not Set
....	Du Barry Was a Lady	Not Set
....	The Human Comedy	Not Set
....	Salute to the Marines	Not Set
....	Youngest Profession	Not Set
....	Harrigan's Kid	Not Set
....	Private Miss Jones	Not Set
....	Above Suspicion	Not Set
....	Bataan	Not Set
....	I Dood It	Not Set
....	Swing Shift Maisie	Not Set
....	Faculty Row	Not Set
....	Dr. Gillespie's Criminal Case	Not Set
....	Girl Crazy	Not Set
....	Right About Face	Not Set
....	Best Foot Forward	Not Set
....	A Guy Named Joe	Not Set
....	The Man from Down Under	Not Set
....	Madame Curie	Not Set
....	Russia	Not Set
....	Lost Angel	Not Set
....	America	Not Set
....	Whistling in Brooklyn	Not Set
....	A Thousand Shall Fall	Not Set
....	The Heavenly Body	Not Set

MONOGRAM

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sep. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'43
....	Cosmo Jones in the Crime Smasher	Jan. 29,'43
....	Kid Dynamite	Feb. 5,'43
....	Prison Mutiny	Feb. 12,'43
....	Haunted Ranch	Feb. 19,'43
....	Silver Skates	Feb. 26,'43
....	The Ape Man	Mar. 19,'43
....	Land of Hunted Men	Mar. 26,'43
....	Ghost Rider	Apr. 2,'43
....	Wild Horse Stampede	Apr. 16,'43
....	Clancy Street Boys	Apr. 23,'43
....	I Escaped from the Gestapo	May 28,'43
....	Cowboy Commandos	June 4,'43
....	Sarong Girl	June 11,'43
....	Wings over the Pacific	June 25,'43
....	The Stranger from Pecos	June 25,'43
....	Spy Train	July 2,'43
....	The Law Rides Again	July 23,'43
....	Melody Parade	Aug. 13,'43
....	Spotlight Revue	Not Set
....	Black Market Rustlers	Not Set

PARAMOUNT

Block 1

4205	Wake Island	
4202	The Major and the Minor	
4203	The Glass Key	
4204	Wildcat	
4201	Priorities on Parade	

Block 2

4209	Henry Aldrich, Editor	
4208	Mrs. Wiggs of the Cabbage Patch	
4207	Road to Morocco	
4210	Street of Chance	
4206	The Forest Rangers	

Block 3

4213	The Avengers	
4212	Wrecking Crew	
4211	The Palm Beach Story	
4214	My Heart Belongs to Daddy	
4215	Lucky Jordan	

Block 4

4216	Lady Bodyguard	
4217	Happy Go Lucky	
4218	Henry Aldrich Gets Glamour	
4219	Night Plane from Chungking	
4137	Reap the Wild Wind	

SPECIAL

4231	Star Spangled Rhythm	
4221	High Explosive	
4222	China	
4223	Aerial Gunner	
4224	Five Graves to Cairo	
4225	Salute for Three	

Block 5

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....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	Submarine Alert	Not Set
....	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Dixie	Not Set
....	Henry Aldrich Swings It	Not Set
....	So Proudly We Hail	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Good Fellows	Not Set
....	Riding High	Not Set
....	Alaska Highway	Not Set
....	Let's Face It	Not Set
....	Hostages	Not Set
....	Tornado	Not Set
....	Henry Aldrich Haunts a House	Not Set
....	The Uninvited	Not Set
....	The Hour Before Dawn	Not Set
....	Minesweeper	Not Set
....	And the Angels Sing	Not Set

PRODUCERS REL. CORP.

317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks Are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Ride in Overland Stagecoach	Dec. 11,'42
302	Lady from Chunking	Dec. 21,'42
351	Rangers Take Over	Dec. 25,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
358	Billy the Kid in the Kid Rides Again	Jan. 27,'43
320	Dead Men Walk	Feb. 10,'43
364	Lone Rider in Wild Horse Rustlers	Feb. 12,'43
304	A Night for Crime	Feb. 18,'43
352	Bad Men of Thunder Gap	Mar. 5,'43
312	Queen of Broadway	Mar. 8,'43
359	Billy the Kid in Fugitive of the Plains	Mar. 12,'43
313	Behind Prison Walls	Mar. 22,'43
31	Corregidor	Mar. 29,'43
311	My Son the Hero	Apr. 5,'43
314	The Ghost and the Guest	Apr. 19,'43
322	Terror House	Apr. 19,'43
365	Lone Rider in Death Rides the Plains	May 7,'43
353	West of Texas	May 10,'43
360	Billy the Kid in Western Cyclone	May 14,'43
305	Girls in Chains	May 17,'43
321	The Black Raven	May 31,'43
354	Border Buckaroos	June 15,'43
361	Billy the Kid in the Renegade July	1,'43
....	The Man from Washington	July 19,'43
30	Follies Girl	Not Set
....	Submarine Base	Not Set
....	Isle of Forgotten Sins	Not Set

RKO

(No National Release Dates set after March 31, 1943)

Prod. No.	Title	Release Date
371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
311	Once Upon a Honeymoon	Nov. 27,'42
312	Army Surgeon	Dec. 4,'42
313	Cat People	Dec. 25,'42
314	The Great Gildersleeve	Jan. 1,'43
315	Seven Miles from Alcatraz	Jan. 8,'43
383	Fighting Frontier	Jan. 15,'43
318	Cinderella Swings It	Jan. 22,'43
352	They Got Me Covered	Feb. 5,'43
307	Journey Into Fear	Feb. 12,'43
392	Saludos Amigos	Feb. 19,'43
319	Tarzan Triumphs	Feb. 19,'43
317	Two Weeks to Live	Feb. 26,'43
351	Pride of the Yankees	Mar. 5,'43
316	Hitler's Children	Mar. 19,'43
320	Forever and a Day	Mar. 26,'43

Block 5

321	Flight for Freedom	
322	Ladies Day	
323	This Land Is Mine	
324	I Walked With a Zombie	
325	The Falcon Strikes Back	

Block 6

....	Squadron Leader X	
....	Bombardier	
....	Mr. Lucky	
....	Gildersleeve's Bad Day	
....	The Leopard Man	

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....	The Avenging Rider	Not Set
....	Petticoat Larceny	Not Set
....	The Sky's the Limit	Not Set
....	A Lady Takes a Chance	Not Set
....	The Fallen Sparrow	Not Set
...	North Star	Not Set
....	Mexican Spitfire's Blessed Event	Not Set
..	Tarzan and the Sheik	Not Set
....	The Falcon In Danger	Not Set
....	Behind the Rising Sun	Not Set
....	The Seventh Victim	Not Set
....	The Iron Major	Not Set

REPUBLIC

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 16,'42
208	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 28,'42
253	Ridin' Down the Canyon	Dec. 30,'42
205	Johnny Doughboy	Dec. 31,'42
209	Mountain Rhythm	Jan. 8,'43
210	London Blackout Murders	Jan. 15,'43
2301	Boots and Saddles	Jan. 15,'43
263	Thundering Trails	Jan. 25,'43
211	Fighting Devil Dogs	Jan. 29,'43
274	Dead Man's Gulch	Feb. 12,'43
2302	South of the Border	Mar. 1,'43
252	Idaho	Mar. 10,'43
274	The Blocked Trail	Mar. 12,'43
212	The Purple V	Mar. 12,'43
778	At Dawn We Die	Mar. 20,'43
275	Carson City Cyclone	Mar. 23,'43
214	Alibi	Mar. 24,'43
215	Hit Parade of 1943	Mar. 26,'43
216	Tahiti Honey	Apr. 6,'43
254	King of the Cowboys	Apr. 9,'43
217	The Mantrap	Apr. 13,'43
2303	Gaucho Serenade	Apr. 15,'43
265	Santa Fe Scouts	Apr. 16,'43
218	Shantytown	Apr. 20,'43
219	Chatterbox	Apr. 27,'43
2311	Calling Wild Bill Elliott	Apr. 30,'43
220	A Gentle Gangster	May 10,'43
276	Days of Old Cheyenne	May 15,'43
....	Swing Your Partner	May 20,'43
....	Riders of the Rio Grande	May 21,'43
....	False Faces	May 26,'43
2304	Ride Tenderfoot, Ride	June 1,'43
....	Prodigal's Mother	June 4,'43
....	Man From Thunder River	June 11,'43

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....	Thumbs Up	Not Set
....	Song of Texas	Not Set
....	Headin' for God's Country	Not Set
....	Sleepy Lagoon	Not Set
....	Girls of the Night	Not Set
....	War of the Wildcats	Not Set
....	West Side Kid	Not Set
....	Secret Service in Darkest Africa	Not Set
....	Bordertown Gunfighters	Not Set
....	Silver Spurs	Not Set
....	Fargo Express	Not Set

20TH-FOX

Block 1

301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42

Block 2

308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42

Block 3

313	Tales of Manhattan	Oct. 30,'42

Block 4

309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42

Block 5

318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42

Block 6

322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43

Block 7

327	Immortal Sergeant	Jan. 29,'43
328	Chetniks, the Fighting Guerrillas	Feb. 5,'43
329	Meanest Man in the World	Feb. 12,'43
330	Margin for Error	Feb. 19,'43
316	The Young Mr. Pitt	Feb. 26,'43

Block 8

332	Dixie Dugan	Mar. 12,'43
331	Quiet Please, Murder	Mar. 19,'43
333	Hello, Frisco, Hello	Mar. 26,'43
334	He Hired the Boss	Apr. 2,'43
335	The Moon Is Down	Apr. 9,'43

SPECIAL

341	Desert Victory	Apr. 16,'43

Block 9

338	My Friend Flicka	Apr. 23,'43
337	Tonight We Raid Calais	Apr. 30,'43
339	They Came to Blow Up America	May 7,'43
340	Crash Dive	May 14,'43

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....	The Ox-Bow Incident	Not Set
....	Coney Island	Not Set
....	Sweet Rosie O'Grady	Not Set
....	Stormy Weather	Not Set
....	Bomber's Moon	Not Set
....	Heaven Can Wait	Not Set
....	Jane Eyre	Not Set
....	Jitterbugs	Not Set
....	Winter Time	Not Set
....	Holy Matrimony	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Girls He Left Behind	Not Set
....	The Song of Bernadette	Not Set
....	Claudia	Not Set

UNITED ARTISTS

....	Battle Cry of China	Aug. 7,'42
....	The Moon and Sixpence	Oct. 2,'42
....	One of Our Aircraft Is Missing	Oct. 16,'42
....	Undercover Man	Oct. 23,'42
....	I Married a Witch	Oct. 30,'42
....	Silver Queen	Nov. 13,'42
....	The Devil with Hitler	Nov. 20,'42
....	Jacare	Nov. 27,'42
....	American Empire	Dec. 11,'42
....	Lost Canyon	Dec. 18,'42
....	McGuerins from Brooklyn	Dec. 31,'42
....	The Powers Girl	Jan. 15,'43
....	The Crystal Ball	Jan. 22,'43
....	Calaboose	Jan. 29,'43
....	Young and Willing	Feb. 5,'43
....	In Which We Serve	Feb. 12,'43
....	Fall In	Mar. 5,'43
....	Hoppy Serves a Writ	Mar. 12,'43
....	Hangmen Also Die	Mar. 26,'43
....	Border Patrol	Apr. 2,'43
....	Taxi Mister	Apr. 16,'43
....	Somewhere in France	May 7,'43
....	Buckskin Frontier	May 14,'43
....	Prairie Chickens	May 21,'43
....	Leather Burners	May 28,'43

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....	Lady of Burlesque	Not Set
....	Stage Door Canteen	Not Set
....	Yanks Ahoy	Not Set
....	That Nazty Nuisance	Not Set
....	Victory Through Air Power	Not Set
....	Colt Comrades	Not Set
....	Meet John Bonniwell	Not Set
....	False Colors	Not Set
....	Hi Diddle Diddle	Not Set
....	Riders of the Deadline	Not Set
....	Johnny Come Lately	Not Set

UNIVERSAL

7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
7015	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
7008	Pittsburgh	Dec. 11,'42
7073	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
7027	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
7016	When Johnny Comes Marching Home	Jan. 1,'43
7037	Eyes of the Underworld	Jan. 8,'43
7065	Shadow of a Doubt	Jan. 15,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
7025	How's About It?	Feb. 5,'43
7024	Sherlock Holmes and the Secret Weapon	Feb. 12,'43
7005	The Amazing Mrs. Holliday	Feb. 19,'43
7031	Hi Buddy	Feb. 26,'43
7039	Hi'Ya Chum	Mar. 5,'43
7012	Frankenstein Meets the Wolf Man	Mar. 12,'43
7001	It Ain't Hay	Mar. 19,'43
7041	He's My Guy	Mar. 26,'43
7040	Keep 'Em Slugging	Apr. 2,'43
7023	It Comes Up Love	Apr. 9,'43
7042	Rhythm of the Islands	Apr. 16,'43
....	White Savage	Apr. 23,'43
....	Sherlock Holmes in Washington	Apr. 30,'43
....	Next of Kin	May 7,'43
....	Good Morning Judge	May 7,'43
....	Follow the Band	May 14,'43
....	Cowboy in Manhattan	May 21,'43
....	We've Never Been Licked	May 28,'43
....	Captive Wild Woman	June 4,'43
....	All by Myself	June 11,'43
....	Mr. Big	June 18,'43
....	Corvettes in Action	June 25,'43

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7076	Raiders of San Joaquin	Not Set
....	Son of Dracula	Not Set
....	For All We Know	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
....	Pardon My Ski	Not Set
....	Always a Bridesmaid	Not Set
....	Cross Your Fingers	Not Set
....	Phantom of the Opera	Not Set
....	Never a Dull Moment	Not Set
....	Hers to Hold	Not Set
....	Two Tickets to London	Not Set
....	Cobra Woman	Not Set
....	Fired Wife	Not Set
....	Sherlock Holmes Faces Death	Not Set
....	Girls, Inc.	Not Set

WARNER BROS.

202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
216	The Gorilla Man	Jan. 16,'43
214	Casablanca	Jan. 23,'43
213	Truck Busters	Feb. 6,'43
209	The Hard Way	Feb. 20,'43
218	The Mysterious Doctor	Mar. 6,'43
217	Air Force	Mar. 20,'43
219	Edge of Darkness	Apr. 24,'43
....	Mission to Moscow	May 22,'43

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....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	The Constant Nymph	Not Set
....	Action in the North Atlantic	Not Set
....	Background to Danger	Not Set
....	Mission to Moscow	Not Set
....	Crime by Night	Not Set
....	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventures in Iraq	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	This Is the Army	Not Set
....	To the Last Man	Not Set
....	Animal Kingdom	Not Set
....	Passage to Marseilles	Not Set
....	Conflict	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1292-1293.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1316-1317.

Title	*Company*	*Prod. Number*	*Title*	*Company*	*Prod. Number*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set		91m	May 1,'43	1289	1001	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42		98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set		....	.....	....	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set		....	.....	....	936	....
Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5		78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43		64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43		124m	Feb. 6,'43	1145	936	1280
Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.,'43		67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42		67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43		66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set		....	.....	....	1192	....
All by Myself	Univ.	....	Patric Knowles-Evelyn Ankers	June 11,'43		....	.....	....	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set		....	.....	....	1192	....
Amazing Mrs. Holliday, The	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43		98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42		81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43		92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42		66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43		64m	Feb. 27,'43	1181	1104	....
Appointment in Berlin	Col.	....	George Sanders-Marguerite Chapman	June 29,'43		....	.....	....	1305	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42		87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42		58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42		63m	Oct. 24,'42	969	701	....
As Thousands Cheer (formerly Private Miss Jones)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set		....	.....	....	1079	....
Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.,'43		98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43		85m	Dec. 26,'42	1077	....	....
Avengers, The (British)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3		88m	Nov. 7,'42	993	....	1280
Avenging Rider, The	RKO	....	Tim Holt	Not Set		55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42		62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set		....	.....	....	1058	....
Bad Company	Univ.	....	Dead End Kids	Not Set		....	.....	....	1055	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43		....	.....	....	1277	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42		70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42		56m	.....	....	....	....
Bataan (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set		....	.....	....	1127	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43		64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42		60m	Dec. 12,'42	1054	794	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42		70m	Aug. 15,'42	927	797	....
Best Foot Forward	MGM	....	Lucille Ball-William Gaxton	Not Set		....	.....	....	1191	....
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42		89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42		87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43		56m	Apr. 3,'43	1238	....	....
Billy the Kid in Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43		60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42		55m	Jan. 30,'43	1137	1033	....
Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43		....	.....	....	1305	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43		....	.....	....	1276	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43		61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42		85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43		55m	Apr. 3,'43	1238	....	....
Bombardier	RKO	....	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6		99m	May 15,'43	1313	912	....
Bombers Moon	20th-Fox	....	George Montgomery-Annabella	Not Set		....	.....	....	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set		72m	May 15,'43	1315	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karlof-Peter Lorre	Oct. 22,'42		66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43		58m	Nov. 13,'37	1114	....	....
Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43		....	.....	....	1276	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43		67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42		64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42		68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42		63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43		....	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set		34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43		76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42		61m	Aug. 22,'42	903	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.,'43	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Captive Wild Woman	Univ.	....	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	Apr. 24,'43	1275	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1218
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1280
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, Fighting Guerrillas	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1280
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261	....	....
China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 20,'43	1226	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1280
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	....	.....	....	995	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	1280
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	June 25,'43	....	.....	....	1240	....
Cosmo Jones, Crime Smasher	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	....	.....	....	1277	....
Cowboy in Manhattan	Univ.	....	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	....
Crime by Night	Col.	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Crime Doctor	Col.	....	Warner Baxter-Margaret Lindsay	June 24,'43	....	.....	....	1305	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1280
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desert Victory (British)	20th-Fox	341	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	....
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	1280
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	89m	May 8,'43	1302	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	1280
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	101m	May 8,'43	1301	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FACULTY Row	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Falcon's Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	....
False Faces	Rep.	....	Rex Williams-Bill Henry	May 26,'43	....	.....	....	1277	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First of the Few, The (British)	Howard	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	....
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	Not Set	....	.....	....	1104	....
Follow the Band	Univ.	....	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	Advance Synopsis Page	Service Data Page
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	1280
Frontier Fury	Col.	....	Charles Starrett-Arthur Hunnicutt	June 24,'43	....	.....	....	1305	....
GAUCHO Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentle Gangster, A	Rep.	....	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	61m	May 15,'43	1314	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	52m	May 8,'43	1304	1241	....
Gildersleeve's Bad Day	RKO	....	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Morning, Judge	Univ.	....	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Gyandev of India	Ram Bangai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	1280
Happy Go Lucky (color)	Para.	4217	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1218
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	1280
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	1280
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	4218	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elisabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	1280
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hit the Ice (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1280
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
Hostages	Para.	....	Luise Rainer-Paul Lukas	Not Set	....	.....	....	1277	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Special	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1280
In the Rear of Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1280
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	1280
It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
It's a Great Life (formerly Blondie Buys a Horse)	Col.	....	Penny Singleton-Arthur Lake	May 27,'43	....	.....	....	1241	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....

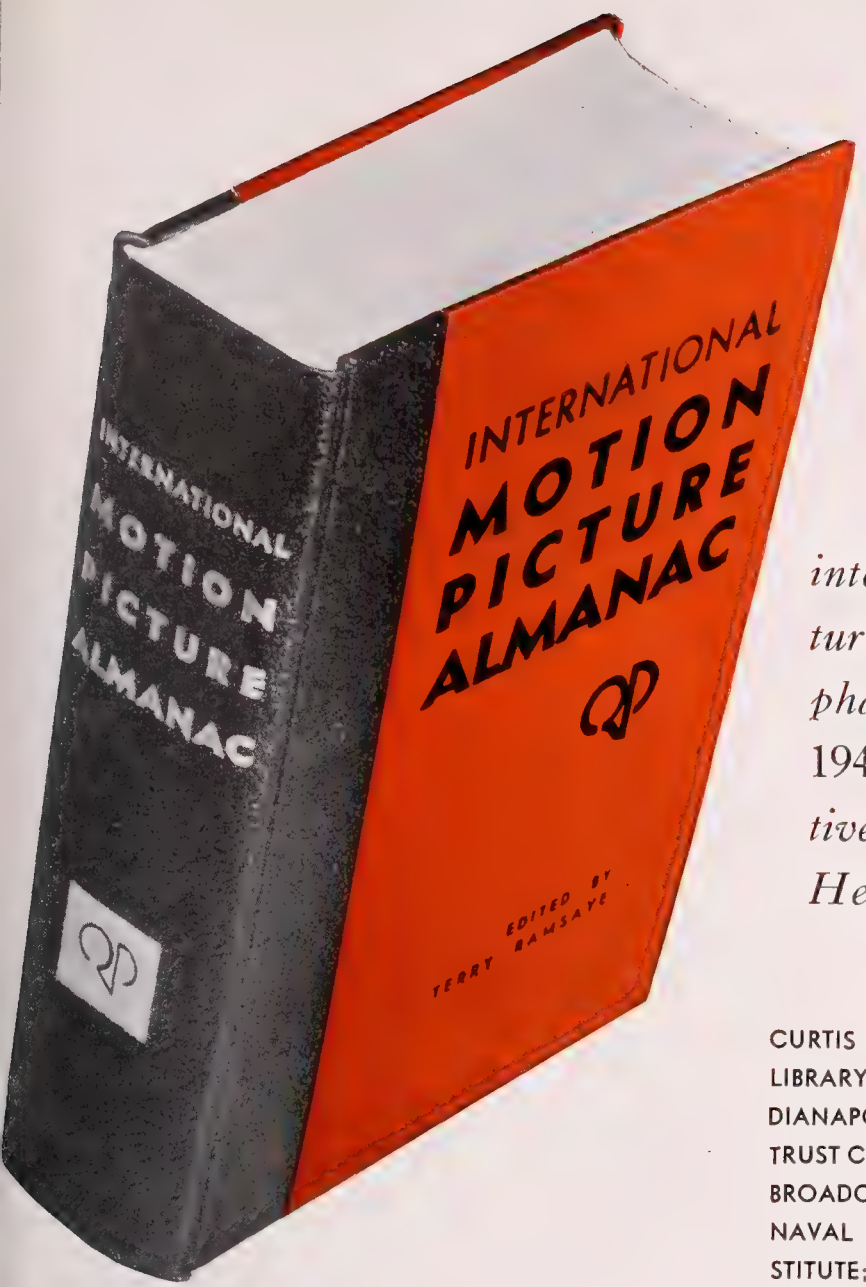
Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
JACARE	UA	....	Animal feature	Nov.27,'42	65m	Dec. 26,'42	1077	....	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Jitterbugs	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	1305	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	1280
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	4216	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Not Set	91m	May 1,'43	1289	1182	....
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	Apr. 24,'43	1274	....	....
Lassie Comes Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (Fr.)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	....	.....	....	1018	....
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
Leopard Man, The	RKO	....	Dennis O'Keefe-Margo	Block 6	59m	May 8,'43	1303	1241	....
Let's Face It	Para.	....	Bob Hope-Betty Hutton	Not Set	....	.....	....	1277	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	63m	May 1,'43	1290	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-Mary McLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	Apr. 24,'43	1275	1058	....
Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	....
Lone Rider, Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man from Thunder River	Rep.	....	Bill Elliott-George Hayes	June 11,'43	....	.....	....	1277	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Bae-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	1280
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	....	Walter Huston-Ann Harding	May 22,'43	123m	May 1,'43	1304	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Mister Big (formerly School for Jive)	Univ.	....	Gloria Jean-Donald O'Connor	June 18,'43	....	.....	....	1277	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1280
More the Merrier, The	Col.	4041	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky (formerly From Here to Victory)	RKO	....	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43	65m	May 15,'43	1313	1079	....
My Friend Flicka (color)	20th-Fox	338	Roddy McDowall-Preston Foster	Apr. 23,'43	90m	Apr. 10,'43	1249	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....

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My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	218	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	4219	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
North Star	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-John Loder	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	1280
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1280
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	Apr. 24,'43	1274	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Dana Andrews	Not Set	75m	May 8,'43	1302	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	.....	....	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Walter Reed	Not Set	....	.....	....	1240	....
Phantom of the Opera	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1218
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	....	.....	....	986	....
Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 1,'43	1290	....	....
Presenting Lily Mars	MGM	....	Judy Garland-Van Heflin	Not Set	104m	May 1,'43	1289	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Prodigal's Mother	Rep.	....	Mabel Paige-John Craven	June 4,'43	....	.....	....	1276	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Special	126m	Nov. 28,'42	1029	796	1280
Rangers Take Over, The	PRC	351	Dave O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	....	.....	....	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1218
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	1280
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,'43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....

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Ride, Tenderfoot, Ride (Reissue)	Rep.	....	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	....
Riders of the Rio Grande	Rep.	....	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Lena Horne	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 22,'43	57m	May 8,'43	1302	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	Apr. 24,'43	1275	....	....
Saludos Amigos (color)	RKO	392	Disney South American Feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1174
Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	55m	May 15,'43	1314	1276	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	70m	May 15,'43	1314	1277	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912....	
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,'43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1280
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	1280
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	....	.....	....	1192	....
Sherlock Holmes, Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes, Secret Weapon	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	....	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad (Russian)	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1218
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.,'43	94m	Mar. 6,'43	1189	1057	1280
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1218
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	May 7,'43	83m	Feb. 20,'43	1169	....	....
Somewhere in Sahara	Col.	....	Humphrey Bogart-Bruce Bennett	Not Set	....	.....	....	1305	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	....
Son of Dracula	Univ.	....	Alan Curtis-Lon Chaney	Not Set	....	.....	....	1241	....
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spitfire (British)	RKO	....	Leslie Howard-Rosamund John	Not Set	90m	Apr. 17,'43	1275	....	....
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Spy Train (formerly Time Bomb)	Mono.	....	Richard Travis-Catherine Craig	July 2,'43	....	.....	....	1277	....
Squadron Leader X (British)	RKO	....	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Not Set	132m	May 15,'43	1313	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1280
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	....	1192	....
Stranger from Pecos	Mono.	....	Johnny Mack Brown	June 25,'43	....	.....	....	1277	....
Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	....
Submarine Base	PRC	....	John Litel-Alan Baxter	Not Set	....	.....	....	1305	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
Sweet Rosie O'Grady (color)	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	1305	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	87m	May 8,'43	1302	1191	....
Swing Your Partner	Rep.	....	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	1280
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	....	.....	....	1276	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....

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That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Is the Army	WB	....	Joan Leslie-George Murphy-Stage Cast	Not Set	....	.....	....	1276	....
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tonight We Raid Calais	20th-Fox	337	Annabella-John Sutton	Apr. 30,'43	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Senoritas from Chicago	Col.	....	Jinx Falkenburg-Joan Davis	June 10,'43	....	.....	....	1305	....
Two Week to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We'll Smile Again (Brit.)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	54m	May 15,'43	1314	1277	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	May 28,'43	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1218
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage (color)	Univ.	....	Maria Montez-Jon Hall	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	June 25,'43	....	.....	....	1276	....
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1316.



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REVIEWS

(In Product Digest)

Coney Island

Action in the North Atlantic

Man from Thunder River

Virgin of Guadalupe

Masquerade

Terror House

Pardon My Gun

We Dive at Dawn

The Bells Go Down

U. S. Court Decree dissolves Crescent Partnership and Voids Film Franchises

Columbia announces 44 for New Season; PRC sets 42; No Reissues for Summer

Permanent 16mm Theatres New Outlet for Product of Major Distributors

PICTURES: Pages 10, 11, 12, 13, 14

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MAY 22, 1943

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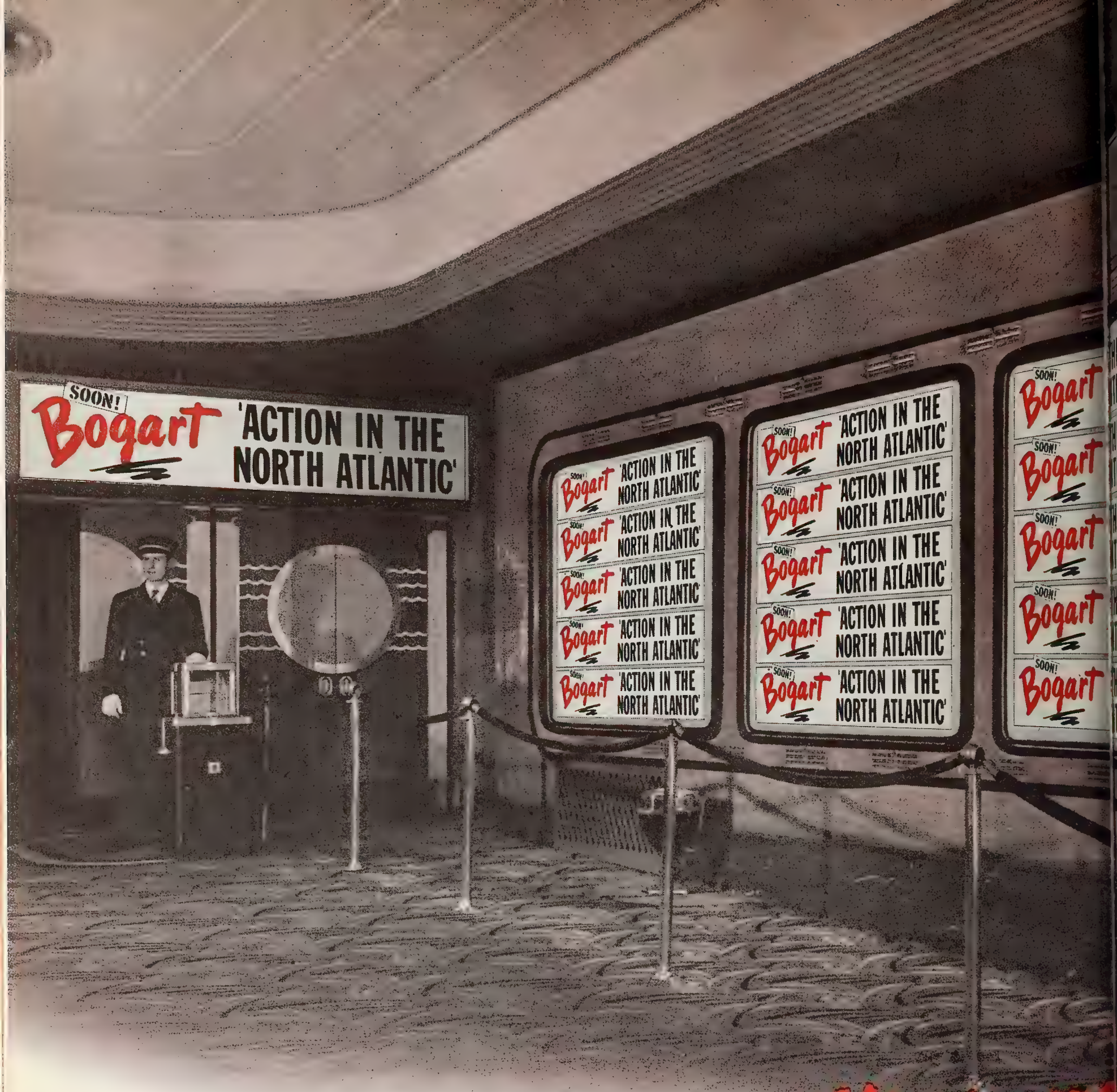




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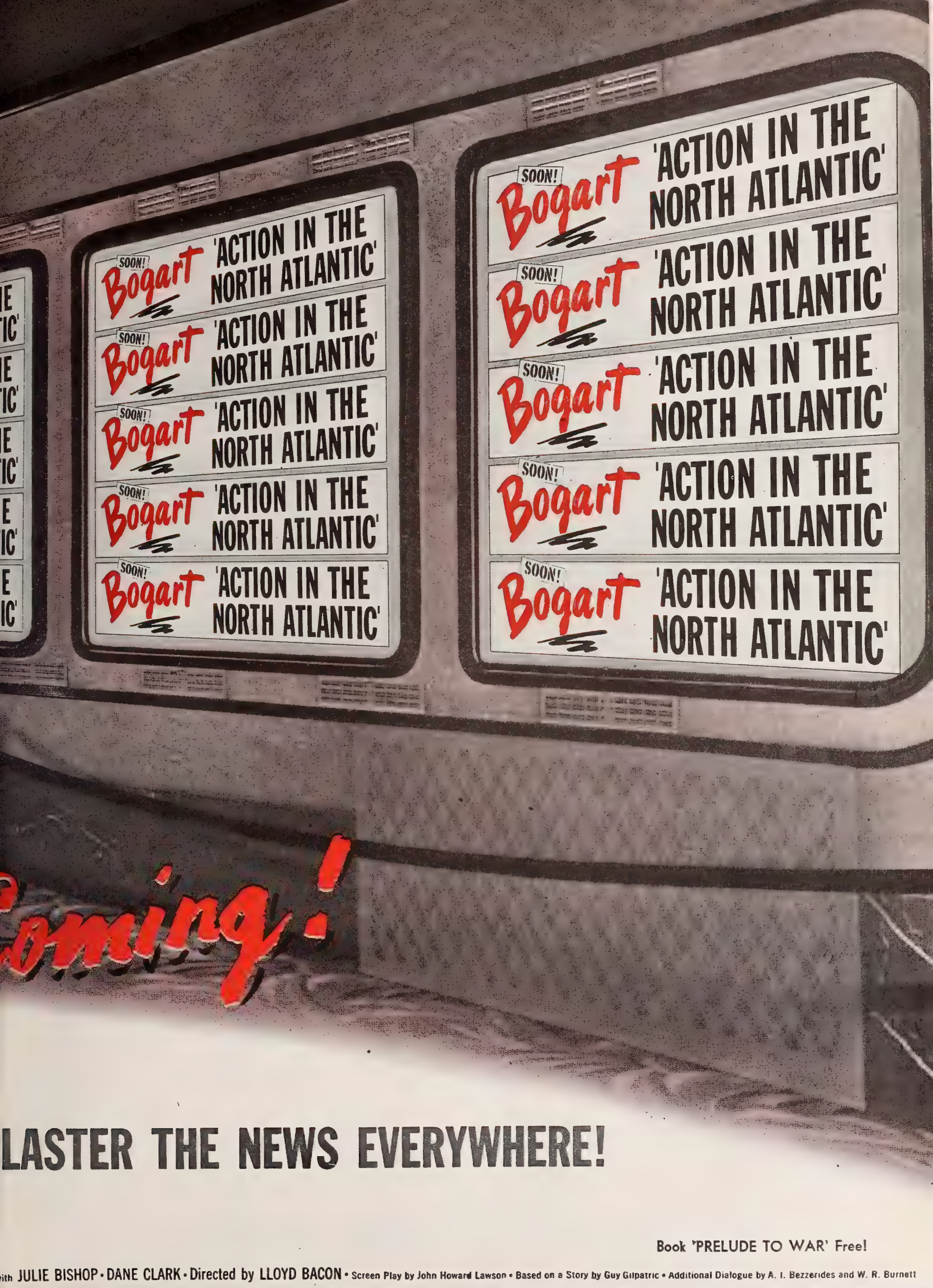
Powerful ads for M-G-M's glorious "Bataan" launch the Simultaneous Decoration Day World Premieres in 11 cities! Nice going Leo—"Bataan" joins M-G-M's Big Gun Hits! "The Human Comedy", "Presenting Lily Mars", "Cabin in the Sky", "Slightly Dangerous," "Random Harvest", "Assignment in Brittany", "Keeper of the Flame", "Stand By For Action". This could go on forever—and it does!

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MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 151, No. 8

May 22, 1943

DECENCY

WHAT with this and that—and now, of all times, when the motion picture would seem to have enough of other problems—the expressions of press and platform appear to be carrying an increasing content of attention to the social and moral content of screen wares and more frequent mentioning of the subject of censorship.

There is, of course, the inevitable and probably ever-continuing confusion between censorship, which is external, and self-regulation which is internal, or should be.

Up in the little town of Naugatuck in Connecticut, the editor of *The News* takes his pen in hand to remark: " . . . it is stated that the Hays office will continue its censorship. . . . His censorship should not be lessened but, on the contrary, should be kept so tight that nothing smacking of indecency or the exploitation of vice will be shown on the silver screen.

"There was a time, not so long ago, when the quality of some movies was not what it should be. In fact, there was such a lowering of standards that a public demand for a housecleaning was made. This demand was complied with and today the quality of shows has been greatly improved, although there is still room for improvement. Most people prefer good, clean, wholesome entertainment. They like realism, of course, but they object to the kind of realism which is nothing short of offensive."

One has not to seek far to find the provocations for this new line of attention.

It is inevitable that in time of war, with the dislocations and changes which move so many persons, especially young and undisciplined persons, from the controls and influences of their home environment, there should be manifestations of irregularity and sometimes license. It is, unhappily, also evident that there are those creatively concerned with the arts, including the motion picture, who are anxious to interpret that as evidence of a new order of taste and mores for America. That has happened before—with consequences as noted. Fashions, slang, manners and all sorts of superficialities do change, but the basic morals and standards do not.

HOWEVER, now comes an interestingly constructive and friendly expression concerning certain aspects of the general problem of the screen from Mr. Angelo Patri, a specially celebrated New York school teacher, and a writer for the far-flung Bell syndicate, who says, again, what your editor has so often said about parental responsibilities. In a recent article forwarded to us from its appearance in the the *Republic* of Phoenix, Arizona, Mr. Patri observes:

"The movies are a part of the daily life of this country. They are an educative force to be reckoned with and used for the good of the people. For the most part they are light entertainment and that, too, is educative and to be used for our good.

"We complain about the effect of movies on children without making the complaint specific. . . .

"My specific complaint is that all movies are open to everybody. . . . I would prefer a little discrimination in this particular. I would not allow children of certain stages of development to attend certain movies. . . .

"I would keep children who might be affected by them out of the theatre. But I would do that myself, being the responsible parent, and I would not expect the police to do it for me. . . .

"The movies . . . need censoring for the children, but the censor is the parent, not the police. The responsibility is with the parents—it is not the law's duty."

For precisely the reasons indicated, this publication in its reviews of motion pictures gives the reviewer's judgment as to their suitability for general audience presentation, or for adults only.

△ △ △

RED TAPE AND FILM

FROM the steaming hell of the jungles of the South Seas front and from the sun-blistered bases in Africa the "V mail" reports the approvals and the discontents of a motion picture audience which cannot get away—the soldiers who are served, in their fashion, with motion pictures from home. Many are displeased by inept shows. They want fun, diversion.

The motion picture industry has given, is giving, of its costly wares and its skills, to the war cause and to the soldiers beyond any other industry in this America. The best of all the pictures that are produced are presented without cost, or even print cost, to the soldiers overseas.

But the programming, the delivery and the distribution of these pictures are largely in the hands of persons entirely unskilled in such a complex and difficult operation. Film distribution is a job for experts, as this industry well knows. Army red tape has no effective function in showmanship, either in war or peace. The shipment of corned beef, or ammunition, is one thing. That stuff goes to stay for consumption. But film is something else again; it has an itinerary, many destinations.

Also there is a matter of programming. Pictures interesting to a training camp can be a pain in the neck in a battle area. It's a job for experts.

A TESTIMONIAL to how successful and constructive the service rendered by the motion picture industry can be under competent administration is reflected in a microfilm letter which comes to Miss Gertrude Merriam of the Managers' Round Table section of The Herald from Private David Bachner, V Bomber Command, somewhere in the Pacific, a former member of Warner theatres' advertising staff in Cleveland, in which he says:

"We have been told that all efforts are being made to rush over to this area the newest of the best films. This pledge appears to be true, for 'Random Harvest' and 'George Washington Slept Here' are now making the rounds of the outdoor theatres, and being well received.

"The American motion picture industry is doing a commendable job in providing us with entertainment so vitally needed to revive spirits that may droop occasionally."

—Terry Ramsaye

THIS WEEK IN THE NEWS

Food, and Drink

A WELCOME no warmer than that extended to the reporters from wire services and newspapers awaited the two cameramen assigned by the pool newsreel to the United Nations food conference at Hot Springs, Va., this week. Under guard of helmeted soldiers the newsreel men were permitted a brief glimpse of the opening session and the palatial grounds of the Homestead Hotel, where representatives of 43 countries are to discuss world food problems.

Cameramen and reporters were barred from the meetings, and hotel grounds. There were no screen interviews with delegates, other than a few non-committal introductions arranged by State Department press shepherds. Difficulties of the working press were increased by the Virginia state liquor rationing. Delegates to the meeting were well supplied, however, with approximately 2,400 pints.

Great Britain was ready with a motion picture plea for world food planning to be shown at the Hot Springs conference, it was reported Wednesday in cables from London. "World of Plenty," a documentary produced and directed by Paul Rotha, was sent to the conference, it was said. Made in collaboration with the Ministries of Food and Information, the picture was described as an "ambitiously-made production exposing the whole strategy of food in war and peace."

$1,000,000 for Picket

OWNERS of the City Theatre, 14th Street, New York, are suing the projectionists' union, IATSE Local 306, for $1,000,000 in New York Supreme Court because, they allege, a union picket told patrons in front of the house that the owners were "tools of Laval sent here to do Hitler's work."

They also ask damages of $2,200 daily, from April 30th until picketing ceases. These damages are for an alleged "sit-down" strike on that day, and violation of a no-strike agreement.

The union said Wednesday that discharge of a stagehand brought about the picketing; and that projectionists since then had not crossed the picket line.

British 'Culver City'

ENGLAND will have a "Culver City," operated by the same company which owns California's Culver City—MGM—Sir Alexander Korda told the press as he stepped off a train in London Tuesday.

Sir Alexander, still a United Artists stockholder, but more recently an MGM associate, and its new supervisor of English production, said many writers, actors and technicians would be encouraged to come to England from the United States. He said a starting date for production was indefinite, pointing out that a new British producing company had not yet been formed. But, he observed, financial aid "within reason" will be given it by MGM; and he said that if the company found studio space unavailable it would build a new studio.

Of picture plans, Mr. Korda commented that an Andy Hardy picture in England with Mickey Rooney and others of the American series was planned by Louis B. Mayer, vice-president in charge of production; and that Orson Welles would star in and co-produce "War and Peace" there.

Victory Pictures

NEWSREELS on Wednesday were waiting for the first installment of pictures of the defeat of the German and Italian armies in North Africa. The War Department bureau of public relations reported that the first shipment had been received and would be released in part Thursday morning.

Wednesday afternoon the newsreel editors met to decide whether to release these first pictures or to hold them until a full pictorial account of the capture of Tunis and Bizerte was received. Decision was postponed until editors could see how much was forthcoming, and of what quality it was.

The American newsreel pool had at least two men, Jack Barnett and Irving Smith, covering the final American drive, according to Walton Ament, chairman of the roto. Mr. Barnett, of 20th Century-Fox's Movietone News, was wounded, however, in the drive through Kasserine Pass. Tuesday he was decorated with the Purple Heart. He is in a Cairo hospital.

Juke Box Justice

"ASCAP seeks justice from juke boxes."—under this heading, the American Society of Composers, Authors and Publishers apprised the press and public this week of two suits in New York Federal Court against two taverns in that city using the coin-in-the-slot music machines.

The complaints charge song copyright infringement, and ask royalties. They are in behalf of the Edwin H. Morris and Company, Inc., against Donahue's Bar and Grill, claiming infringement for use of "I've Heard That Song Before"; and in behalf of M. Witmark & Sons against the New Westport Cafe, Inc., claiming infringement for use of "Please Think of Me."

Both taverns once employed live musicians. They also had ASCAP contracts. With the departure of the musicians they cancelled the contracts.

Similar suits will be brought in many localities, ASCAP said, adding that "if necessary," it would bring "the entire juke-box operation ultimately before the Supreme Court."

No Baby Kissing?

A POLITICAL campaign in which candidates will invest their money in War Bonds instead of in offices, office furniture, barbecues, rallies, and special campaigners, is planned by Mitchell Wolfson, co-owner of the Wometco circuit of Florida, Nassau, and the British West Indies. Mr. Wolfson, a Miami Beach councilman, is seeking re-election.

COURT decree dissolves Crescent circuit affiliation Page 15

COLUMBIA plans 44 films, PRC sets 42 for next season Page 17

FEW reissues are expected from major companies this summer Page 18

ON THE MARCH — Red Kann discusses film cycles and the war Page 19

RADIO networks prepare to comply with FCC regulations Page 24

NOT overfed with war pictures, says Harry M. Warner Page 25

PERMANENT 16mm theatres new outlet for majors' product Page 31

U. S. sends 125 pictures to South America in two years Page 36

BRITISH film labor organization steps into political field Page 39

MORE showmen and the press protest war emphasis on screen Page 42

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Blue Pencil Flash

OFFICIALS of the Blue Network, and Walter Winchell, gossip columnist and radio commentator for the Jergens Company's face lotions and toilet soaps, were embroiled again in a censorship feud this week. The columnist was angry about deletions in his Sunday script by Mark Woods, president of the network.

Mr. Winchell charged the Blue blue-pencilled references to rivalries between Washington officials, and an exclusive story that the son of Representative Lambertson, Kansas critic of the service records of the President's sons, had sought draft deferment as a conscientious objector.

Mr. Winchell blasted at the network ruling in statements to the press. Mr. Woods kept silent, but network spokesmen indicated that both Mr. Winchell and Drew Pearson, broadcaster of "Washington Merry-Go-Round," would have to submit scripts for approval. Further, Mr. Winchell was told henceforth to get his copy in three and a half hours before his Sunday broadcasts.

National Dimout

OUTDOOR lighting may be cut down and many other civilian uses of electric power forbidden next winter if the needs of essential industry increase, a Congressional committee was told on Monday by Abe Fortas, Undersecretary of the Interior. Marquee and billboard illumination, and many other civilian uses of electric power might be curtailed, he said, to increase power supplies for war industries.

J. A. Krug, a War Production Board vice-chairman, who also appeared before the Appropriations Committee, said that cuts in electric consumption would be made not because of an imminent power shortage but to conserve fuel oil, coal, transport, manpower and equipment for purposes essential to the war effort.

A nationwide dimout, and other power-saving measures, have been under consideration by the WPB, he said.

Wall St. Learns

LECTURES on electronics and related developments in television, frequency modulation and radio by leaders in the field's research are attracting a substantial attendance of Stock Exchange members, financiers and investment experts. The course is held Monday afternoons at 3:45 P.M. in the Governor's Room of the Stock Exchange under the auspices of the New York Institute of Finance.

Wall St. is reported to be very interested in electronics as a field for post-war expansion.

Speakers to date have included John Mills and Dr. E. E. Darrow of Bell Laboratories and Dr. Willard F. Libby, University of California. Still to be heard are Ralph R. Beal, research director of RCA Laboratories, on June 1st; Dr. David Grimes of Philco; A. C. Montieth, of Westinghouse, and Dr. W. R. G. Baker of General Electric.

The net profit of the Allen B. DuMont Laboratories of Passaic, New Jersey, for the fiscal year ended January 2nd, was $130,-164, after deduction of $50,000 for Federal income and excess profits taxes, according to the annual report issued Wednesday by Mr. DuMont, president. Net sales for the same year totalled $2,172,824. The report said that practically all facilities were devoted to Army and Navy services and their suppliers. Employees have increased from 185 to 513 and the company has three times "as much floor space as we had a year ago," Mr. DuMont said.

Crack Up

HOWARD HUGHES, flier, tool tycoon, aircraft manufacturer and periodically a producer of motion pictures, was injured Monday in an airplane crash at Boulder City, Colo. An experimental twin-engine flying boat with Mr. Hughes at the controls crashed into Lake Mead, behind Boulder Dam. One man was killed and Mr. Hughes suffered cuts and a head injury.

It was reported that he left the hospital immediately and returned to Los Angeles where he and Henry Kaiser are planning to build a new air cargo carrier. Mr. Hughes also has another motion picture in preparation. It will again star Jane Russell and Jack Buetel, now appearing in "The Outlaw."

Plans to open the latter picture at Detroit still await refurbishing of the RKO Downtown theatre. Mr. Hughes recently bought the house. The picture has been exhibited only in San Francisco. It has had many censor troubles.

No Target

THE Japanese Zero fighter planes which recently alarmed residents of Opa Locka, Miami Naval Air Station, are not invaders, they learned after wardens and others had gotten stiff necks. They were flown by Navy fliers for the director and location crew of the Walter Wanger-Universal picture, "We've Never Been Licked."

JOSEPH E. DAVIES, author of "Mission to Moscow" arrived there Wednesday, bearing a message from President Roosevelt to Joseph Stalin, Russian Premier. The Warner home office in New York said they did not know whether Mr. Davies carried a print of the motion picture.

Agreement in Work

ANOTHER attempt to settle the single feature issue in St. Louis is under way, sponsored by Fred Wehrenberg, president of the Motion Picture Owners Association of St. Louis, Eastern Missouri and Southern Illinois. Signatures are being obtained to a resolution in which the neighborhood theatres agree to run as single features all films presented as single features by the first run houses. A provision of the resolution is that if a stage show is presented with a single picture at the first run house, the neighborhood theatres may combine such pictures with a second film.

Mr. Wehrenberg estimates that approximately 40 of the independent neighborhood theatres have signed the agreement. There are about 65 independent theatres in St. Louis and St. Louis County in addition to the secondary theatres operated by Fanchon and Marco. The Fanchon and Marco theatres have not yet signed the agreement, but since the original single bill plan was first urged by Harry Arthur, Jr., general manager of Fanchon and Marco some months ago, it is expected they will sign. The Loew's interests have not yet indicated their stand.

It is hoped to have enough signatures to put the plan into effect by June 1st.

Customer Service

FROM an island in the Pacific an Air Force lieutenant recently sent a request to Bill Elder, manager of the Loew theatre in Indianapolis.

"Our squadron will move into new quarters very shortly," he wrote. "Do you have any pictures or photos of female stars of stage and screen which you would care to contribute for decorating the walls of the enlisted men's quarters and recreation hall? We are on an island without any women whatsoever and don't even have decent pictures of any kind to remind us of what we left behind us."

Mr. Elder immediately obliged his former patron with a collection of stills, forgetting the officer's offer to "refund any postage you may use in sending the photos to us." He urges other managers to send old art work to service men.

High Writing

THE HIGHEST writer so far discovered among American show girls—to wit, Miss Mary Dowell of Billy Rose's Diamond Horseshoe—was signed on Wednesday by Warner Brothers. She will contrive screen scripts beginning later in the current month at the studios in Hollywood.

This upstanding beauty looks down upon the world from a height of 6 feet 1 inch and is the daughter of the chief of police in Fort Worth, Texas.

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THIS WEEK the Camera observes:



FAMILY TROUPE: the Severn family, of Hollywood, is distinguished by appearance of its eight children in nearly 80 films. At left, with Dr. and Mrs. Clifford Severn, are, in order, Clifford, Jr., Raymond, Ernest, Christopher, Venecia, William, Winston Franklin MacArthur, and Yvonne. Winston Franklin MacArthur makes his debut in MGM's "The Man From Down Under".



SOUTH AMERICA'S "Flying Oscar", which will be awarded shortly to outstanding producers, stars and pictures by the Argentine Academy of Arts and Sciences. It represents a condor, Argentina's eagle.



■ CAPTAIN JOSEPH GOETZ, former RKO Cincinnati sales executive, now assistant chief of military personnel at Patterson Field, Ohio, left, pins the air service insignia on Second Lieutenant William Devaney, former MGM Cincinnati salesman.

■ APPOINTED special WPB amusements division consultant: Lester B. Isaac, below, supervisor of sound and projection for the Loew's circuit. Mr. Isaac, serving without compensation, will retain his Loew post.

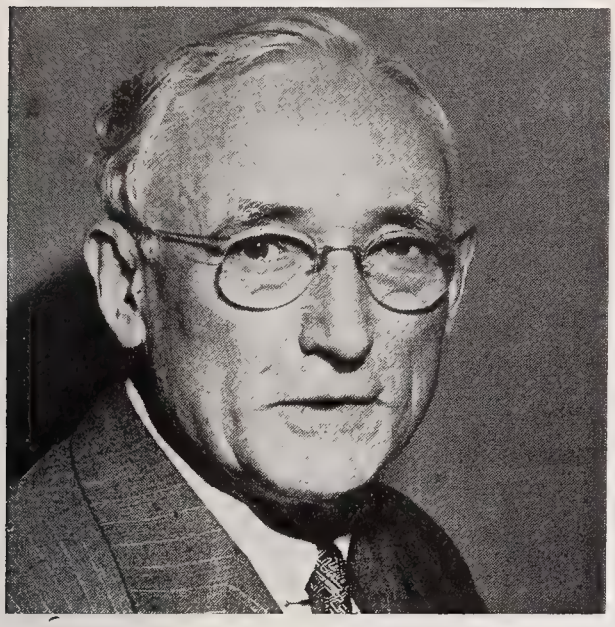




By Staff Photographer

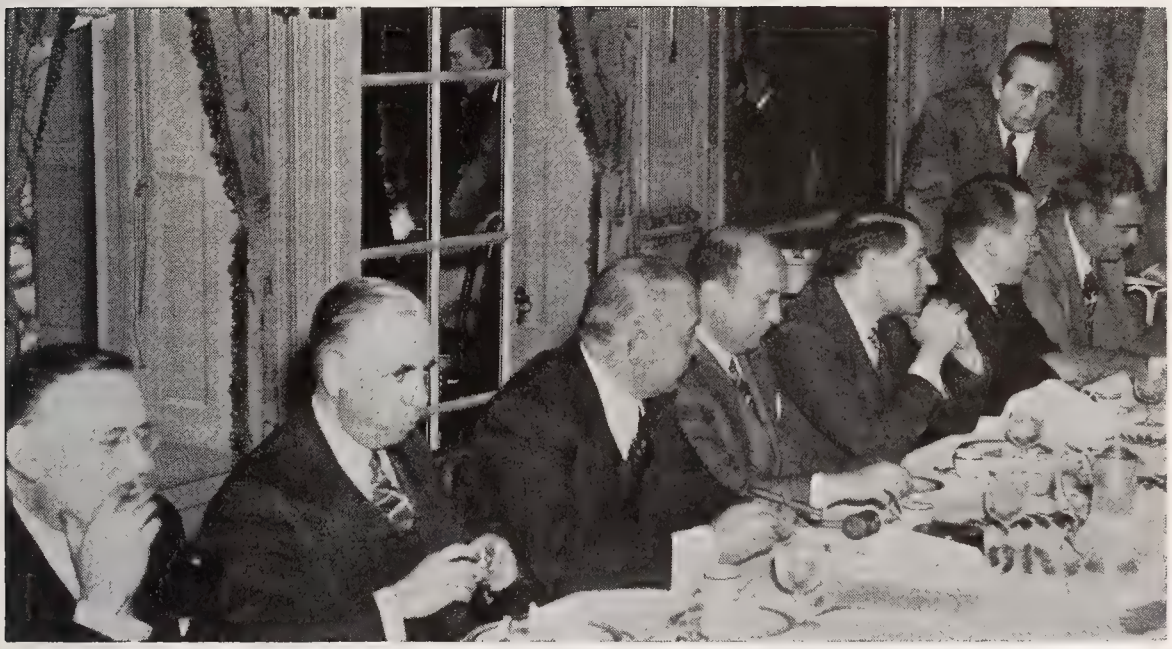
TESTIMONIAL. With a dinner approximately 400 New York exhibitors and exchange executives last week honored Edward Schnitzer, new United Artists western division manager, and Sam Lefkowitz, new eastern district manager, at the Waldorf Astoria, New York, Friday. Above, circuit owner Sam Rinzler, Mr. Lefkowitz, Mr. Schnitzer.

M. J. O'TOOLE, public relations counsel for the Comerford circuit, and one time president of the Motion Picture Theatre Owners of America, is a New York visitor from his home office at Scranton, Pa. Mr. O'Toole continues to urge that motion pictures should be taxed only on their profits.





■ APPRECIATION of Hollywood stars who attended a Mexico City Red Cross benefit showing of "Yankee Doodle Dandy" is expressed in a scroll, above, by Oscar Brooks, Warner manager, to Mexican Secretary of State Miguel Aleman, in Mexico City.



y Staff Photographer

PLANNING COMMITTEE on the Greek War Relief Show held Tuesday at Madison Square Garden, New York, meets. Above, David Hill, Judge Jonah Goldstein, Spyros Skouras, Harry Brandt, John Hertz, Jr., G. S. Eyssell, Edward Alperson, and Tom Connors.



■ WOMAN PRODUCER. Joan Harrison, formerly secretary, reader, and scenarist for Alfred Hitchcock, has joined Universal as associate producer. Her first will be "Phantom Lady".



By Staff Photographer

■ CHARLES PRUTZMAN, Universal vice-president and general counsel, and Martha O'Driscoll, star, at a cocktail party last week in New York, at which she was the featured guest.



By Staff Photographer

SHERWIN KANE, for fourteen years a member of the staff of Quigley Publications and for the past eleven years a member of the editorial staff of ***Motion Picture Daily***, has been appointed Executive Editor of that publication.

■ CELEBRATING a recent David O. Selznick birthday in Hollywood, below: Mr. Selznick, Mary Pickford, Charles Chaplin, Mrs. Selznick. The first three, owners of United Artists, intend to "get together once monthly to promote harmony and unity", the company's caption says.



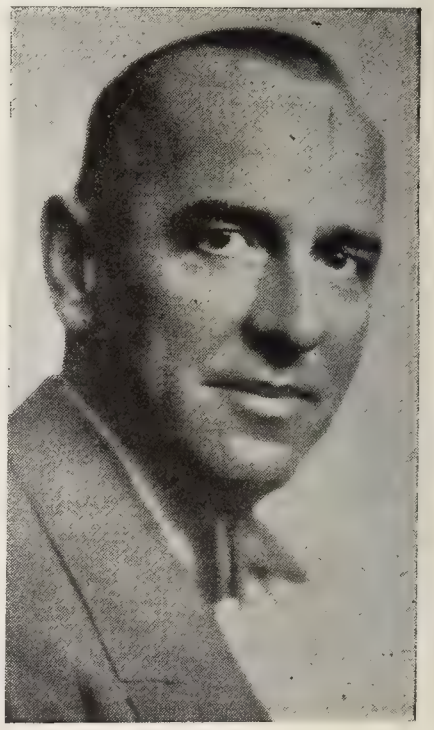


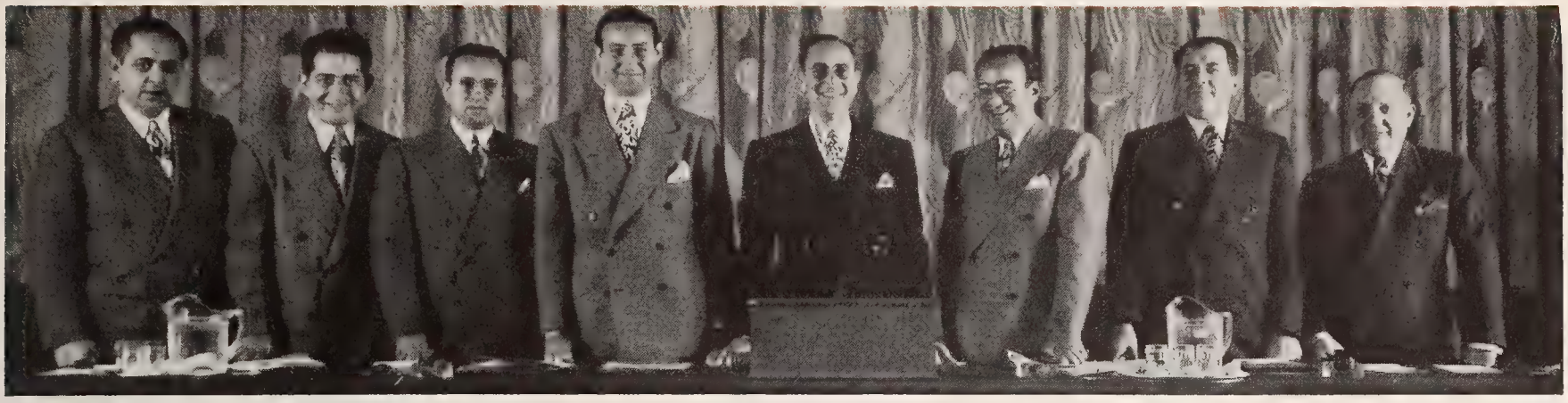
TWENTY-FIVE YEARS with RKO and Pathe, one of its predecessor companies, are being observed by Stanley C. Jacques, Cincinnati branch manager. His exchange this month honored him with a sales drive.



SUBSTITUTING for her husband, John Barcroft, is his wife, Joan, 26-year-old former showgirl, as publicity manager for the RKO Palace and Grand theatre, Columbus, Ohio. He is in the Army.

AIR RAID WARDEN. Earl J. Hudson, below, president of United Detroit Theatres, has been appointed Chief Warden for the downtown "loop" district. He is author of a theatre-defense plan often commended.





■ AT COLUMBIA's Chicago sales convention were the following home office delegates, all shown above: A. Montague, sales manager; Rube Jackter, assistant; Louis Weinberg, sales; Louis Astor, sales; Max J. Weisfeldt, short subjects supervisor; Leo Jaffe, assistant treasurer; Maurice Grad, sales promotion director; G. A. Joseph, sales accounting manager.



MILITANT Erich Von Stroheim returns to the screen in Paramount's "Five Graves to Cairo," in a militant role; that of Marshal Erwin Rommel. Above, he is seen Teutonically talking to himself.

A NEW FIVE-YEAR contract was given this week to Hal Horne, below, director of advertising, publicity, and exploitation for Twentieth Century-Fox.





By Staff Photographer

VISITORS to the Quigley Publications offices are four Wilby-Kincey managers, and the wives of three. Above are Mr. and Mrs. Louis Riddick, Mr. and Mrs. Harvey Smith, Mr. and Mrs. Hoyt Howard, and James Cartledge.

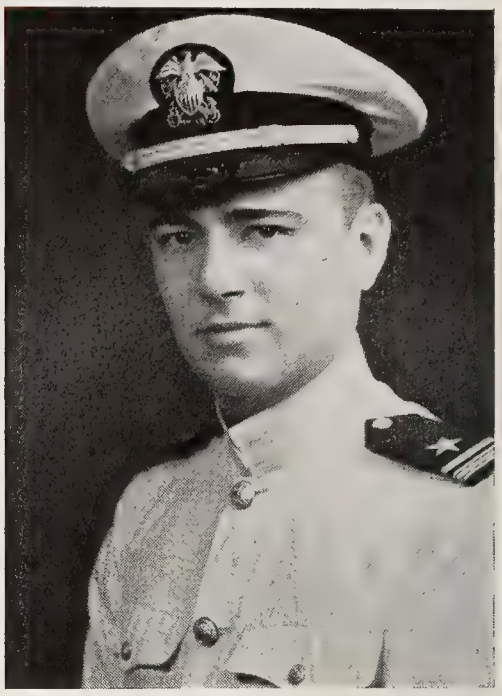
■ A CHECK for $44,000, collected by District of Columbia theatres for the anti-infantile paralysis fund, is presented to Commissioner John Russell Young, local chairman, below, by Carter Barron, representing the theatres.





■ EXHIBITORS at a screening of Twentieth-Century-Fox's "Coney Island," in Buffalo: Left to right: Spencer Balser, of the Basil Circuit; A. Charles Hayman, Lafayette, Buffalo and Niagara Falls; Nikitas Dipson, Dipson Circuit, New York State, West Virginia and Pennsylvania; Max Yellen, 20th Century, Buffalo and Riviera, North Tonawanda; Sydney Samson, 20th Century-Fox Branch Manager; Robert T. Murphy, President, 20th Century Theatre; George Mackenna, Circuit Operator, Hayman Circuit; Vincent R. McFaul, Shea-Buffalo Circuit; Charles B. Taylor, Publicity Director, Shea Circuit; Jay Golden, City Manager, RKO, Rochester; Nicholas J. Basil, Basil Circuit, Buffalo.

LIEUTENANT, j.g., Stanley A. B. Cooper, Indiana theatre owner, and a founder of the Affiliated Theatres, Inc., has been assigned to active duty.

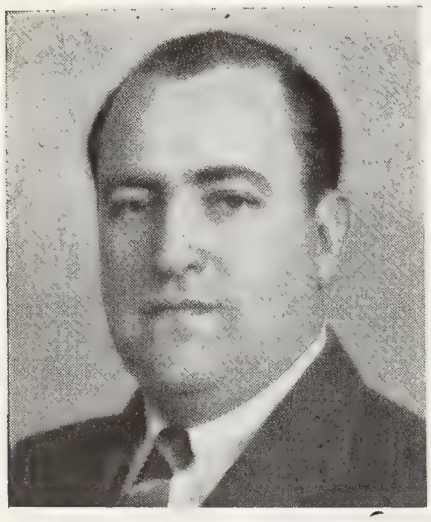




CONGRATULATIONS, to Tom Gilliam, center, from Herman Beiersdorf, Twentieth Century-Fox Great Lakes district manager. Mr. Gilliam succeeds Clyde Eckhardt, left, as Chicago branch manager. Mr. Eckhardt is now Los Angeles manager.



■ LEON FROMKESS, vice-president in charge of production for PRC, gives some product information to Rafael Ramos Cobian, owner of 24 theatres in Puerto Rico, at a New York press interview. At right and left are Roberto Socas, PRC export manager, and Arthur Greenblatt, sales vice-president.



HERMAN LEVY, of New Haven, executive secretary of the Connecticut MPTO, and recently elected general counsel of the Motion Picture Theatre Owners of America.



■ SELLING A PERSONALITY, instead of a picture, makes Republic's national 24-sheet campaign for Roy Rogers, its Western star, unique in modern industry advertising.

COURT DECREE DISSOLVES CRESCENT AFFILIATION

Film Franchises Voided, Ownership Divestment Ordered in Year

Judge Elmer D. Davies, in Federal District Court at Nashville, Tenn., late Tuesday handed down a decree enjoining the Crescent Amusement Company and six affiliated firms from continuing the competitive practices for which they were brought to trial and convicted by the Department of Justice under the Sherman anti-trust act.

The decree invalidated all existing film franchises entered into by the defendant exhibitors, except those relating to theatres in Nashville.

It also ordered divestment, within a year, of interlocking ownership among the defendant corporations, and in large measure granted the relief demanded by Government lawyers.

The seven defendant companies, operating numerous theatres in Tennessee, Kentucky and Alabama, are the Crescent Amusement Company, Cumberland Amusement Company, Muscle Shoals Theatres, Inc., Rockwood Amusements, Inc., Kentucky Amusement Company, Cherokee Amusements, Inc., and Lyric Amusement Company, Inc.

The decree, issued in a civil anti-trust suit instituted by the Government on August 11, 1939, dismissed Universal Film Exchanges, Inc., a distributor defendant.

United Artists Corporation, the remaining distributor defendant, was enjoined from "continuing in combination" with certain of the exhibitor defendants "to eliminate independent theatre competition" at Rogersville, Tenn., and at Athens, Ala.

Major Anti-Trust Victory For Justice Department

Crescent and affiliates were restrained from combining its closed and competitive towns in film buying; from forcing competitive theatres to sell out; or coercing independents into abandoning plans to compete with the circuit. Costs of the suit were charged against the circuit.

At Nashville this week George H. Armistead, Jr., Crescent counsel, indicated that the circuit would move for a new trial within ten days, and if it was not granted would appeal. United Artists and Universal, however, are expected to stand by their decision to let the case rest. Edward Raftery, UA president and counsel, recently said that the company would not appeal, in view of the minor situations in which it was involved.

The court ordered each corporate defendant to divest itself, within a year, of the ownership of any stock or other interest in any corporate defendant, or affiliated corporation, with the exception of Strand Enterprises, Inc., which was dismissed some time ago as a defendant.

The decree was based on findings of fact and conclusions of law handed down by Judge Davies last March 3rd. It was viewed then as a major anti-trust victory for the Department of Justice.

On March 3rd Judge Davies declared, "The defendant exhibitors, Crescent, Muscle Shoals, Rockwood, Cumberland and Cherokee, collectively violated the Sherman Act by combining with each other for the purpose of dividing the territory in which theatres may be operated by any of them pursuant to implied agreements among themselves.

They combined "for the purpose and with the effect of eliminating, suppressing and preventing independent competition in the territory in which each operates," he said.

"The said defendant exhibitors have violated the Sherman Act by combining with each other, and with the major distributors, Paramount, Fox, Warners, Loew's, RKO and United Artists, in licensing films for the purpose and with the effect of maintaining their theatre monopolies, and preventing independent theatres from competing with them," the Court found.

Officers Participated In Violations

The court further held that Anthony Sudekum, as president of Crescent, Cumberland and Lyric; Kermit Stengel, as vice-president of Cherokee and Kentucky, assistant to Mr. Sudekum in managing Crescent and president of Rockwood, and Louis Rosenbaum, as manager of Muscle Shoals, had participated in violations of the Sherman Act.

Mr. Sudekum was required to resign from all defendant companies other than Crescent. Mr. Stengel was limited to serving as officer of only one defendant, of his choice, and Mr. Rosenbaum, a partner with Mrs. Sudekum in Muscle Shoals Theatres was ordered to resign. The order is expected to cut Mr. Sudekum's theatre properties from more than 150 to 60 or less.

In March, the Federal judge held that United Artists "had violated the Sherman Act by:

"A. Combining with Cumberland, Rockwood and Mr. Stengel to eliminate its independent theatre competition at Rogersville, Tenn.

"B. Combining with Mr. Rosenbaum, Mr. Sudekum, Rockwood, and Mr. Stengel to eliminate independent theatre competition of Muscle Shoals, at Athens, Ala."

The judge said that "the court recognizes the rule that a distributor of motion picture film is perfectly free to do business with the exhibitor of its choice and to negotiate with a circuit and an independent at one and the same time, and to sell either one it prefers to do business with." He ruled further, however, that "such conduct must be free of discrimination against independent enterprise as a result of pressure or coercion on the part of a monopoly or combination.

"There is no evidence that United Artists entered into a conspiracy with either Crescent, Rockwood, Cumberland, Mr. Sudekum, Mr. Stengel or Mr. Rosenbaum, in any of these matters, yet to hold there was no discrimination in either of the above instances would be ignoring the plain facts.

"Under all the circumstances, United Artists could be hardly blamed for preferring to do business with the circuit and its affiliates, but it should not have allowed such desire to influence its conduct to the extent it apparently did, in its dealings with Miller and Buchanan," (William P. Miller, who at one time operated an independent theatre at Rogersville, Tenn., and Max Buchanan, who for a short while operated an independent theatre at Athens, Ala.).

"The principal criticism for this situation, however, lies at the doorstep of the monopoly built up by Crescent and its affiliates, and United Artists hardly did more than cooperate with what it knew to be the policy of the monopoly in order to make an attractive business deal."

The court held that blanket contracts made by United Artists for 61 other situations in 1938-39 and for 73 situations in 1939-40 "reflected the usual method adopted by this defendant for licensing its films and were not in violation of the Sherman Act." At the same time, it ruled that the complaint as to Universal had not been established.

Held Monopoly Created And Maintained

It was held that the exhibitor defendants, Crescent Amusement Company, Muscle Shoals Theatres, Rockwood Amusements, Cumberland and Cherokee Amusements each had violated the Sherman Act in the following manner:

"Creating and maintaining an unreasonable monopoly of the business of operating theares in the towns of Tennessee, Northern Alabama and Central and Western Kentucky, in which each has theatres.

"Combining its closed towns with its competitive situations in licensing films for the purpose and with the effect of compelling the major distributors to license films on a non-competitive basis in competitive situations and to discriminate against its independent competitors in licensing films.

"Coercing or attempting to coerce independent operators into selling out to it, or to abandon plans to compete with it by predatory practices."

The defendants, the court found, "violated the Sherman Act by combining with each other and with each of the distributors, Paramount, Twentieth Century-Fox and Warner Bros. in making franchises with the purpose and effect of maintaining their theatre monopolies and preventing independent theatres from competing with them.

Calls Franchises Contracts In Restraint of Trade

"The franchises entered into between the co-conspirators, Paramount, Twentieth Century-Fox and Warners, and the defendant exhibitors are contracts in restraint of trade or commerce among the several states, tending to perpetuate the monopolies of the defendant exhibitors involved, foreclosing competition by independent exhibitors, with the defendant exhibitors in the licensing of film over large areas for long periods of time," the court added.

Paramount Pictures, Inc., Paramount Film Distributing Corporation, Loew's, Inc., RKO, Warner Brothers Pictures, Inc., Vitagraph, Inc., Twentieth Century-Fox Film Corporation, Universal Pictures Company, Inc., Universal Film Exchanges, Inc., United Artists Corporation and Columbia Pictures Corporation were listed as motion picture film distributor defendants to the civil anti-trust suit when it was filed by the government on August 11, 1939.

Several months later, Paramount, Loew's, Inc., RKO, Warner Brothers and Twentieth Century-Fox were stricken from the list of defendants at the instance of the Government, after the Consent Decree had been signed with them in the basic anti-trust suit in New York.

A defense motion for dismissal of the suit as to Universal Pictures Company, Inc., was granted by Judge Davies on August 5, 1941, during the trial. On August 8, 1941, a similar motion was granted as to Columbia Pictures Corporation. This left only Universal Film

(*Continued on following page, column* 1)

Court Orders Crescent Circuit To Dissolve

(*Continued from preceding page*)

Exchanges, Inc., and United Artists Corporation as distributor defendants.

Following nearly two years of preliminary legal skirmishing the trial got under way on July 7, 1941. In the third week of the hearing, Judge Davies commented from the bench in reference to Crescent that "there is not a strong prima facie case of conspiracy so far." As the case moved on, however, Government attorneys introduced a mass of evidence and called many industry witnesses. More than a month was required to complete the presentation of proof.

The record of the trial covered more than 5,000 pages and included approximately 1,000,000 words. In addition, hundreds of exhibits were filed, including photographs of theatres, home office letters, telegrams, contracts and other documents.

Many officials of film distributing companies were among those testifying. They included:

Harry L. Gold, the vice-president and eastern sales manager of United Artists; Oscar A. Morgan, sales manager of Paramount short subjects and former Atlanta, Ga., district manager; Paul N. Lazarus, manager of the contract department of United Artists; Ben Kalmenson, then southern and western sales manager for Warners; W. J. Kupper, then western sales manager, and Paul S. Wilson, Atlanta branch manager for Twentieth Century-Fox; and Neil Agnew, vice-president in charge of sales for Paramount.

Growth of the Crescent Circuit and affiliates formed the subject of much of the testimony during the hearing. The Government introduced a number of exhibitor witnesses who contended that they were forced to sell or go out of business as independent theatre operators because of allegedly unfair competition by circuit exhibitors. Methods of contracting for films also were discussed by numerous witnesses.

Presentation of proof was completed in August, 1941, and arguments of counsel were heard in December, 1941.

Denies Levey Motion

Federal Judge John M. Clancy last Friday decided in favor of Warner Bros. in denying a motion by counsel for Ethel Levey, actress and former wife of the late George M. Cohan, asking that records be produced by the film company in connection with her $500,000 damage suit. The plaintiff has charged that she was depicted in the film, "Yankee Doodle Dandy," without her permission.

Lieut. Gottlieb Reassigned

Second Lieut. Robert Gottlieb, son of Dorothy Day, Tri-States Theatre Corporation, publicity director at Des Moines, has been appointed assistant director, under Captain Glen Miller, who has charge of all music activities of the Army Air Corps technical training command with headquarters at Knollwood field, Southern Pines, N. C.

Miss Amoury Assigned

Daisy Amoury, formerly of the New York *Herald Tribune,* has become a member of the staff of the motion picture division of American Foreign Language Press, of which Sigmund Gottlober is director. Miss Amoury will also work with the Foreign Language Press Film Critics Circle.

Lease Carnegie Playhouse

Martin J. Lewis and Erwin Lesser, operators of a number of art theatres in New York, have leased the Little Carnegie Playhouse in partnership with the Goldberg Brothers, operators of the Studio theatre in Philadelphia.

FILM DELIVERIES UP 20 TO 40 PER CENT

A survey by the Railway Express Agency discloses that program film deliveries to theatres in areas served by exchange offices have increased from 20 to 40 per cent so far this year. Due to war conditions, films are scheduled so closely in some instances that exchange men must meet trains to pick up film for relabeling and immediate further shipment, the Agency said. The survey also notes that Army and Navy camps are now among the country's leading film distributors. In the case of newsreel films, Air Express is used extensively to expedite shipment.

MGM Sets Openings of "Bataan" in 11 Cities

MGM this week announced that the Warner theatre, Youngstown, Ohio, had been added to the list of Decoration Day premieres of "Bataan." The all-male picture, starring Robert Taylor, will open simultaneously that day at Akron, Baltimore, Dayton, Columbus, Cleveland, Norfolk, Providence, Richmond, Buffalo and Washington, D. C.

RKO-Radio reported this week that "Hitler's Children," which opened May 10th in Rio de Janeiro, and was playing day and date in five theatres there, set a new all-time opening day box office record, according to a cable received by Ned E Depinet, president of the company, from Phil Reisman, RKO vice-president in charge of foreign distribution, who is now in South America. The picture topped "Saludos Amigos," previous record-holder, by 55 per cent.

"My Friend Flicka," Twentieth Century-Fox film, will open at the Roxy theatre, New York, next Wednesday, May 26th, following the run of "Crash Dive." "Show Business at War," the latest March of Time release, distributed by 20th-Fox, opened at the Radio City Music Hall on Thursday of this week. First award of the new Victory Flag of the U. S. Maritime Service was presented Warner Bros. for its film, "Action in the North Atlantic," a story of fighting American merchant seamen on convoy duty. Presentation of the war pennant was made on Friday when the picture opened at the Strand theatre, New York. A group of seamen, all survivors of torpedoed ships on convoy runs, was expected to attend.

Judge Fines Tacoma Group $5,000 for WPB Violation

Judge Charles H. Leavy last week in Tacoma, Wash., found the Tacoma Sportsmen's Association guilty of violating War Production Board regulations by remodeling its club rooms. The Association was fined $5,000.

Testimony before the court, it was reported, revealed that about $900 worth of critical materials was used on the remodeling job. Counsel for the Association asked for dismissal of the charges on the ground that the materials were in the hands of the contractor before the WPB order was issued.

Leaves Estate to Wife

A statement filed in a San Francisco court last week disclosed that the estate of the late Aaron Goldberg, operator of the Goldberg circut on the coast, amounted to more than $205,000. The bulk of the estate was left to his widow, Rita, who has taken over operation of the circuit.

WAC Leads Film Group at 4-A's War Conference

The War Activities Committee will represent the motion picture industry at the wartime meeting of all branches of the entertainment world at the Hotel Edison in New York on June 3-4.

The Associated Actors and Artistes of America, sponsors of the program, already has called conferences with representatives of all talent unions, war agencies including the American Theatre Wing, USO-Camp Shows, Hollywood Victory Committee and War Writers Board, also members of the theatrical press, the Dramatists' Guild, Radio Writers' Guild, Screen Writers' Guild, advertising agencies handling amusement copy, ASCAP, screen, stage and radio producers and the many branches of the 4-A's.

Serving as co-chairmen of the planning committee are James Cagney, president of the Screen Actors' Guild; Bert Lytell, president of Actors' Equity Association, and Lawrence Tibbett, president of both the American Federation of Radio Artists and the American Guild of Musical Artists. The committee will appoint representatives from all branches of the entertainment field who will meet at the Hotel Edison to develop methods of increasing the service to the country of talent and to mobilize its forces for the war effort.

A principal matter to be discussed at the conference will be the essentiality of the entertainment industry. The conference, however, "will ask no favors and shirk no responsibilities" in the formation of the programs, it was said. A feature of the conference will be the dramatized demonstrations of accomplishments of the Hollywood Victory Committee, the Theatre Wing. Camp Shows, Lunch Hour Follies and others.

Through the elaborate program, the entertainment world hopes to make its essential members secure from "raids" by war industries or from agencies now exerting pressure on such persons to transfer into jobs classified as essential by the War Manpower Commission, it was said.

The 4-A's on Monday elected Paul Dulzell president of the organization, a post which had been vacant since the death of Frank Gillmore several months ago. Other officers elected were Jean Greenfield of the Hebrew Actors Union, first vice-president; Kenneth Thomson, Screen Actors' Guild, second vice-president; Ruth Richmond, Chorus Equity Association, treasurer, and George Heller, American Federation of Radio Actors, executive secretary. All officers were elected for two-year terms.

ITOA Hires James Walker For Fight on Rentals

James J. Walker, former Mayor of New York City, will serve as special counsel to the Independent Theatre Owners Association in a fight to lower film rentals. His appointment was announced last week by Max A. Cohen, chairman of the resolutions committee, and Harry Brandt, president of the association.

Mr. Walker will act as a part time adviser and attorney for the ITOA in its fight to lower film rentals in New York. He is also impartial chairman of the National Coat and Suit Industry Recovery Board.

A second protest against film rentals in the New York metropolitan area was filed last week by about 40 Brooklyn independent theatre men. In a statement issued by the Unaffiliated Independent Exhibitors, Inc., at New York they warned distributors that unless rentals were reduced they would face Government regulation and anti-trust prosecution by many exhibitors.

Julian Charnow, Jesse Stern and Jack Leff are officers of Unaffiliated Exhibitors.

COLUMBIA PLANS 44 FILMS; PRC 42 NEXT SEASON

Columbia's Budget Double 1940-41; Montague Cites Extra Playing Time

New season production schedules were announced during the past week by Columbia Pictures and Producers Releasing Corporation. Columbia will release a minimum of 44 films, four less than the number announced for the 1942-43 season. PRC has scheduled 42 pictures, the same number released last year, with concentration on higher-budget features. Thus far, 1943-44 product plans have been announced by Monogram, Republic, Twentieth Century-Fox and United Artists. Official word is still to come from MGM, Paramount, RKO, Universal and Warner Bros.

Meanwhile, home office executives indicated this week that few, if any, reissues would be released in the U. S. this summer. Foreign department officials, however, disclosed that distributors are continuing the reissue policy for England, Australia, New Zealand, Central and South America and other territories. See following page.

At Columbia's three-day sales convention last week in Chicago at the Drake Hotel, which concluded last Friday, full discussion of the company's plans for the 1943-44 season was held. A. Montague, general sales manager, presided at the sessions, and told the company's sales force from the mid-west and south that Columbia's production budget for the new season would be double that of 1940-'41, due to the encouragement received from extra playing time given its "AA" productions in the past three seasons.

High Budget Pictures On Columbia List

Mr. Montague disclosed that 3,600 days of extra playing time had been accorded to 'My Sister Eileen," "The Talk of the Town," "You Were Never Lovelier," "Commandos Strike at Dawn" and "Something to Shout About."

On next season's schedule, he said, would be 16 high-budget pictures classified as "AA's" and two others, classified as "BB's," which will be sold separately after trade screenings. One of the latter was identified as Sam Wood's "The Land Is Bright." Identity of the second was not disclosed. Mr. Montague pointed out that Columbia's decision to adhere to a large new season release schedule was believed to be particularly significant in the face of decreasing releases from other companies.

A survey of exhibitor opinion has resulted in a decision to continue with Westerns and serials, with a special series of Western productions starring Charles Starrett planned, Mr. Montague announced last Friday. The result of extended runs is felt to have created a bottleneck for certain groups of theatres that ordinarily follow them and a supply for this market is planned, he said.

PRC Will Produce Several Musicals

Columbia's general sales manager also said that it is expected the trend will be away from war pictures, with comedy and musical productions emphasized.

Of the total of 42 pictures scheduled for production during 1943-44 by PRC, Leon Fromkess, vice-president in charge of production for PRC, said the company would produce four to six musicals and the usual number of Westerns. Approximately 30 per cent of the product would be based on topical material, he said. At present, PRC is three months ahead on its shooting schedule and has released all the current season product except "Jungle Fury" and "Career Girl," scheduled for mid-summer release.

Mr. Fromkess, who is in the east conferring with O. Henry Briggs, president, and Arthur Greenblatt, general sales manager, said the 1943-44 budget would exceed the previous one by two and one-half times. He also announced that Frank Buck had been signed by PRC for one of the new season films, tentatively titled "Tiger's Fangs." The picture will be produced by Jack Scwartz.

20th-Fox Sets Releases For Block Ten

Meanwhile, release dates were announced this week by Tom J. Connors, vice-president in charge of sales for Twentieth Century-Fox for three pictures which will comprise block ten of the 1942-43 schedule. "The Ox-Bow Incident" will be released May 21st; "Jitterbugs," June 11th and "Coney Island," June 18th. No pictures are set for release May 28th or June 4th. "Coney Island" will be tradeshown in all exchanges May 26th, the company said, and in the New York area a special screening for exhibitors was held on Thursday of this week. "Stormy Weather," which has not been set in any block as yet nor assigned a release date, also will be trade shown May 26th.

Ben Kalmenson, Warner Bros. general sales manager, announced in New York Tuesday that Irving Berlin's "This Is the Army," now nearing completion at the Burbank studios, will open with 400 day-and-date engagements the week of July 23rd. The Broadway openings of the film tentatively is set for the same date at the New York Strand.

Because of the picture's patriotic nature and the fact that all profits will go to the Army Emergency Relief Fund, the company decided to distribute it immediately following its completion. An extensive advertising and exploitation campaign is planned.

Majors Plan No Return to Full Season Sales Procedure

Sales executives of the major distributors express little interest in proposals that the industry return to the full season sales method advanced by the Motion Picture Theatre Owners of America and Allied States Association at recent meetings. They indicated that such a change was not even under discussion.

None of the companies which are party to the New York Consent Decree has as yet made plans for the 1943-44 selling season, a check of the MGM, Paramount, RKO, Warners and Twentieth Century-Fox home offices disclosed. Although refusing to be quoted, several officials indicated, however, that they probably would stick to a sales formula quite similar to the small block pattern in use this year.

"The trade show system and small block selling have helped most exhibitors," one official said. He estimated that pictures were at least 50 per cent better than in years when all companies produced large numbers of "B" films. Small block selling has stimulated competition among distributors, he asserted, and has given the exhibitor a chance to make more frequent selection in his program.

Another official said that the blocks of five system had been set up to answer exhibitor complaints against block sales. "Now they want something else," he said. He estimated that the unit selling, and resulting competition, had been responsible at least in part for better theatre grosses throughout the country.

UA Sales Drive Runs 17 Weeks

United Artists has launched a sales drive in honor of Carl Leserman, general sales manager, with a total of $25,000 in War Bonds as prizes, contributed by UA producers. Announcement of the drive was made over the weekend at the conclusion of the company's eight district and branch manager meetings in New York, Boston, Cleveland, Chicago, New Orleans, Kansas City, San Francsico and Toronto.

The drive will run for 17 weeks from Monday, May 17th, to September 17th. There will be 72 prizes awarded for the best showing against the total paid and played gross on pictures in 10 individual units at the end of the drive.

Following the company's sales meetings last week, Mr. Leserman announced in New York Tuesday the following changes in sales personnel:

With the recent promotion of Edward Schnitzer to western division manager, his former territory has been split with Sam Lefkowitz, district manager in charge of District One, comprising New York, Philadelphia and Washington, and James Winn, in charge of District Two, covering Boston, New Haven and Buffalo.

C. W. Allen, former New Orleans branch manager, is now manager at Atlanta, and T. L. Davis, former Atlanta branch manager, has been shifted to Mr. Allen's post. Edward Ashkins has been appointed branch manager at St. Louis, succeeding Mr. Winn, whose headquarters are now in Boston.

Universal announced this week that the larg-

(Continued on following page, column 3)

Expect Few Reissues For This Summer

Longer Playing Time, Raw Stock Cuts Account for Reissue Limitation

Few, if any, reissues by major distributors this summer were expected, a check of home office sales departments disclosed this week. Reissues present a perennial topic which receives attention at this time of year. The policy, to which most distributors have adhered in the past, particularly during the summer months, to tide them over the period between the end of one season and the launching of another, probably will be abandoned this year, according to sales officials.

Despite the fact that fewer pictures were released this year than last, due to raw stock restrictions, it was pointed out that with features receiving extended playing time this year, most companies could stretch the remainder of their 1942-43 product until the end of August. Another reason advanced for the elimination of reissues this summer was that distributors were reluctant to use much-needed raw stock for print production on old product.

Although Columbia, MGM, Paramount, RKO, Twentieth Century-Fox, United Artists, Universal and Warner Bros. have made no official announcement on reissues this year, it was indicated that each company considered the balance of its 1942-43 product, some of which had been announced for release during June, July or August, would carry it through to the beginning of the new season.

"Union Pacific" Reissue Under Discussion

It was considered likely, however, that if any distributor decided to release a reissue this summer, the picture probably would be one which starred a prominent male actor whose military service had reduced his screen appearances over the past year. A tentative reissue of "Union Pacific" for late this summer, was said to be under discussion at Paramount.

Republic, for example, scheduled reissues recently of eight Gene Autry pictures, following the singing cowboy's entry into the armed services. The company also is distributing two 1939-40 features. "Dark Command" and "In Old Missouri," both of which, it was pointed out, are not strictly in the "reissue classification." The former film stars Claire Trevor, John Wayne, Walter Pidgeon and Roy Rodgers, four stars who have since risen to screen prominence. "In Old Missouri" features Alan Ladd, the Paramount meteor, whose early Hollywood pictures have been in great demand, according to reports.

Reissues at Usual Level In Foreign Market

Contrary to the dimming of reissue films on the home front, product of major companies is being reissued in England, Australia, New Zealand, South America and other territories in the foreign market. Warner Bros. recently released four of its old pictures in England, including "Anthony Adverse," "It's Love I'm After," "Captain Blood" and "Angels With Dirty Faces." All four features are heavily loaded with popular screen stars.

Last January 9th, MOTION PICTURE HERALD reported from London that British producers were preparing to reissue sufficient pictures to necessitate special departments, in order to alleviate an increasing product shortage. Discussions of the policy occurred at that time in the Kinematograph Renters Society. Anglo-American Pictures formed a reissue section, with Kenneth Nyman, president of the Cinematograph Exhibitors Association in charge of the new division.

A foreign department official said this week that the reason for the continued reissue policy this year is that distributors have been trying to balance the war theme pictures of this season with out-and-out entertainment pictures of previous years. He estimated that reissues of all major companies in the foreign market currently is at about the same level of former years.

It has been noted, however, that Warner Bros. with fewer pictures produced this year compared to any other company, probably will lead in number of reissues for the foreign market.

Universal has released "Back Street," starring Irene Dunne; "Imitation of Life," "Only Yesterday," "The Magnificent Obsession," "You're a Sweetheart," "Invisible Man" and "Frankenstein the Mummy." RKO's reissues for foreign territory include "Love Affair," "King Kong," "The Last Days of Pompeii" and "Gunga Din." Two or three features from former seasons have been released for foreign distribution by other major companies.

WARNERS PRODUCE WESTERNS AGAIN

For the first time since the Dick Foran series in 1936-1937, Warner Bros. have resumed production of Western pictures. The films will be released next season, it was learned in Hollywood this week. The new Western series will be "tabloid" two-reel films. The first two of the series are now in production and all the two-reelers will be sold under the direction of Norman Moray, short subjects general sales manager, according to reports.

RKO Service Bulletin Has Souvenir Issue

The RKO monthly bulletin, *Salute,* published as a service to former employees now in the armed forces, has issued its Souvenir Number on the occasion of its first anniversary, which occurs next month.

The May issue, of 68 pages, contains the names of 850 RKO personnel who are with the fighting forces. The publication is a supplement of RKO's *Flash,* the company's sales house organ. It is edited by Jack Level under the supervision of S. Barret McCormick, advertising and publicity director, who conceived the idea.

Iowa Theatre Burns

A fire recently destroyed the Dunlap theatre in Dunlap, Ia. Damage was estimated at $20,000.

Columbia, PRC Set Films for New Season

(*Continued from preceding page*)

est advertising budget in the company's history has been set aside for campaigns on the balance of 1942-43 product and for the productions which will launch the 1943-44 season. It was said that more than $650,000 would be spent on the following four features to be released next season: "We've Never Been Licked," Walter Wanger's production; Howard Hawk's "Corvettes in Action"; George Waggner's Technicolor production, "Phantom of the Opera," and Felix Jackson's latest Deanna Durbin vehicle, "Hers to Hold." The advertising funds will be divided between newspaper and magazine space and radio time. "For All We Know," the Charles Boyer-Julien Duvivier production, will be Universal's lead-off film for the new season, according to the announcement.

It has been indicated that all major companies will continue to use radio extensively for advertising and exploitation campaigns. This week, Paramount announced a radio campaign for "Five Graves to Cairo," as part of the selling plan in 29 key cities where the picture will be pre-released in May and June. The company has purchased time on local stations for programs of one minute to 15 minutes, and the station breaks which Paramount purchases regularly for leading attractions are being augmented for this picture.

Taking full advantage of the timeliness of the North African campaign, the radio spots will tie in with the news as it develops from day to day. Prepared up to the deadline, the newscasts will be integrated with messages concerning the picture. All programs will be timed to start several days before the opening of "Cairo," the first breaking Friday, May 21st. In New York, the picture is scheduled to follow "China" at the Paramount theatre on May 26th.

Neil Agnew, vice-president in charge of distribution of Paramount, announced on Wednesday the next group of five pictures for Paramount release. The pictures are: "So Proudly We Hail," "Dixie," "Submarine Alert," "Henry Aldrich Swings It" and "Alaska Highway."

Delegates from the Atlanta, Charlotte, New Orleans and Memphis branches attended the Monogram regional sales meeting last Saturday and Sunday at Atlanta.

A second regional meeting will be held June 1st in New York, to be attended by executives from that city, Boston, Albany, Buffalo, Philadelphia, Washington, and Pittsburgh.

Branson To Attend RKO Omaha Sales Meeting

Walter E. Branson, western division sales manager for RKO, who held conferences this week in Chicago with Sam Gorelick, the city's branch manager, will attend a sales meeting of the prairie district managers this weekend.

Among the managers who are to attend will be L. E. Goldhammer, prairie district manager; L. Elman, Des Moines branch manager; C. J. Dressell, Minneapolis branch manager; K. G. Howe, Omaha branch manager, and S. W. Fitch, Sioux Falls branch manager.

Order Legal Fee Paid

Fanchon & Marco, St. Louis theatre operators, must pay $42,800 more in legal fees to John S. Leahy, St. Louis attorney, and his two associates, the Missouri Supreme Court ruled in a recent decision. Mr. Leahy represented the Fanchon & Marco interests in 1934 in litigation growing out of a film booking and theatre lease dispute.

ON THE MARCH

by RED KANN

HOLLYWOOD

THIS is plotted as a trip around the world without expense or passport. If you will stay with it long enough, the itinerary will take you on land and over it, on the sea and under it and into the occupied countries as well. Quite a thing, but Hollywood has done it and, by its own declaration, intends repeating.

It's like this.

In length, two weeks ago this page dove from a springboard into the deep waters of war films. It was a job to reach the surface without staying down for the third time. But it was managed, which must make a lot of exhibitors wonder how.

This week finds us splashing around in the same cove again, parting the waves and thinking what the wild ones are saying. As it turns out, they are saying many things about the present and the days to come.

Now that the metaphors are nicely mixed between hypothetical swimming and typewriter traveling, what comes up is:

A cycle in bloom on North Africa, precipitated by "Casablanca" and followed by "Five Graves to Cairo," with "Desert Victory," the real thing, in middle position. Columbia has completed "Somewhere in the Saraha"; Warner plans "Brazzaville"; RKO, "The Fanatic of Fez"; 20th-Fox, "Battle Stations," "Four Jills in a Jeep," "Salute to a Lady," and finished is "The Desert Song," a Warner modernization of the old musical. Now that the Allies have won the victory in Tunis, who knows how many more?

A cycle, similarly in bloom, on Russia and precipitated, of course, by "Mission to Moscow." Metro is well along with its entry, simply enough titled "Russia." Columbia has "The Boy from Stalingrad" ready. Bearing no known blood tie with the boy is a potential for UA called "The Girl from Leningrad." Goldwyn is on the home stretch with "North Star," RKO is preparing "Revenge," which is a graduation from "This Is Russia," while 20th-Fox's futures provide for "The Snow Is Red" and "Convoy to Murmansk" and Eddie Small's for "Winter Soldiers." That ought to emphasize good neighbor relations with the Soviet Union.

Norway, Points East and West

NORWAY hangs on. "The Moon Is Down" is one about that subjugated nation. "Edge of Darkness" is another and a third is "Commandos Strike at Dawn." Nothing daunted, Columbia has "Attack by Night," which not only deals with Norway again but with commandos as well.

Undertaking nothing by halves in strict observance of its traditions, Hollywood is now aware of China. First awareness came from Republic with "The Flying Tigers" and from Paramount with "Night Plane to Chungking." Now it's "China" from this latter studio. Competition being competition, this brews: "The Story of China" and "I Escaped from Hong Kong" from 20th-Fox; "Dragon Seed" from Metro; "China Sky" from RKO, and "God Is My Co-Pilot" from Warner. What? Nothing from Columbia, Monogram, PRC, Republic, Universal and UA?

The Bataan campaign, now reposing disquietingly in contemporary history, is in for plenty. So is the public. Having finished "Bataan," Metro is working on "Cry Havoc," which is about nurses, and talks of the nearing day when "They Were Expendable" will be made. One of 20th-Fox's valued properties is "The Eve of St. Mark," the successful Broadway stage play for which you may be looking in the reasonably near future. Paramount's bid is "So Proudly We Hail." It's about nurses, too, and it's finished.

Negotiating the jump from the Far East to the Continent in a single line of type, you are now in France. Liberty, fraternity and equality evidently carry a stirring ring to the residents of Culver City, for not only has Metro released "Reunion in France" and "Assignment in Brittany," it also plans "A Thousand Shall Fall" with La Balle as background. Paramount, on the other hand, will vie with two, "Marseilles" and "Tomorrow's Harvest." With Warner it is to be "Passage to Marseilles." With 20th-Fox, "The Night Is Ending."

You are now over the border into Germany, peering down, and it could be with decided misgivings, on these promises: "The Hitler Gang," from Paramount; "Hitler's Women" from Monogram; "Hitler's Hatchet Men" from Republic; "The Master Race" from E. A. Golden and RKO; "Dr. Paul Joseph Goebbels, His Life and Loves" and a Himmler biography from W. R. Frank. But the two we go for are "The Strange Death of Adolf Hitler" from Universal and "The Man Who Killed Hitler" from Erich Pommer. If you are one who looks for causes, go no further than "Hitler's Children" for your answers.

Slow on the pickup, for reasons not apparent, are Japan and yet another cycle. But it's around, and growing. To wit: "Bombardier" from RKO has an air raid on Tokyo. Walter Wanger reflects excitement over an air attack on a Nip carrier in "We've Never been Licked," about to come from Universal. In work at RKO is "Behind the Rising Sun." In contemplation at Warner is "Destination, Tokyo," at Metro "30 Seconds Over Tokyo" and "Saigon," which will concern itself with the invasion of Indo-China.

Turkey, Washington, Diplomats, Too

ANTICIPATING headlines is always a part of Hollywood's strategy. Warner guessed it on the button with "Casablanca" and cashed in on the extraordinary coincidence of the Roosevelt-Churchill conference. That same studio may do it again on Turkey with "Background to Danger," finished and ready for unfurling at any moment. However, and demonstrating cycles are not patented articles, Paramount will be running in the Turkish sweepstakes with "Dateline—Istanbul." Narrowing the area to the unmistakable will be Columbia with one merely called "Constantinople."

"The More the Merrier" is the unquestioned pacemaker for three more about Washington in war times. Columbia, it so happens, is backing its own convictions with another, currently dubbed "Washington, I Love You." Paramount eyes this cycle in the making with "Standing Room Only," a title with which showmen are on cordial terms these days, and RKO with "Government Girl."

Foregone as a conclusion, of course, is a second series drawn from the experience of "Mission to Moscow," even as early as now. Politico-diplomatic non-fiction probably is as good a monicker for these as any, as highfalutin' as it sounds, Twentieth-Fox is quite serious about a film based on the excellent diary of the late William E. Dodd, Ambassador to Germany, and intends making it as "Through Embassy Eyes." In this same corner is an intention to produce "In Time to Come,"a biography of Woodrow Wilson, and "Last Train from Berlin," which sounds as if it will come through as a documentary although one never can tell. Somebody, you bank it, will buy Wendell Willkie's enormous seller, "One World." Too many copies have been sold for the studios to resist it.

Simmering lightly now is a "good neighbor" cycle. Twentieth-Fox is shaping up a musical with the travelogue title of "Mexico City," but at Republic where they evidently go in for large-scale geography will be a musical called "Brazil." On the unusual side is Warners' pulling off Barney Glazer from production of "The Animal Kingdom" to hustle him off to South America on a mission dealing with a picture about all, or most, anyway, of the Latin-American sister republics. Watch for more along the "good neighbor" line.

Split between comedy and straight dramatic treatment looms a lengthening cycle about the home front. This one appears to be covering a wide sweep, roaming from hasty marriages and soldier-wives left behind ("War Time Brides," Republic) to communities depleted of men and how women make the adjustments ("Girl's Town," Paramount) to the problems of army wives ("Paris, Tenn.," Twentieth-Fox). Thereafter, from nurses at home ("Ladies in Gray," M-G-M) to woman at large and her various functions in war as told best, perhaps, by these intentions: "Women in Uniform," M-G-M; "Women at War," Columbia; "For Women Only," Republic; and "Mary Smith, U.S.A.," M-G-M. By minimum count, 15 repose in this bracket.

Then, of course, there is that old standby, the service film. It

[*Continued on page 22*]

"SUCCESS!"





THE PEOPLE'S CHOICE!— "THE HUMAN COMEDY"

Of all the thunderous hits in the success annals of Metro-Goldwyn-Mayer, we're proudest of the nationwide triumph of "THE HUMAN COMEDY." When you play this great box-office attraction you will experience not only one of the season's biggest hits, but you will enjoy an equally important success — the heart-felt gratitude and good-will of your patrons.

(Have you booked "Prelude To War"?)





ENTERING 4th MONTH!

The marvel of New York's show business. Biggest M-G-M hit in Astor history! Word-of-mouth keeps it continuously successful. Imagine, the 11th week beat the 10th! It's a natural for hold-over business.



"TOBEY'S PRAYER" FAMOUS!

Above is the prayer scene from "The Human Comedy." It has become famous, just as the Vicar's speech in "Mrs. Miniver" was reprinted everywhere. Use it in promotion.

TOBEY'S PRAYER:

"Get me to Ithaca if You can. Anything You say, but get me home. Protect everybody . . . keep them from pain. Send the homeless to their homes . . . get me to Ithaca. Keep the town . . . don't change a stick of it. Let me walk through its streets . . . let me see it as it is. Keep the Macauleys . . . all of them. Keep Bess . . . let her know that I love her. Keep Marcus for Mary. Keep Ma and Homer and Ulysses. Keep the house and empty lot next door. Keep the harp, the piano, the songs. Save everything for me. Get me to Ithaca if You can. That's all I guess."

METRO-GOLDWYN-MAYER
presents William Saroyan's
THE HUMAN COMEDY
Starring
MICKEY ROONEY
with
FRANK MORGAN
JAMES CRAIG • MARSHA HUNT • FAY BAINTER • RAY COLLINS
VAN JOHNSON • DONNA REED • JACK JENKINS • DOROTHY MORRIS • JOHN CRAVEN • ANN AYARS • MARY NASH
HENRY O'NEILL
From the Story by William Saroyan
Screen Play by Howard Estabrook
Produced and Directed by CLARENCE BROWN



Holdover Record Set by 'Merrier'

Among the holdover attractions in key cities this week is Columbia's "The More the Merrier," George Stevens' comedy starring Jean Arthur and Joel McCrea. According to the company, the film has chalked up the greatest number of holdovers ever brought in by a Columbia picture in its first week of release. Two-week holdovers were set in New York, where the picture is playing at Radio City Music Hall; in Pittsburgh, Buffalo, San Francisco, Providence, Baltimore, Des Moines, New Orleans, Omaha, Boston, Worcester, Bridgeport, New Haven, Kansas City, Syracuse, Columbus, Dayton, Atlanta, Washington, D. C. and Cincinnati. Opening day grosses, Columbia reported, indicated the "picture probably would be the top-grossing production in the company's history.

Other holdover reports from major distributors on current product included: "Mission to Moscow," Warner Bros., which began its fourth week at the Hollywood theatre, New York; the company's "Edge of Darkness" ended its sixth week at the Strand, New York and is in its fourth week in Philadelphia and "Air Force," fourth week, Chicago, Reading, Louisville, Akron and Minneapolis; "Yankee Doodle Dandy," fourth week, Denver; third week, Toronto.

Paramount's "China," starring Alan Ladd and Loretta Young, ended its fifth and final week at the Paramount theatre, New York, Wednesday. The film played with a four-week stage attraction featuring Harry James and his orchestra. It is in its fifth week at the Paramount, Newark.

"Lady of Burlesque," United Artists, began its second week in New York at the Capitol Thursday. Columbia's "Desperadoes," entered its second week at Loew's Criterion on Wednesday. "Crash Dive," Twentieth Century-Fox, began its fourth week at the Roxy. Universal's "Next of Kin" ended its second and final week at the Rialto. MGM's "The Human Comedy," at the Astor, is now in its 11th week. Republic's "At Dawn We Die," was held a second week at the Abbey theatre.

BRITISH MONOPOLY CHARGE STUDIED

The Films Council in England will continue its study of trade charges of actual or potential monopolies in British film production, it has been decided. The study was begun as a result of labor and producer concern over recent moves by J. Arthur Rank interests and proposals advanced by Philip del Guidice for Anglo-American production and distribution reciprocity and scenario arrangements. No specific, factual instances of monopoly have been presented, it is learned, but the council has decided to go ahead with its study of the situation.

FWC Buys Fox in San Francisco

Fox West Coast Theatres has purchased the 5,000-seat Fox theatre in San Francisco from the Capitol Company, a subsidiary of Transamerica. The operation of the house has been under FWC supervision for the past five years under a lease from Capitol.

The Fox theatre was erected and equipped in 1928 by William Fox at a cost of $2,500,000. The Capitol Company acquired the theatre from Mr. Fox when financial difficulties caused him to relinquish control. Title and escrow are being cleared to complete the transaction. The purchase was made in the name of the Fox DeLuxe Theatres, Inc., a wholly-owned FWC subsidiary.

Theatres in San Francisco continue to show increases in grosses, although two subsequent runs have reinstated chance games in the downtown area due to more intensive competition.

"Arsenic and Old Lace," the play, is averaging $17,000 weekly in its San Francisco run, while "Porgy and Bess" at the Curran opened with a $27,000 first week. Around-the-clock performances are being given at the St. Francis, State and Esquire, downtown Market Street houses, for the benefit of war workers. Such offerings as "Gypsy Baron," "The Firefly," "Lady in the Dark," "The Drunkard," and Sid Grauman's "Born Happy" all continue to gross more than average business.

At the recently opened Stage Door Canteen, service men are entertained nightly by radio, film and stage stars. The Shrine circus in the Civic Auditorium had a successful run.

ON THE MARCH

[*Continued from page* 19]

has had a fine workout since Hollywood went to war, but that's not all. Not by a very long shot. About, and in, the air—some are in release—are a few odds and ends like "Ferry Command," "A Guy Named Joe," "Pilot No. 5," "Suzy Q" and "Yesterday's Children," from Metro; "Ground Crew," from Monogram; "Aerial Gunner," from Paramount; "Bombardier," from RKO, and "Bomber's Moon" and "Ground Pilots," from Twentieth-Fox.

The submarine service rates attention with "Submarine Alert" from Paramount, "Submarine Base" from PRC and "Crash Dive" from Twentieth-Fox. The situation will be well in hand with the Marines because, finished or planned, are "Salute to the Marines" and "Nine Marines" from Metro; "Marine Raider" from RKO; "Guadalcanal Diary" from Twentieth-Fox, and "Baby Marine" from Warner. The convoy service will be memorialized in "Convoy to Malta," at Republic, and "Convoy to Murmansk" at Twentieth-Fox, and the merchant marine in one of that precise title from Republic, plus "Victory Fleet" from the same source, and "Action in the North Atlantic" already completed at Warner.

"Men of the Coast Guard" at Columbia and "Coast Guard at Twentieth-Fox tell what they are about. Just as they need no embroidery neither do "Alaskan Highway" and "Minesweeper," Paramount; "Destroyer," Columbia; "Signal Corps," "Beach Head" and "Torpedo Squadron 8," Twentieth-Fox; "The WAAFS," Wanger-Universal; "Corvettes in Action," Universal, and "The Fighting Seabees," Republic.

Rounding out the serious side of this staggering promise-to-do program of war subjects is a thus far limited approach to the post-war period. The potential big one now is "Battle Cry," which Warners say they will make with full solemnity and several million dollars. Companion piece in this classification is "Memo to a Firing Squad" at Metro.

On the lighter side, however, are approximately 15 musicals and four straight comedies. Virtually all studios are parties to these blueprints. Metro and RKO, for example, tie in the musical division, the former with "Anchors Aweigh," "You Can't Fool a Marine" and "As Thousands Cheer," and the latter with "The Sky's the Limit," "Hit the Deck," and "Around the World." Republic and Monogram talk of two apiece, "Sweetheart of the Marines' 'and "Canteen Girl" for the first and "Rosie, the Riveter" and "Navy Blue Eyes" for the second.

Elsewhere, according to plan, it's a case of "Doughboys in Ireland" from Columbia, a Bing Crosby from Paramount, "Up in Arms" from Goldwyn, "The Girls He Left Behind," Twentieth-Fox, and the practically completed "This Is the Army," from Warner. The out-and-out comedies now lined up are "Mr. Winkle Goes to War," Columbia; "See Here, Private Hargrove," M-G-M; "A Rookie in Burma," RKO, and "Gone With the Draft," Republic.

In order not to get completely hopeless about it all, it is advisable to repeat no one can predict with complete accuracy how closely delivered performance will match the promise. The purpose of this tour is to convey an idea, in sweep, of (1) the war film program and (2) how it breaks down in terms of types and the approximate number of each. Your conclusions are your own. We drew ours some time ago and so reported.

There are several other approaches of interest that ought to be told here. It is usual to judge impending production by the number of final scripts submitted by the studios to the Production Code Administration. The word from that direction reveals an extremely high percentage deals with war. Changes in decision, of course, are made. But the pattern of the immediate future seems all too clearly indicated.

Also this: Shaping up is a drift toward stories of religion and religious faith. In times of national stress and, more particularly during war, this is axiomatic.

And thirdly: The revolving cycles show nothing planned about Italy or Spain. If an answer is insisted upon, your guide offers a guess—global strategy.

For further details, watch the headlines.

PLAY A RETURN ENGAGE-MENT OF GONE WITH THE WIND

Exhibitors who do it are making money!

(Book "Prelude To War" Released May 27th)



They cheer when Captain Clark Gable appears on the screen!

Radio to Comply with FCC Regulations

Networks Alter Contracts with Affiliates; Plan No New Court Action

Radio networks this week prepared to alter their contracts with affiliate stations and to make other changes in their organization to comply with the Federal Communications Commission Regulations which were upheld by the Supreme Court last Monday.

At the National Broadcasting Company, Columbia Broadcasting System, and the Blue Network, the chains chiefly affected by the order, it was indicated that there would be no further attempt by court action to set aside the FCC's eight rules. The networks are understood to have placed their hope on a revision by Congress of the law establishing the FCC.

Thursday James Lawrence Fly, chairman of the FCC, served notice that there would be no further postponement of the regulations. They will become effective June 14th after a year and a half delay.

In a second radio decision within a week the Supreme Court upheld the right of interested stations to a hearing on FCC rulings.

Most important of the new rules is the requirement that networks end the "exclusive time options" which permitted them to place network programs on affiliate stations. Stations now are given the option to reject network programs.

Both NBC and CBS have appointed contract committees to meet with affiliate stations to draw new contracts.

William S. Paley, president of CBS, in a message to affiliate stations said the network felt certain the rules would make no immediate change in the present network schedule or programs. He said the company would seek FCC interpretation of the administrative application of the rules.

Mr. Paley also indicated that the broadcasters would seek a new radio act in Congress.

"In view of the fact that the Supreme Court disclaimed any responsibility in the good or bad effect of the Commission's regulations, we are more than ever convinced that the Commission's areas of authority and the broadcasters' areas of freedom should be redefined by the Congress in a new radio act," he told affiliates.

Bill for New FCC Act Pending in Congress

The Wheeler-White bill for a new FCC act is now pending in Congress. Also, a House committee is investigating the FCC.

Representative E. E. Cox of Georgia, who is sponsor of the inquiry, as well as chairman, was charged with personal bias and interest on Thursday by Clifford J. Durr, a member of the Commission. He asked the House to disqualify Mr. Cox from the committee, and protested against what he called "star chamber" interviews of FCC employees by the Georgia Representative and Eugene L. Gary, counsel for the committee.

The inquiry stems from the refusal of the Commission to grant applications of Station WALB, Albany, Ga., for changes in facilities. The FCC's inquiry into the applications disclosed that Mr. Cox was representing the station in Washington and that he was a stockholder in the station. He purchased 10 shares at the same time he received a check for $2,500 from the company for legal services, Mr. Durr charged.

The Congressman's connection with the company was referred to the Department of Justice in March, 1942, as a possible violation of a statute prohibiting members of Congress from receiving compensation for services rendered in relation to any proceeding in which the Government is a party. The department has never taken any action.

Charge Cox Prejudged Radio Commission

In his petition, submitted to Speaker of the House Samuel Rayburn, Mr. Durr asserted that during the WALB proceedings, Mr. Cox, who previously had been a champion of the Commission, suddenly demanded an investigation of its methods.

Mr. Durr pointed out that usually a member of the House who brings the charges on which an investigation is based does not become a member of the committee making the inquiry, much less its chairman. He charged also that Mr. Cox had "prejudged and condemned the Commission, its personnel and activities and has shown himself to be biased, prejudiced and lacking in the objectivity of mind requisite for a member of such committee."

Affirming a decision of the District of Columbia Federal Court, the Supreme Court on Monday held that any broadcaster affected by any proposed order of the Federal Communications Commission had a right to appear before the committee at such proceedings and, if denied that right, was entitled to an appeal to the courts.

The court's decree was aimed specifically at the refusal of the FCC to permit Station KOA, Denver, to intervene in the proceedings on the application of station WHDH, Boston, for use of the same frequency. Upon refusal of the Commission to permit its intervention, the Denver station appealed to the Federal courts. Before the Supreme Court, the Commission contended that the station was without the right to do so.

The court was divided on the question raised by KOA, reaching its decision by a four to two vote.

Critical of Commission's Conduct of Case

Associate Justices Black, Murphy and Rutledge did not participate in the case, and Justices Frankfurter and Douglas dissented.

The majority opinion was delivered by Associate Justice Roberts, who held that when the Commission notified KOA of the hearing on the WHDH application it "knew there would probably be an interference with KOA's signals if the pending application were granted; and that the commission also realized there was a serious question whether the application could be granted under its existing rules."

Justice Roberts was critical of the Commission's conduct of the WHDH case and declared that so far as the right of the station to appeal was concerned, "it would be anomalous if one entitled to be heard before the commission should be denied the right of appeal from an order made without hearing."

In his dissenting opinion, Justice Frankfurter held that the station had been given ample opportunity to show that it would be affected by the WHDH grant. The station having failed to demonstrate that its interests were "substantially impaired," he held, was without grounds for an appeal to the courts. Justice Douglas' brief dissent noted his concurrence with this opinion, adding merely that the controversy now was one between KOA and the Commission.

WPB Relaxes Film Order on 'C' Producers

Eliminating the 12 per cent cut in raw stock consumption imposed on Class C producers and distributors, the War Production Board on Monday ordered that as from April 1st such producers may consume as much film as they did in 1941.

At the same time, the board increased the allocation of raw stock for Producers Releasing Corporation from 3,177,974 to 5,500,000 feet for the current quarter, explaining that this was done to relieve "undue hardship."

On an annual basis, the WPB increased the consumption of 35mm film by more than 11,000,000 feet. But officials denied that this action was the result of an improvement in the supply situation. They characterized it as an effort to develop the fairest possible distribution of the raw stock available. Harold D. Hopper, chief of the motion picture branch, announced the order.

It was emphasized that the amendment of Limitation Order L-178 was for the current quarter only, and that allocations may be revised in June when the quotas for the third quarter are prepared.

Another change in L-178 provided that, in the case of "special circumstances," the WPB could made adjustments in existing allocations by direct authorizations. It was stressed again that this did not mean that additional film would be provided but rather, that it would permit a remedy for situations such as would arise where one producer had film which he felt was not suitable for his purposes. It could be used by another producer if an authorization for a transfer were issued.

A final amendment freed laboratories of restrictions on the exposure of raw stock for Class A newsreels, placing them in the same category as Class A and B distributors.

This in effect supersedes the specific ceilings placed on newsreels in March and permits them to draw as they require on the basic allotment of their parent Class A and B distributors. Film withdrawal by the March of Time was also eased.

The Class C increases will permit leading independent producers such as Samuel Goldwyn, David O. Selznick and others to use as much film as they consumed in 1941.

On Friday the War Production Board also relaxed its general restrictions on the consumption of nitrocellulose. The supply of soluble nitrocellulose has eased to the point where allocation control can be lifted, the WPB said. It is a principal ingredient of film.

At the same time regulations were tightened on the use of 8mm and 16mm amateur type motion picture film, and on roll and cut film for still cameras. The new order limited the uses of preference ratings for the purchase of this film to AA-5 or higher.

In Chicago Critics' Posts

Alex Murphree substituted for Doris Arden, motion picture critic of the Chicago *Times,* while she was on vacation. Jane Myer is to take Lucia Perrigo's place as motion picture critic of the *Herald-American,* when the latter goes on vacation. Carol Frink, critic of the *Sun,* has been temporarily replaced by John T. Gilbert. She is writing a new column for the paper.

Lust Leases Theatre

Sidney Lust, theatre operator with houses in the District of Columbia and in Maryland, has leased the Gayety theatre in Washington for 12 weeks for operation as a motion picture grind house. The initial attraction will be "Gone With the Wind." For years Washington's only burlesque theatre, the Gayety will resume operation as a burlesque house in September.

NOT OVERFED WITH WAR PICTURES, SAYS WARNER

Exhibitors Urged Beware Intimidation by Those Not Behind War Effort

Lashing out at what he described as an isolationist group that is waging a propaganda campaign against war films which are doing a great service in the United Nations' cause, Harry M. Warner, president of Warner Bros., addressing a meeting of home office executives on Tuesday, declared that "we would hate to be known as the company that made the most successful musical film of this great war for freedom," and pledged that all the Warner resources would continue to be directed in win-the-war channels until complete victory is won.



Harry M. Warner

The meeting culminated a series of conferences in which Major Albert Warner, Jack L. Warner, Joseph Bernhard, Charles Einfeld, Ben Kalmenson, Harry M. Kalmine, Samuel Schneider, Mort Blumenstock, Harry Goldberg, Joseph H. Hazen, Robert W. Perkins, Stanleigh P. Friedman, Samuel Carlisle, Norman H. Moray, Howard Levinson, Robert Schless, Joseph Hummel and other home office executives participated.

Blasting what was called the "appeaser element" in the industry, and citing high attendance figures at theatres throughout the country to disprove the isolationist group's claims that the public is being overted with war pictures, Mr. Warner said his company does not intend to either play ostrich or lull the American people into a false sense of security by a diet of escapist entertainment.

He also urged exhibitors not to be intimidated or coerced by groups or persons who are not wholeheartedly behind our war effort. He said the motion picture theatre, like the newspaper and the radio, had an obligation on the home front, to keep the public informed as well as entertained, and cannot ignore the things that are uppermost in everybody's mind.

"We will leave the fairy tale version of the world we live in to that small group of entertainment appeasers which is presently at work in this industry or being pressured by groups from the outside. It is this group which refuses to recognize that the American motion picture audience has an adult mind.

"Even the younger element is far more intelligent than it is given credit for. Boys of 18 are now going to war. That means the 16-year-olds already are thinking seriously of what's ahead for them. They want to know what they are going to fight for and about, and the screen must help to make the issues understandable to them. If we don't do this we are failing in our most important obligation.

"I wouldn't believe it, not for a single moment, if someone were to tell me that any mother who has a son with the victorious American forces in Africa, can't wait for dinner to be finished so she can rush to her radio and hear *anything but* the latest news. And I can see no reason to believe that the same mother goes to the neighborhood theatre these terribly trying day in order to flee any mention of this war in which she and her son are so desperately involved.

"No. The mother, father, sister, brother, sweetheart, friends and neighbors of the man at the front are not anxious to run away from anything. They want to know the truth. They want to know what their boy is doing, and how he's doing it—and, most important, WHY he's doing it.

"Americans are not fighting this war simply because they have remembered Pearl Harbor. We are not spending these precious lives and breaking up these treasured homes to satisfy a mere lust for revenge. I like to think—in fact, I know—that this great world-wide struggle is being endured for something as specific as a universal guarantee of the Four Freedoms. The measures by which we will obtain this new and greater democracy and the significance to each and every one of us of these freedoms must be understood.

"Here is where we of the film industry come in. With a medium reaching forth to the greatest mass audience in the world, we have an obligation and a duty far more vital than the mere whiling away of two hours on a dull mid-week evening. People want to be and must be entertained, but not nearly as much as some might think, and certainly not as idly as in the past.

"The people are busy these days. They are making weapons and shipping them; they are taken up with budgets that must be stretched over a rising scale of living and the regular purchase of War Bonds; they are doing what they can to relieve the intensity of a soldier's life; they are getting ready to protect themselves on the day when the enemy might dare to attack us here at home, and they are well aware that there are many new things that must be learned about this quickly-changing world. Leisure hours are scarce, and win-the-war Americans learned long ago that the value of an hour is doubled when it is employed to collect entertainment and information simultaneously.

"There are forces in this land who would like the people to live in darkness. I take issue with them because I have always felt that it is no one's assignment not to reason why but to do or die. It is the people who are fighting this war—and it is the people who must be given every opportunity to examine each why and wherefore. If it has been our good fortune to be among the pilots of an industry capable of presenting information and understanding in the most palatable form yet devised, then let us steer a proper course.

Sees Exhibitor Important "Bulwark" of Home Front

"Were we to do anything else at such a moment, when so many are making so many great sacrifices, there would be little justification for our existence.

"Moreover, we must do more than justify ourselves if we would share in the benefits of the post-war world. We must work to eliminate shortcomings and catch-penny tricks. Let us *not* make a war picture just like several other war pictures simply because the others proved profitable. There are many facets to this war, a large part of them requiring delicate handling and considerable courage on the part of the man who would attempt to picturize them. This, then, is our chance to demonstrate that we possess that necessary courage and sensitivity, and our chance to make all other Americans feel damned glad that we were numbered among them in this crisis. . . .

"And to the exhibitors of the country I want to say, don't be intimidated or coerced by persons who are not wholeheartedly behind our war effort; don't be influenced by those who are trying to keep the truth from your audiences.

"The exhibitor's responsibility to his community today is bigger than it ever has been. He is one of the most important bulwarks of the home front. Like the newspaper and the radio, he must do his part in keeping the public informed as well as entertained. Any arbitrary exclusion of war films, either to satisfy a small appeaser element or for personal reasons without regard to the general public interest, is equivalent to sabotage. . . .

"I don't believe there is an exhibitor anywhere who wants to shirk his duty. I know every single one of them wants to be right there in the front line doing his utmost to help bring an early end to the war. Without this cooperation from exhibitors, we cannot have the strong united home front that we need to back up the boys at the battle front.

"In the years to come, the contributions of our industry to the winning of the war will be tabulated and appraised. By what we are doing now, we will be judged in the future.

"I am sure, when that checkup is made, the exhibitors will not be revealed as having let our fighting men down, as having failed to do their part in the great fight for freedom."

Los Angeles Legionaires Endorse "Mission"

"Mission to Moscow" is commended in a telegram received Wednesday by Jack L. Warner, executive producer, from the War Advisory Council of the American Legion, Los Angeles County Council, Department of California. The message signed by six commanders and other Legion officials, says:

"Have seen your magnificent motion picture 'Mission to Moscow.' We unanimously feel that you should be publicly commended for your integrity, courage and patriotism in making this important historical document available through the screen to the American public at large.

"It is our carefully considered opinion that every American citizen should see 'Mission to Moscow' at this time. Unfounded attacks and ill-considered criticisms by subversive, irresponsible or uninformed groups can in no way diminish the value of this picture in driving home to the people of America the necessity for understanding and cooperation between this nation and its Allies.

"No true American can see this picture without being inspired to a higher degree of patriotism, a clearer realization of the responsibilities of American citizenship and a rededication to the ideals and principles upon which our nation is founded.

"To you and your entire organization we wish to express our sincere appreciation for this latest and greatest contribution in a long list of productions which have stirred the people of America to a greater love of our country."

READ

'CRASH DIVE' THRILLED THE WORLD!

'Take Her Down'

By the United Press.

WASHINGTON, May 7.—The Navy revealed today that a wounded United States submarine commander sacrificed his life for his ship and crew by ordering the craft to dive while he remained on deck after a night surface engagement in which the submarine probably sank a Jap gunboat.

The skipper was Cmdr. Howard W. Gilmore, a native of Selma, Ala., and a resident of New Orleans. His last words as he lay wounded on the bridge of his craft were:

"Take her down!"

The crew obeyed and the skipper was swept into the sea and lost.

The Navy noted Commander Gilmore's brave act in a communique reporting that his submarine, on its fourth war patrol, had sunk a medium-sized Jap cargo ship, damaged a medium-sized cargo ship and probably sank the gunboat which was his last adversary.

These actions raised the score of American submarines in the Pacific to 156 ships sunk, 26 probably sunk and 43 damaged.

Commander Gilmore was awarded the Congressional Medal of Honor posthumously. The award, highest which can be bestowed by this country on its heroes, was the first given to a submarine man in this war. The commander previously had won the Navy Cross and a Gold Star in lieu of a second Navy Cross for previous successful war patrols.

Commander Gilmore was on deck with other members of his crew when the Jap gunboat bore down on his craft to ram it. Skillfully evading the onrushing Jap craft, Commander Gilmore turned the prow of his

NOW more than

and child who read this st

every newspaper in Amer

THIS STORY OF THE THAT

U.S. Sub Commander Gives Life, But Saves His Craft and Crew

aft at the Japanese and at a speed of 17 knots mmed it.

A gaping wound was opened in the hull plates of he Jap craft. The submarine suffered some damage, ut was still under control.

As the gunboat began settling in the water the Japanese opened fire with heavy machine guns. Commander Gilmore was struck by a hail of bullets.

Members of the crew sought to carry him below. He declined their aid rather than expose the submarine and its company to further gunfire. He ordered all hands below and then, turning to the officer of the deck, he gave the simple command:

"Take her down!"

The submarine dived, the wounded skipper still on deck.

The craft was taken into port by the executive officer, Lt. Cmdr. Arnold F. Schade, 31, of San Diego, Cal.

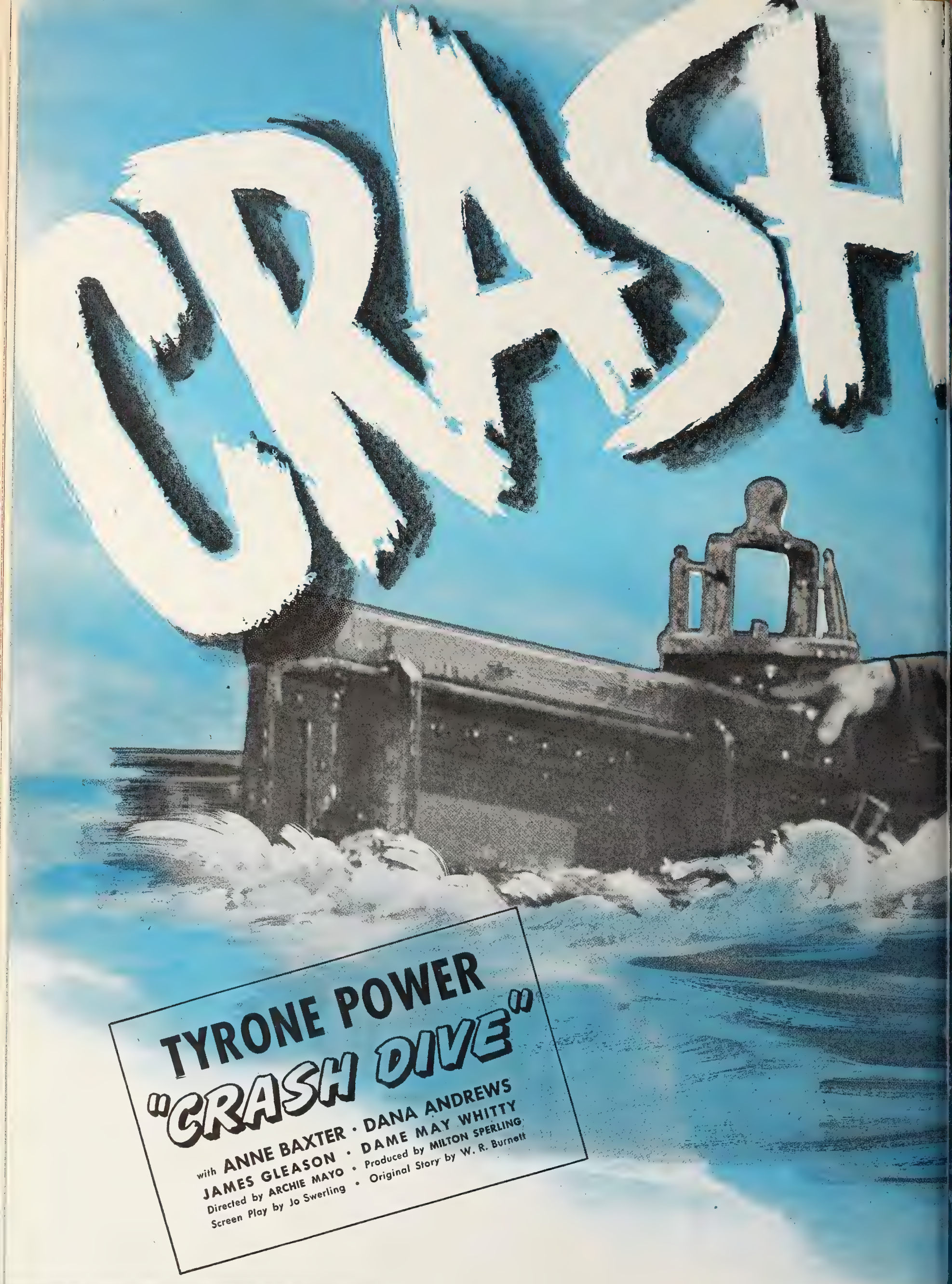
Commander Gilmore's widow, Mrs. Hilda St. Raymond Gilmore, lives in New Orleans.

Commander Gilmore won his first Navy Cross for taking his submarine into an enemy-controlled harbor and sinking two 1700-ton Japanese destroyers and damaging a third. The Gold Star was given him for sinking a total of 25,946 tons of enemy merchant shipping.

Commander Schade, whose wife lives in New London, Conn., was awarded the Silver Star Medal for "extremely gallant and intrepid" conduct on the patrol which had earned Commander Gilmore the Gold Star. Navy and Marine Corps medals were awarded to three officers and three enlisted men for their part in the success of the same patrol.

actual clipping from the
New York World-Telegram

ver every man, woman
ry on the front page of
ca, will want to SEE


CRASH
TYRONE POWER
"CRASH DIVE"
with ANNE BAXTER • DANA ANDREWS
JAMES GLEASON • DAME MAY WHITTY
Directed by ARCHIE MAYO • Produced by MILTON SPERLING
Screen Play by Jo Swerling • Original Story by W. R. Burnett

"TAKE HER DOWN!"

WHO WILL EVER FORGET THESE WORDS
OR THE SCENE ITSELF — ONE OF THE
MANY, MANY THRILLS IN THIS IMMORTAL

20th CENTURY-FOX
TECHNICOLOR TRIUMPH!



DIVE

Women Manage 30 Hoyt's Theatres

Turnbull, on Visit to U. S., Says Australian Film Business Is Good

"Women now are managing 30 of the 130 theatres in the Hoyt's Theatres Circuit of Australia and are doing a very successful job."

So Ernest Turnbull, the managing director of the circuit, told MOTION PICTURE HERALD in a visit to its Hollywood office.

When it became certain that war's inroads on manpower would cripple the theatre management system, Hoyt's opened a school to train women in all phases of theatre operation and found the distaff side apt pupils, according to Mr. Turnbull. "The work of the women is most successful," he said, "particularly in those situations where they can work directly with a zone manager, as in Sydney, Brisbane, Melbourne and the large cities." Women now are holding down theatre jobs in all lines except projection on the continent down under.

Mr. Turnbull arrived in Los Angeles early last week after a 27-day trip and, after visiting and conferring there with executives of National Theatres, which has a large interest in the Hoyt's Circuit, he was to discuss current problems with National Theatres officials in New York, then return to the West Coast for the trip home, which he is hoping may be made by plane.

Prints Arrive Safely And in Good Time

Prints are arriving in Australia, New Zealand and Tasmania safely and in good time now, Mr. Turnbull said, after some uncertainties in the early days of the war. To the best of his knowledge, he said, not many prints were being lost these days. The shipments of prints themselves never are excessively large, as fewer pictures are used down under—the exhibition life of a picture being anywhere from an average minimum of one month to a year.

"Mrs. Miniver" has been running a full year now in one Sydney theatre and "How Green Was My Valley" still is going strong after two years of continuous exhibition. The 20th Fox picture, stated Mr. Turnbull, was the most successful of the past two years.

Theatre Business Is Good in Australia

Double features score a home run and are avidly liked in Australia, the executive of Hoyt's said, but they don't get to first base in New Zealand, where the patrons just won't take them. There are 40 theatres in the Sydney area, with a population of a million and a half, of which about eight are large first runs. The average first run admission price is between seven and eight shillings (about $1.75), with a 25 per cent amusement tax. Prices are about 80 cents in the subsequent runs.

"Theatre business down under is good, very good," Mr. Turnbull said. "Every one who is not behind a gun is behind a job, most of them essential war work, and there is money to spend for amusement—of which the motion picture theatre is the leading exponent. The Yankee soldiers on our continent attend showings of American pictures at their every opportunity."

"Those American soldiers are great coves ('great guys') and the Australians love them," said Mr. Turnbull. "They are a great credit to the United States in everything they do and say."

The rationing procedure is not too serious, in Mr. Turnbull's opinion and tea and clothing are principal among the items rationed. The shortage of manpower is serious, as it is everywhere else. Advertising is restricted because of newsprint shortages. The Government tell the papers how much stock they may have; the papers designate their advertising accordingly. "Theatre advertising now is not much more than a glorified directory," reported Mr. Turnbull, "but business continues good in spite of that."

Studying Methods of Selling Bonds

The Australian theatres are solidly behind the war effort, "just as the American theatres are," he said. They do their staging of scrap metal, copper and allied drives and a recent one-night preview to sell bonds sold four and one-half million pounds worth (about $15,750,000). "In Which We Serve" raised three and one-half million pounds at still another bond premiere. Seats were sold to wealthy persons and tickets then turned over to servicemen.

One of the chief reasons for Mr. Turnbull's visit to this country is to study the various media by which bonds are sold because, in Australia, they still are bought mainly by the wealthier classes, and it is the wish of the Government that they be made available in some convenient way to a wider public.

Until 18 months ago Mr. Turnbull was the general manager of the 20th-Fox distribution setup in Australia. Late in 1941 he entered his present post with Hoyt's.

There had been no sign of surfeit in the matter of war pictures up to the time of his leaving Australia, Mr. Turnbull said, in part because Australian release is so far behind American release that war pictures there have been relatively few. He added that in his opinion, however, on the basis of knowledge about the number of them now in prospect, Australians ultimately would react to them in about the same way Americans are beginning to react now.

NSS Closes Portland Office

National Screen Service has closed its Portland office and its former manager, Al Williams, has entered war work. Herb Cass continues as Oregon representative.

Close Milwaukee Theatre

The Pabst theatre, art house in Milwaukee, has been closed by Fred Pabst, Sr., operator. Inability to obtain materials necessary for maintenance was given as the reason.

Legion Says No On 'Burlesque'

The National Legion of Decency this week placed "Lady of Burlesque," Stromberg—UA, in its Class C, or condemned, group. The Catholic reviewing organization also gave "Boy from Stalingrad," Columbia, a Class B, or objectionable in part, rating, and issued a clarifying statement on its previous classification of "Mission to Moscow" as "Unobjectionable for adults."

Explaining its condemnation of "Lady of Burlesque" the Legion announcement said: "The film contains double-meaning lines, salacious dances and situations, and indecent costumes, presented against a background of indecent entertainment."

The Legion said its objection to "Boy from Stalingrad" was a "tendency to treat sympathetically a revenge motive and to generate hatred of the enemy as persons rather than hatred of the evil principles motivating such enemies."

On "Mission to Moscow" the Legion said:

"In order to clarify the position of the Legion of Decency in regard to the film, 'Mission to Moscow,' it should be noted that the picture did not receive 'Unobjectionable for General Patronage' rating. The Legion acting within the scope of its mandate of decency gave the film the mature audience rating. Concurrent with this rating the following separate notation was released: 'This film represents the personal observations and opinions of ex-Ambassador Joseph E. Davies as expressed in his book "Mission to Moscow" upon which the film is based.'

"For further clarification the Legion now adds the following sentence to the above notation: 'The film in its sympathetic portrayal of the governing regime in Russia makes no reference to the anti-religious philosophy and policy of said regime.'"

The Legion reviewed six films during the week, four being classified as unobjectionable for general patronage, one as unobjectionable for adults, and one as objectionable in part. The listing follows: Class A-1, Unobjectionable for General Patronage: "Cowboy Commandos," "False Faces," "Frontier Fury," "Ghost Rider." Class A-2, Unobjectionable for Adults: "Dr. Gillespie's Criminal Case." Class B, Objectionable in Part: "Boy from Stalingrad."

Ban 'Burlesque' on Sundays Only in Massachusetts

Sunday showings of "Ladies of Burlesque" at the Capitol theatre in Springfield have been banned by the Massachusetts State Department of Public Safety. Andrew Sette, manager, was notified of the decision last Saturday.

Violation of the order may result in cancellation of the theatre's Sunday license. Massachusetts law requires theatres to renew Sunday licenses weekly with approval by both the state and city authorities. The Capitol played "Casablanca" as the substitute film last Sunday.

Acquire Wisconsin House

The Warner circuit has acquired the Majestic theatre, independent house in Madison, Wis. It had been operated by Arthur P. Desormeaux for 13 years. The policy of running first and subsequent run pictures will continue, it was reported, and Wayne Berkley will remain as manager with Marian Aasen as assistant.

Named Theatre Manager

George Topper has announced the appointment of Sol Gore as co-manager of the Haymarket and Star & Garter theatres in Chicago. Mr. Gore was formerly supervisor of service men's quarters at the Stevens Hotel, Chicago.

PERMANENT 16MM HOUSES NEW PRODUCT OUTLET

Shifting from Road Shows to Established Theatres; Organization Formed

Recent developments in the 16mm field point to further expansion of the business from road show status to permanent theatres. Exhibitor attention currently is focused on the growing competition. MOTION PICTURE HERALD on April 24th reported the rapid growth of 16mm production and distribution since Pearl Harbor, induced by Government, military and war industry use of the medium for training, morale and war propaganda purposes.

At the recent annual convention of the national Allied States Association at Detroit, specific attention to the 16mm field took the form of a resolution adopted by the delegates, authorizing M. A. Rosenberg, president, to investigate and make representations to both Government agencies and distributors concerning the rapid increase of the 16mm business in competition with established theatres.

With Columbia, Monogram, PRC, United Artists and Universal still making their product available in 16mm, operators in this field assert there are enough good entertainment pictures in the market to insure a steady flow. It has been noted, however, that some distributors of 16mm films have been trying to get major companies to release product as recently as six months ago.

Several weeks ago in Jacksonville, Fla., the newly formed 16mm Exhibitors' Association was organized and efforts were begun to establish 16mm theatres in towns throughout the U. S. which have no standard motion picture houses.

Currently, there are more than 50 permanent 16mm theatres in the U. S., principally in Texas, Illinois, Florida, New England and Michigan. Admission prices average about 25 cents for adults, 10 cents for children. A circuit of 19 houses is in operation in Illinois, under the management of Joseph Reilly. There are about six houses in Florida, including one in Tampa, another in Everglade City and a third which recently was opened by Grover P. Yille in Miami Shores, suburb of Miami. In Laingsburg, Mich., F. W. Veith operates the Elite. The town has no standard theatre.

Remodeled from Store Or Garage Buildings

Most of the permanent sub-standard theatres have been remodeled from garages or store buildings. In the case of the Reilly circuit in Illinois, according to Mr. Reilly, eight theatres were built from rented stores one year and the following year nine more houses were added. Mr. Reilly had been a road show operator for five years prior to organizing his circuit. Each house employs an operator, cashier, manager and janitor. The circuit advertises daily on the radio and in nine weekly newspapers. It utilizes window cards, handbills and program cards as exploitation aids. Two shows each night are given in some theatres, the rest play two shows a week. The circuit has a contract with Monogram and PRC for 16mm product "as soon as pictures are released," and also plays all Government films.

Among the features shown during April in the Reilly circuit were: "War Dogs," "Blockade," "Public Defender," "They Meet Again," "Target for Tonight," "Texas Man Hunt," "Deadly Game," "Six Gun Trail" and "Lone Rider and the Bandit."

The Elite theatre in Laingsburg, Mich., with a seating capacity of 300, is equipped with air cooling and regular theatre chairs, as are all the 19 Reilly houses. Mr. Veith, operator of the Elite, purchased a building in the town and remodeled it for 16mm.

A San Francisco exhibitor who owns a circuit of 35mm theatres was reported on a visit to New York recently, presumably to study the 16mm field with the intention of converting a few houses in his circuit for 16mm showing.

It was learned in New York this week that Columbia Pictures recently concluded an "exclusive" deal with Russell Roshon of Pittsburgh, one of the large distributors of 16mm pictures, whereby Columbia will release to him 24 features for 16 mm distribution. According to reports, the 24 films will be released simultaneously next month. Previously, Mr. Roshon had 10 Columbia features on an exclusive basis, one of which was "The Howards of Virginia," which was said to have grossed over $10,000 in the first year of distribution by the Roshon organization.

The new 16mm Exhibitors Association, which seeks to establish permanent headquarters in Chicago or some other midwestern city, has a membership of 72, comprising film libraries and distributors. The group will encourage its members to open permanent 16mm theatres in towns with populations ranging from 2,000 to 7,000, where there are no standard film houses. Seating capacity for 16mm houses would be set at 150 to 350, depending on the size of the town.

Financial backing for the organization has been furnished by a Wall Street company, it is reported, and at least one major film company is planning to release, through the new group, 16mm versions of its older product.

Seeks Stabilized 16mm. Business

According to Jacques Kopstein, of Astor Pictures, who is general manager of the new group, "the method of selling 16mm picture always has been wrong and no great revenue can be expected in this field for any producer until the business is stabilized along the same lines as the 35mm. Libraries should be given restricted, exclusive states' rights territory; a minimum rental fee should be set and all returns should be made on a percentage basis of actual bookings.

"Heretofore, films have been sold at prices running as high as $500 a print," he pointed out. "Obviously, if a library can afford to pay this much over a period of time, the revenue received from a percentage of rentals should be at least twice that amount. For this reason, the trend in the future must be for the distributors to place their product with the libraries on a percentage basis.

"A nucleus of 750 exhibitions is necessary to get a substantial revenue nationally from a feature in 16mm," he said. "Multiply this by $10 and you have a $7,500 gross revenue, a small sum, and yet on a 52-week basis it is quite substantial, when you figure there are 2,000 exhibitions in a three-year period at a $10 average rental basis. The annual amount becomes tremendously interesting, even to a small major company."

The organization will encourage its members to take over closed theatres in towns where no theatre now exists, in addition to establishing 16mm houses in other theatreless communities.

Says Leaders Sought Trade Codes for Years

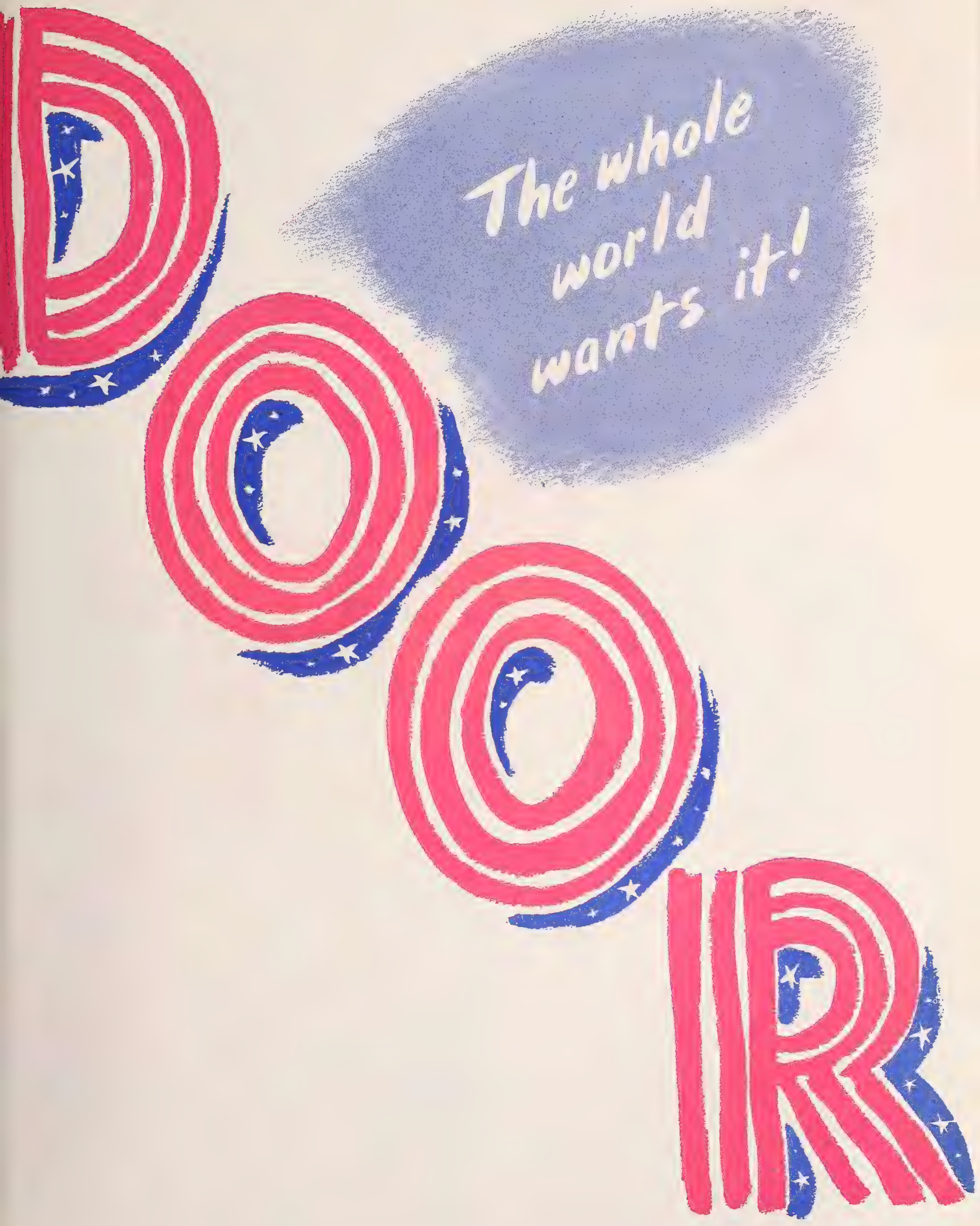
A representative of a large 16mm distributing agency in New York expressed the opinion this week that the new Exhibitors Association would tend to "confuse, rather than clarify" the issues involved in stabilizing the 16mm business. He said that for the past 10 years, leaders in the field had been seeking some way to establish a trade practice code which would standardize prices, eliminate abuses and the overlapping of distribution. These objectives had been aborted, he said, for the reason that there were too many of the "get-rich-quick" elements among 16mm operators.

OPEN THEATRE AT PLANE PLANT

Bell Aircraft Corporation has opened a 200-seat theatre at its Niagara Falls, N. Y., plant as part of the company's program to provide entertainment for employees outside their working hours. Admission is free. All product shown, including Government films, is in 16mm. Projectionists and other theatre employees are recruited from the company's motion picture division. During the first week of operation, "One Day of War," March of Time release, was shown as well as Bell's own production, "Cannons on Wings." A Buffalo exchange manager said this week no picture goes into the theatre until all exhibitors in the area have made use of it. He added, however, that no first run house in Niagara Falls exhibits March of Time films. The plant theatre operates 24 hours a day, with showings scheduled so that workers can see them before or after work.


United
Artists
has it!

The whole world wants it!



(Turn please—it just won't fit on the page)

CAIN

this is it!

And, brother!

A soldier's love story!

All Rights Granted By
AMER THEATRE WING

Presented and Produced by SOL LESSER • Directed by FRANK BORZAGE • Screenplay by DELMER DAVES

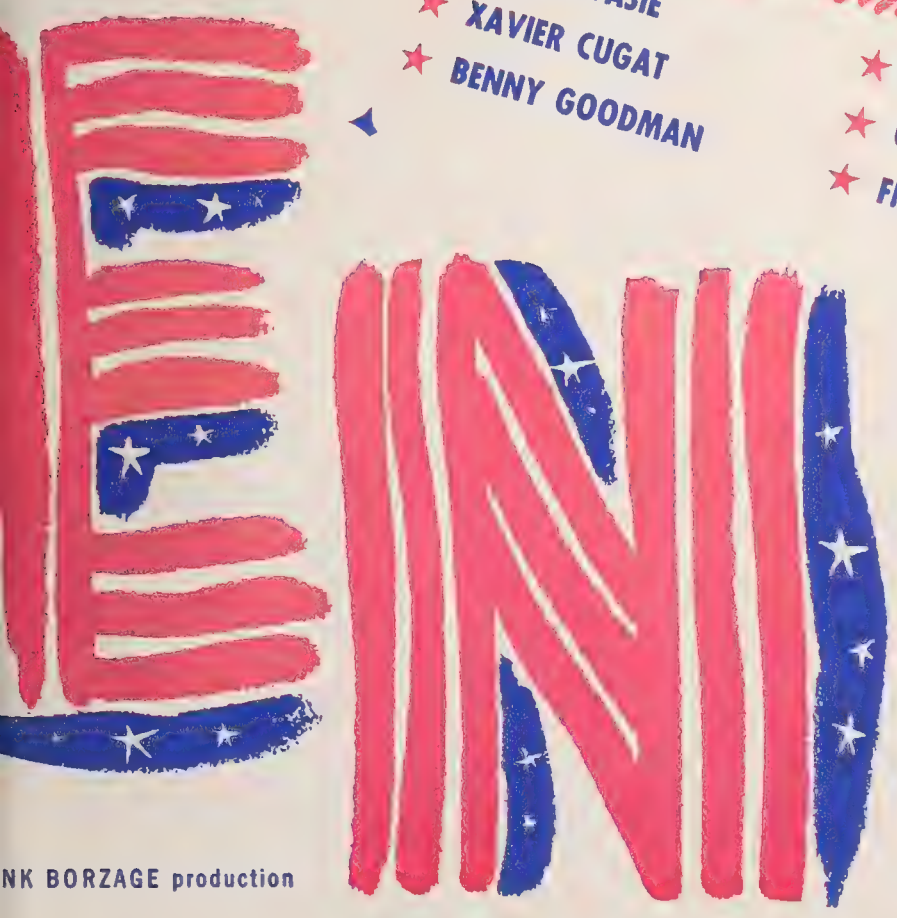
EVERYBODY'S IN

STAGE DOOR CANTEEN

- JUDITH ANDERSON
- KENNY BAKER
- TALLULAH BANKHEAD
- RALPH BELLAMY
- EDGAR BERGEN and CHARLIE McCARTHY
- RAY BOLGER
- INA CLAIRE
- KATHARINE CORNELL
- JANE COWL
- GRACIE FIELDS
- LYNN FONTANNE
- VIRGINIA GREY
- HELEN HAYES
- KATHARINE HEPBURN
- HUGH HERBERT
- JEAN HERSHOLT
- ALLEN JENKINS
- GEORGE JESSEL
- OTTO KRUGER
- ROSEMARY LANE
- GERTRUDE LAWRENCE
- GYPSY ROSE LEE
- ALFRED LUNT
- ALINE MacMAHON
- ELSA MAXWELL
- YEHUDI MENUHIN
- ETHEL MERMAN
- RALPH MORGAN
- ALAN MOWBRAY
- PAUL MUNI
- MERLE OBERON
- GEORGE RAFT
- LANNY ROSS
- MARTHA SCOTT
- CORNELIA OTIS SKINNER
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NK BORZAGE production

Released — with pride — by

UNITED ARTISTS

U. S. Sends 125 Films South in 2 Years

9,195,312 in Latin-America Attended, CIAA Reports; Cost $4,500,000

Latin Americans are learning about the United States currently from about 125 motion pictures sent southward in the last two years by the motion picture division of the Coordinator of Inter-American Affairs. Some 36 additional films about Latin America are in non-theatrical circulation in the United States.

In subject matter these pictures range from MGM's "Blabbermouth" to "How to Use the Artificial Denture."

Circulation of the Coordinator's pictures, according to the agency's statistics, has been to 9,195,312 persons attending 41,496 showings in both Americas. The cost of this two-year effort is estimated at about $4,500,000.

Most of the pictures are in one or two reels, 16mm. They are sent to South America with Spanish and Portuguese sound tracks and distributed there, as here, non-theatrically. The outlets in 17 Latin American countries have ranged from portable projectors carried into the back country by truck to auditorium screenings sponsored by radio stations, schools, clubs and churches.

Re-edited Pictures from External Sources

The bulk of the screen material sent to South America is reedited film from various external sources. The production division, headed currently by Tom Kilpatrick, has provided about a dozen pictures specially produced for the South American audiences. Francis Alstock is chief of the film division.

The pictures now available through the Coordinator's office include product garnered from Hollywood, other Government film making agencies, industrial film producers, the documentary group, medical and professional societies and a number of pictures from large industrial corporations and advertisers.

About 25 per cent of the product now available is from the professional hands of Hollywood film makers. These include reedited short subjects, war shorts from the America Speaks series prepared under War Activities Committee auspices, and topical reels such as the March of Time, and RKO's This Is America releases.

Among the commercial industry's pictures adapted for Latin America are: "American Saddle Horses," "Andy Hardy's Dilemma," "Basketball Technique," "Blabbermouth," "Don't Talk," "FBI Front," "Further Prophesies of Nostradamus," "How to Fish," "How to Swim" aand "Art of Skiing," by Walt Disney, "Main Street on the March," "Men of West Point," "North American Cadets," "California Jr. Orchestra," "Private John Smith, USA," "Quicker 'n a Wink," "Rack 'em Up," "Parachute Athletes," "Sweeny Steps Out," "The Battle," and "We Refuse to Die."

In a few instances these pictures were reedited, and special commentary added to carry goodwill and informational messages to Latin America.

Privately, officials of the agency admit that the projected production of material specially written to fill Latin American requests for information about the United States has been slow in starting. Changes in supervision of the Coordinator's production program, the State Department, and "the usual tangles of Government red tape" are blamed for the delays.

Mr. Kilpatrick is the third chief of production. Kenneth Macgowan, Twentieth Century-Fox producer, started the program. He was succeeded by Philip Dunne and Charles E. McCarthy, who in turn were replaced in February by Mr. Kilpatrick. Programs are "now beginning to flow," at the rate of about three titles a week, the agency said.

The cost of pictures to the Government has also been slashed substantially, according to division officials. They assert that pictures are now averaging between $4,800 and $5,000 a reel, compared with almost $13,000 a while back. The figures do not include all of the overhead of the film division offices in Washington, Hollywood and New York.

Has No Understanding with State Department

The film section has not reached an effective understanding with the State Department Division of Cultural Relations whereby material is cleared. Film projects receive initial approval by the State Department, then must be submitted in script and in final print for review. The procedure causes many tangles and delays, with each division blaming the other for failure to get the pictures out.

Efforts are under way to circumvent this conflict by appeals from the Coordinator to the commercial distributors to slant their short subjects to meet the aims of the good neighbor policy. Several of the recently released war shorts, including "Plan for Destruction," "Blabbermouth" and "The Price of Victory" have been revised by distributors before sending them to Latin American theatres.

Studio and home office executives are none too happy about this arrangement. They have filled all requests by the agency, however. In some instances this has entailed expensive reshooting, editing and special recording. The Government does not pay for it.

Distribution of these pictures in Latin America is being handled currently through 108 projectors supplied by the CIAA and on 69 mobile projector trucks operated by the Sterling Products, Inc., drug interests and the Coca-Cola Company.

This use of commercial advertising trucks has stirred sharp controversy between the State Department and CIAA. The State Department objects on the ground that Government films are aiding commercial business campaigns. The CIAA's answer is that the business agencies are materially aiding distribution of the goodwill information films.

105,034 in Attendance In Single Week

In the week ending April 10th, 105,034 residents of Spanish and Portuguese-speaking nations attended 243 showings of films selected from the list of 161, according to the Coordinator's distribution reports. This brought the totals of Latin American attendance and showings, since the inception of CIAA procedure, to 3,825,719 and 8,303 respectively. These figures do not include exhibitions of newsreels, of which 164 showings were conducted in the week noted, with 77,079 persons attending.

Exhibition figures in the United States, for the same week, show 185,242 persons in attendance at 1,213 showings. The totals for exhibition in this country since CIAA began functioning are 5,369,593 (attendance) and 33,193 (showings).

As of April 10th, according to CIAA statistics, audiences attending 41,496 showings in both Americas numbered 9,195,312. These figures are exclusive of 3,665 newsreel exhibitions witnessed by 1,748,824 persons.

The 17 Latin-American countries now reached by the CIAA films are Argentina, Bolivia, Brazil, Chile, Costa Rica, Cuba, the Dominican Republic, Ecuador, El Salvador, Guatemala, Honduras, Mexico, Nicaragua, Panama, Peru, Uruguay and Venezuela.

Venezuela, Brazil and Chile stand out among these in point of attendance and number of showings. From January 28th through February 27th, 76,040 Venezuelans attended 287 showings; 107,320 Brazilians attended 218 showings and 32,281 Chileans witnessed 176. In the same period 66,110 Venezuelans attended 244 newsreel showings, 98,499 Brazilians attended 164 screenings and 25,480 Chileans saw 107 presentations.

CIAA Shows Six Short Subjects

Six selected examples of the motion pictures produced by the Coordinator of Inter-American Affairs for 16mm distribution in Latin America, and the United States, were shown to the trade press at New York on Friday.

The screening at the Museum of Modern Art Film Library was the second time that CIAA pictures had been shown to the press since Nelson Rockefeller established the film program in 1941. In February, 1942, four pictures were exhibited. The film division reports that it has completed 160 reels.

The Government agency exhibited a Spanish newsreel; two Walt Disney educational cartoons, "The Grain That Built the Hemisphere," and "Winged Scourge"; a Mexican Government travelogue, "Patzcuaro"; "Victory for the Americas," a documentary report on the U. S. war effort by Brazilian and Argentine newspaper men; and "Walt Disney Sees South America," a 40-minute color record of the goodwill tour by Mr. Disney and staff which resulted in the production of "Saludos Amigos" and "Surprise Package."

The newsreel, distributed to theatres in Latin America by MGM and non-theatrically by the CIAA, emphasized the U. S. war effort, troop training and the visits of President Roosevelt to Mexico and Vice-President Wallace to South America.

The Disney cartoons are one-reel educational subjects designed to stimulate control of malaria-bearing mosquitos and promote scientific corn culture. They cost $40,000 each. The color record of Mr. Disney's tour was used in part in "Saludos Amigos" and is interesting as a source record for that picture. It is overlong and the photography is uneven, however.

"Victory for the Americas" was especially produced by Paramount News at a cost of $13,000 from library material and some original shooting. It conducts two South American newspaper men on a pictorial tour of Washington, Army camps, ship yards and factories to answer their questions about the U. S. war effort.

"Patzcuaro" is a one-reel travelogue, in color, produced by the Mexican Government's tourist bureau. With the Disney tour picture it is intended for non-theatrical distribution in the United States. With the exception of the Disney cartoons none of the pictures was outstanding as a pedagogical film or as a goodwill information report to Latin America.—J. S., Jr.

Purchases Iowa House

Laurence Kuhl has purchased the Grand theatre at Greenfield, Ia., from George Morgan. Mr. Kuhl will take possession on June 1st.


ROY ROGERS
TRIGGER
THE SMARTEST HORSE IN MOVIES
with SMILEY BURNETTE
KING OF THE COWBOYS
with BOB NOLAN and THE SONS of the PIONEERS • PEGGY MORAN
GERALD MOHR • DOROTHEA KENT
LLOYD CORRIGAN
JOSEPH KANE — Director
Screen Play by OLIVE COOPER — J. BENTON CHENEY
Original Story by HAL LONG
Republic PICTURE
BUY U. S. WAR SAVINGS BONDS

20th-Fox First Quarter Net Is $1,751,739

Twentieth Century-Fox last week reported net profit for the first quarter of 1943 of $1,751,739 after all charges and provision for Federal income taxes. The figures compares with a net of $841,561 for the same period last year.

Cash dividends of 37½ cents per share for the second 1943 quarter on the company's preferred stock and 25 cents on the common stock were voted by the directors, both payable June 30th to holders of record on June 15th.

Gross income for the first quarter was $18,992,160 and expenses $14,289,826. Federal taxes amounted to $2,885,000. The lifting of British currency restrictions allowed the company to forego the provisions for a reserve fund against foreign assets. Last year, $1,100,000 was provided for this purpose. Excess profits taxes were estimated at $2,385,000 on the basis of pro-rating estimated excess profits credits.

The formation of a buying syndicate to acquire 660,000 shares of 20th Century-Fox preferred stock held by the Chase National Bank was indicated last week in reports from Wall Street interests. It was reported that that the syndicate would consist of approximately 100 investment companies, Lehman Brothers being prominently mentioned as leader of the syndicate. During March and April, this company was identified with the purchases of more than 200,000 shares of 20th Century-Fox common stock from Chase National Bank.

At the annual meeting of 20th Century-Fox stockholders on Tuesday, all directors of the company were reelected. They are H. Donald Campbell, T. J. Connors, John R. Dillon, William Goetz, Daniel O. Hastings, Felix A. Jenkins, W. C. Michel, William P. Philips, Hermann G. Place, Seton Porter, Spyros P. Skouras, Sydney Towell and Wendell L. Willkie.

Proposed amendments to the certificate of incorporation and the by-laws included one pertaining to the number of directors; one to enlarge the purposes of the corporation and to utilize natural commercial and business opportunities which may arise; to change the number of members of the executive committee, and to indemnify under specified conditions directors and officers who incur expenses in law suits in which they may be defendants by virtue of their association with the company.

Following the stockholders' meeting, the board of directors elected the following officers: Wendell L. Willkie, chairman of the board of directors; Spyros Skouras, president; Hermann Place, chairman of the executive committee; William C. Michel, executive vice-president; William Goetz, vice-president in charge of studio operations; Tom J. Connors, vice-president in charge of distribution; Murray Silverstone, vice-president in charge of foreign distribution; Sydney Towell, vice-president and treasurer; Wilfred Eadie, comptroller and assistant treasurer; Felix A. Jenkins, secretary. Mr. Goetz resigned from the company recently, but his resignation will not be effective for several months.

Advertising Agency Continues

The Barrons Advertising Company of Kansas City, founded in 1909 by M. J. Barrons, who died six months ago, is continuing under that name, all outstanding stock having been acquired by three executives. Wheeler Godfrey, now president and treasurer, has been with the company 10 years, as account executive. A. W. Durrin, with the company 25 years, is secretary and auditor; Frank H. Little with the company 12 years, is vice-president. It handles many theatrical accounts.

Commerce Weekly Reports Latin-American Gain

Motion picture receipts in Guayaquil, the largest city in Ecuador, amounted to $193,076 (or 2,731,146 sucres) in 1942, the *Foreign Commerce Weekly* of the U. S. Department of Commerce has reported. It compares with grosses of $137,076 in 1941. There are 10 theatres in the city and attendance was estimated at 2,640,271.

Theatre attendance is relatively less in interior regions, the department noted, because of low wage scales. Country theatres are of bamboo or other light construction and show class B or C pictures. Better pictures are from two to five years old.

In Chile last year the United States supplied 90 per cent of the films, the weekly said. Mexico, Argentina and Great Britain supplied the balance, although several pictures were produced locally. At Antofagasta attendance in two theatres exceeded 400,000.

$248,154 First Quarter Net for Consolidated

The report of Consolidated Film Industries, Inc., last week disclosed that for the first quarter of 1943, the company's net earnings were $248,154 after charges and provision of $179,697 for Federal normal taxes and surtax.

The figure compares with a revised net profit of $174,380, equal to 43 cents per share on preferred stock for the same period last year. This year's figure was equal to 62 cents per share on the 400,000 shares of $2 preferred stock, on which dividend arrearages amounted to $11.25 per share.

Technicolor Reelects All Officers and Directors

The directors of the Technicolor Motion Picture Corporation this week reelected all officers of the company, and at the annual stockholder's meeting the four directors whose terms had expired were named to serve another three years. Officers elected were: Herbert T. Kalmus, president; F. Lewis, vice-president and secretary; L. G. Clark, treasurer and Miss L. A. Skinner, assistant secretary. The directors are A. W. Fritzshe, A. W. Hawkes, H. K. McCann and Joseph H. Hayes.

"Boy From Stalingrad" Released Thursday

Columbia Pictures' "Boy From Stalingrad," was placed in general release on Thursday. The six youths in the film are portrayed by five youngsters born in the United States and one born in Germany. The film was adapted for the screen by Ferdinand Reyher and was directed by Sidney Salkow.

File Cost Judgments

Paramount Pictures, Inc., and some of its directors, who won a dismissal of a $100,000 recovery action, filed cost judgments of $296 last week in the New York County Clerk's office against minority stockholders of Paramount, who had brought the action to recover the amount paid, which they had claimed the directors had no right to do. The award was made by the Appellate Division of the New York Supreme Court, which denied the appeal of the stockholders. The stockholders had sued to recover the money paid to George E. Browne and William Bioff, later convicted for extortion and sentenced to prison terms.

K-A-O Reelects Directors

All directors of the Keith-Albee-Orpheum Corporation were reelected at the annual meeting of the stockholders in New York on Tuesday. Among them are N. Peter Rathvon, Malcolm Kingsberg, Monroe Goldwater, D. K. David, John J. McCaffrey and Frank Zinn.

RKO Reports Net Of $1,925,819 For 13 Weeks

Net profit for Radio-Keith-Orpheum Corporation and subsidiary companies for the 13 weeks ended April 3, 1943, was $1,925,819.49, it was announced at the company's home office in New York Wednesday. The figure compares with a net for the comparable period last year of $452,383.18 and a total net profit for the year 1942 of $736,240. The 1943 quarter profit was the highest reported by the company in more than 12 years.

The net for the first quarter of 1943 included a deduction of $1,406,454.54 provision for income taxes based on a 42 per cent rate for 1943. No provision was made for Federal excess profits tax.

The figures are subject to audit and adjustment at the end of the calendar year, the company said.

The report stated that during 1942 profits of theatre operating subsidiaries continued the sharp increase which started in the latter part of 1941, but these profits, as in the previous year, were partially offset by losses sustained by RKO Radio Pictures, the producing and distributing subsidiary. The report further stated, however, that improved conditions had accounted for the higher earnings in the first quarter of 1943. Unsettled conditions make it impossible to estimate figures for the earning month, however, it was said.

Net profits of theatre subsidiaries in 1942 were $3,091,802 as compared with $1,148,205 in 1941. A net loss of $2,359,986 in 1942 sustained by RKO Radio Pictures and its subsidiaries offset theatre earnings. Release of British funds in October made it unnecessary to create a reserve against income resulting from foreign operations, enabling RKO to reduce the reserve for contingencies to $851,313.

The RKO Corporation borrowed $3,000,000 during the year which it advanced to the distributing company for production purposes. The loan has since been reduced to $2,100,000. The corporation's balance sheet showed $16,017,819 at December 31, 1942.

Hunt Sells Two Theatres In Philadelphia and New Jersey

A. M. Ellis, who operates houses in Philadelphia and Camden, N. J., has purchased the Rockland theatre in Philadelphia, from William C. Hunt, whose remaining theatres are in Trenton and southern New Jersey.

Norman Lewis, of Philadelphia, will operate the Crescent, West Collingswood, N. J., acquired from the Hunt circuit by Albert M. Cohen and Associates.

Stanley Company Purchases Ridgewood Playhouse

The Stanley Company of America has purchased the Playhouse theatre in Ridgewood, N. J., from the Fidelity Liquidating Trust Company. The Alexander Summer Company of Teaneck was broker.

Harrison and Reinhardt, attorneys, represented the Fidelity company, while the Stanley Company was represented by Ben Wirth and Abel A. Vigard.

Drop Copyright Action

Papers filed last week in New York Federal Court disclosed that the copyright infringement action involving the songs "When Irish Eyes Are Smiling," and "Until the Sands of the Desert Grow Cold" had been discontinued against Mills Music, Inc., named as party defendants in M. Witmark & Sons' action against the Fred Fisher Music Company, Inc.

BRITISH FILM LABOR STEPS INTO POLITICAL FIELD

Move Opposed by Some of ACT Members; Asquith Resigns Presidency

by AUBREY FLANAGAN
in London

Flushed with the thrill of progress and achievement, stretching its limbs in the zest and enthusiasm of new found strength, Labor as found within the British motion picture industry and represented by the Association of Cine-Technicians, is adventuring farther afield these days, and with pride in its industrial and material gains, has stepped—rather rashly think many of its friends—into the field of higher politics.

Events and developments crystallized recently into a brave waving of political standards, at the annual conference of the A.C.T., the waving no less of oratorical bludgeons, high powered pronunciamentoes and the passing of reformist and protective resolutions—and, not least significantly and unhappily, the resignation from the presidency of Anthony Asquith.

This incursion into the political field, however, has not been made without criticisms and objections from A.C.T. members themselves, who have voiced the contention that the organization which has done so nobly in improving and consolidating the working conditions of employees in British studios is strictly a trade union and as such should concern itself exclusively with trade union affairs.

Not the least significant straw floating in the A.C.T. wind was the move to affiliate the A.C.T. with the Labor Party. Passed with but 10 dissentients, the resolution in favor of this action provides for a ballot of members in order to formalise the move.

The political mood which colors the activities and proceedings of the studio employees' association is seen, too, in the presentation and the general approval of resolutions against non-cooperation with anti-democratic elements, in favor of mobilizing the industry for a second front in Europe and for the immediate application of the Beveridge Plan.

Energies Devoted to Bettering Conditions

Such political interventions do not, it should be recorded, limit either the achievement or the intentions of the A.C.T., whose main energies so far have been devoted to the primary and paramount purpose of bettering the working conditions of the motion picture technicians and helping to establish and fortify a sound industry basis upon which such prosperity and harmony would be built.

The achievement, after seven years' campaigning, of a standard agreement on working conditions in British motion picture production—outside which alone for the time being stand the newsreel organizations—already has been dealt with fully and is now a matter of history. The increasing membership of the A.C.T. itself, and the power it wields by virtue of the manpower situation are, of course, the source of some strength.

British studio labor, too, has more than merely useful representation in Parliamentary circles, finds no difficulty in lobbying in the corridors of Westminster, is known to have a pull with the Board of Trade, the Ministry of Labor, and other Departments, and is represented on the Films Council.

Monopoly Charges Discussed

Proceedings at this year's annual powwow were not allowed to pass without serious consideration of such matters as the monopoly danger which is seen in the expansion and strengthening of the Rank interests, particularly in regard to the Rank-Two Cities reciprocity scheme, and the recently formed Scenario Institute, also the pooling of technicians, equipment, studio space, etcetera for the numerous companies engaged in the production of documentary films for the Government, the setting up of machinery to initiate, under Governmnet auspices, post-war planning for documentary and instructional film production.

The efficiency report drawn up by the production sub-committee last year, which despite its constructive and non-controversial character met with short shrift from the Production Association, is still being pressed.

In this particular regard, when Sidney Cole, speaking for the A.C.T. executive committee, spotlighted the overlapping which admittedly exists in British production, pointing out as examples the production of more than one film dealing with the same subject, two on the Fire Service, two on the Navy's submarines—one in each category M.O.I. sponsored—two on the Eighth Army and a whole batch on life in occupied countries, there were few outside the A.C.T. to disagree that there is weight to the argument which aims at efficiency.

There are, however, industry sections and individuals, many of them sympathetic with the professional and industrial aims of the Technicians Association, who have felt some embarrassment at the incident which crystallized in the resignation from the presidency of Mr. Asquith.

The crux and provocation of this political incident was the Two Cities production "The Demi Paradise" which deals with the adventures of a Soviet engineer in Britain before and during wartime. A Works Committee representing employees at Denham Studios took it upon themselves to raise objection to the film's scenario and conveyed a protest to the studio management—and were rapped on the knuckles by the latter for so doing.

Decision of A.C.T. Brings Asquith Resignation

The A.C.T. General Council ultimately blessed this intervention of the Works Committee by a formal congratulation. In protest against such prejudgment of a case in dispute "after hearing only one side of that case" Mr. Asquith, director of the film, resigned his presidency of the Association.

Although the incident has been, so to speak, reduced from standard to sub-standard by the contention that it is but a domestic matter bearing on the Association's General Council and officers themselves, there has been criticism of the whole affair for its political embroilments. One A.C.T. member contended that the whole matter had been stirred up by a small but active political group, and insisted that the A.C.T.'s General Council should be 100 per cent trade unionist, 100 per cent for its members, and no per cent for political affairs.

Soviet Embassy Also Protests Script

Into the picture comes the Soviet Embassy which, it can now be revealed, have taken exception to the script of "Demi Paradise" and insist that if the film is shown in the form originally laid down in the scenario they will protest.

Whether the Works Committee whose functions and purposes were believed purely concerned with working conditions and matters, were within their appropriate province and privileges in, to quote Ivor Montagu, a political left winger himself, "trying to find out exactly what was in the script" is something about which there is some difference of opinion, but which latter is not all favorable.

So has the benison bestowed by the A.C.T.'s executive committee been interpreted as a political gesture outside its nominally trade union province, and one not necessarily calculated to assist closer collaboration on the purely industrial field.

MAY REOPEN BRITISH NEWSREEL PLAN

The present British newsreel distribution system may be reappraised on December 31, next, instead of a year later, as a result of exhibitor dissatisfaction with the current operation of the plan, it was indicated in London last week. The exhibitor organization will ask the newsreels to agree to a reconsideration of the scheme. Exhibitors have complained the new system depriving them of the right to cancel newsreels, gives the newsreels a virtual monopoly, and deprives the exhibitor of bargaining power.

$32,320,000 In Taxes

In the issue of the HERALD of May 15th, in an article by Aubrey Flanagan from London, the figure of £8,000,000 was translated into terms of dollars as $3,232,000,000. It should have read $32,320,000.

HE'S A NATURAL!
says BOB REEL, Chicago Herald American

HE'S SURE-FIRE!
says The Hollywood Reporter

He has a
PERSONALITY
that comes over like a million!
says Film Daily

HE HAS THAT SOMETHING!
says Archer Winsten in the New York Post

HE'S TERRIFIC!

He



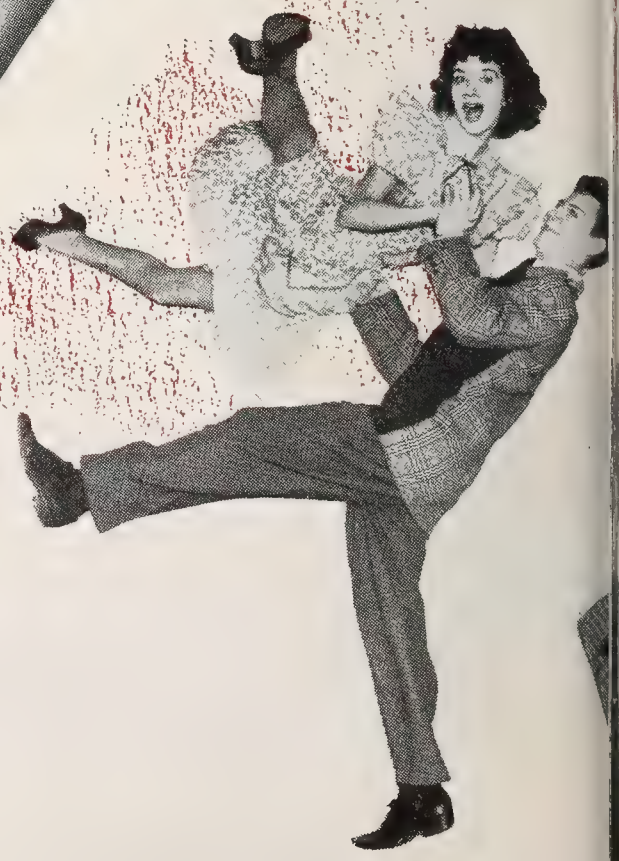












UNIVERSAL PICTURES



HE PRIZE SURPRIZE OF THE YEAR!

DONALD O'CONNOR

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Mister BIG



with

GLORIA JEAN • PEGGY RYAN

ROBERT PAIGE • ELYSE KNOX
SAMUEL S. HINDS • BOBBY SCHEERER
THE BEN CARTER CHOIR

and

RAY EBERLE *with* EDDIE MILLER'S BOB CATS

Screen Play, Jack Pollexfen • Dorothy Bennett • Original Story by Virginia Rooks
Directed by CHARLES LAMONT • Associate Producer, KEN GOLDSMITH

AT UNIVERSAL WE SPELL IT

SELLULOID

More Showmen and the Press Protest War on the Screen

Exhibitors continue to write expressions of their opinions on the current flow of pictures on the war. MOTION PICTURE HERALD, in the issue of May 8th, published thirty-three letters from leading showmen, in which they voiced their reactions to such films. Ten more were published on May 15th. In this issue there are five. This is a total of forty-eight responses to one hundred and one inquiries. By far the greater number recorded their opposition to the preponderance of films which have the war for subject matter.

JOHN J. FRIEDL
Minnesota Amusement Company, Minneapolis, Minn.

Reply to your letter of April 27th was delayed because I wanted to get the comment of my associates.

The concensus of opinion is that there are too many war pictures being released at the present time.

It is our opinion that Dorothy Kilgallen tells the story briefly and emphatically in the attached clipping.

People want escapist entertainment and an occasional opportunity to forget the hardships under which we are living at the present time.

The remarks of Dorothy Kilgallen, to which Mr. Friedl refers, appeared in her column, "Voice of Broadway," and are as follows:

"I am becoming convinced that Hollywood has an irksome habit of overdoing a good thing. When a musical picture makes a hit, a cycle of musicals starts. When a screwball comedy like 'It Happened One Night' clicks, every lot from Paramount to Monogram puts a screwball comedy into the oven. A successful 'Life of Emile Zola' was enough to set the moguls to filming the biography of every one from Abraham Lincoln to Looey the Gimp.

"The current over-indulgence is war pictures, and I think it is the most serious abuse of the cycle craze to date, because the effect on morale is so shattering. A certain amount of blood and thunder and flag waving was necessary in the early days of the war to get the soft civilian public properly whipped up to a realization of the necessity to pitch in the fight.

"But that usefulness has been outlived, and now with a soldier or several soldiers in virtually every family in the land, and the casualties coming home to the hospitals and 'The War Department regrets to inform you' telegrams arriving daily in every city, the very plurality of battle pictures is harrowing."

J. B. CARTER
Electric Theatre, Browning, Mo.

I use some of the war pictures that the government requests that we put before the people. However, I intend to try to use common sense in the matter of war pictures, and not run *too* many of them.

People read a lot about the war in the newspapers and hear it over the radio, and it seems to me that it is our job to give them something in the theatre to laugh at—relaxation from the war is a necessity, so I try to keep 'em laughing and give them a reasonable amount of war pictures on the screen.

CHARLIE KARR
Martin Theatres, Atlanta, Ga.

I am glad to see so many exhibitors give their frank opinion about war films, as we have been deluged with this type entertainment for the past several months and the public is getting fed up with it.

We all realize that we are in the war to a finish and we are subscribing to bonds and doing everything else possible to bring it to a successful conclusion, and every time we turn on our radios we are asked to save kitchen fats, purchase bonds, do this, do that, and when a person goes to the theatre he goes to be entertained and get his mind momentarily off the war.

We make from four to six changes per week in most of our theatres and because of so many war films we sometimes have two and three in the same week. We recently had one of our managers write that he was playing "Flying Fortress" and invited all of the mothers in the town who had sons in the Air Corps to attend the theatre free. He had two mothers in attendance.

We find that pictures like "Star Spangled Rhythm," "They Got Me Covered," "Hello, Frisco, Hello," "The More the Merrier" are pictures that are doing the business at the box office and the type of entertainment our patrons want to see.

LIONEL KEENE
Kirkwood Theatre, Atlanta, Ga.

Definitely, there are too many war pictures in circulation today. The public does want some *serious* authentic war movies, but not without comedy relief. The present day neighborhood attendance when we have a comedy or musical film indicates their will. "Screwball" stories, highlighted with singing, dancing—and name bands always pull. The Hal Roach streamliners, such as "Hayfoot," are positively a pleasant relief.

The public doesn't want all-fun pictures either—but a good balanced "diet." Even with rationing, a swell beef roast, perfectly cooked, would become monotonous if we had it day after day.

Remember, each day more families find their sons in the armed forces. They feel badly about their absence—perhaps in many instances it's the first time the boy has been away from home for any length of time. War pictures remind "mama" and "papa" too much of "buddy"—so they stay away—and tend their Victory garden. Give them music, dancing, singing and comedy relief—with dramas sandwiched—and you've got customers. The newsreels and Government films tell them all they want to know about the war and how it is going—and they want to see them—but please don't cram one war story after the other down their throats—'cause it's bitter medicine they won't swallow constantly.

MERLE R. BLAIR
Regent Theatre, Cedar Falls, Iowa

Out here in Iowa war is the topic of the day. Our theatre has been collection source for every national and local drive since before December 7th. The people are receiving notices of their sons' death, capture, missing, etc. Surely the producers must realize that what the great mass of people want in the theatre is to be entertained, amused, made to laugh, to relax, and to forget for a few fleeting moments this terrible strain of war and death and destruction. They need pictures that entertain.

THE PRESS SAYS

DAILY NEWS, Washington, D. C.
By Russell Stewart

" . . . We present the woman's viewpoint, as provided by Mrs. Walter Ferguson, whose 'One Woman's Opinion' columns are a woman's page feature in The Daily News. Here's what Mrs. Ferguson says:

" 'Will Hays says our movies have a two-fold purpose these days—to win the war, and at the same time to give entertainment and relaxation to people suffering from worry and strain. For the sake of some of those millions, I wish Hollywood could make up its mind.

" 'Perhaps Hollywood would do more to win the war by giving them only escape entertainment. At least, the two types of pictures should be segregated.'

"We agree, in general, with Mrs. Ferguson; yet there are some war films which we believe everyone should put aside their war jitters for and go see. . . . "

THE COURIER, Waterloo, Ia.
An Editorial

"Like a single note that becomes monotonous when constantly repeated, the war theme has been over-played. . . . The movie fan wants relief. . . .

"Hollywood, of course, is always responsive to the public demand. . . . "

WORLD-TELEGRAM, New York City
By Alton Cook

"War clouds over Times Square are lifting. . . . Of the fifteen principal movies, only eight have war as a theme . . . the total has been running much higher.

"Using the war as a device for catch-penny melodrama is more than a mere box-office glut on one theme. Good war pictures have an inspirational service to perform. Ruining the subject by overuse means those good pictures won't be made."

THE TIMES, Los Angeles, Calif.
By Edwin Schallert

"An alleged revolt against war pictures is beginning. . . . It's the women who are bogging down in their appreciation of these embattled affairs. The war is becoming too real an experience for many of them, because they have been struck deep by the casualties.

"It isn't possible to eliminate the background of war from plots, but at least films that just deal with the horrors, bloodshed and dynamic forces of battle will probably be shunned. . . . "


MARY LEE
in
HER MOST BRILLIANT HIT
SHANTYTOWN
John ARCHER • Marjorie LORD
HARRY DAVENPORT • BILLY GILBERT
ANNE REVERE • FRANK JENKS • CLIFF NAZARRO • CARL Alfalfa SWITZER
MATTY MALNECK and his Orchestra
Directed by JOSEPH SANTLEY
Screen Play by OLIVE COOPER
Adaptation of a Play by HENRY MORITZ
A REPUBLIC PICTURE
BUY U.S. WAR SAVINGS BONDS

Throngs Crowd Garden For Greek Benefit

A full house in Madison Square Garden, New York, last Tuesday evening saw the latest in a series of war benefits, this one the Greek War Relief Show, which was expected to raise more than $100,000 for the Greek War Relief Association.

Among the many notables present were the mayor of New York, Fiorello H. LaGuardia, the former mayor, James J. Walker, and Archbishop Athenagoras of the Greek Orthodox Church.

The show, under the auspices of the motion picture industry, through representative executives headed by Spyros Skouras, president of Twentieth Century-Fox, featured folk dances, "name" bands, and stage, radio, and screen stars.

Among these were: Ed Sullivan, George Jessel, Bert Lytell, Jackie Miles, Henny Youngman, Milton Berle, Fred Waring and choral group of 150 voices, Dean Murphy, Mario & Floria, The Christianos, Alec Templeton, Jimmy Dorsey and orchestra and company from the Roxy theatre, Ed Gardner and Myrna Loy, Allen Jones, Irene Manning, Dudley Field Malone, Kenny Baker, Jerry Lester, Carmen Amaya, Jimmy Durante, Grace Moore, Jackie Miles, Duke Ellington and Orchestra with Dooley Wilson, the Berry Brothers and Ethel Waters, Nicholas Mascona, Herbert Marshall, Lanny Loss, Jack Haley, Ella Logan, Gypsy Markoff, Frank Sinatra, Arthur Treacher and Catherine Meskill, Stewart Langeley, dancer Anita Alvarez, Connie Boswell, Akim Tamiroff, Bill Johnson, Alfred Drake and Joan Roberts, Ray Bolger, Wayne and Marlin, choral ensemble from Music Hall, soloists Marjory Williamson and John De Surra, Radio City Music Hall "Rockettes."

Chairman of the entertainment committee was Edward Alperson, general manager of the RKO circuit.

Give Tickets to Service Men

Washington, D. C., amusement industry executives have cooperated to obtain tickets to various amusements for service men. Approximately 227,120 titckets are available for the year, according to Sidney Lust, committee head and local exhibitor.

The committee is endeavoring to reduce, for service men, the cover charges in night clubs, and to have waived the fees in bowling alleys and on golf courses.

The service men are informed of the opportunities through their recreational organizations, and by a publicity campaign in window cards and newspaper stories.

The theatre men are joined in the charitable effort by executives from the sports field.

Ohio Censor Cuts 21 Films

The Ohio censor ordered eliminations in 21 films or 31 reels out of a total of 148 films, representing 485 reels, reviewed in April. The figures compare with 131 films or 426 reels reviewed in March with eliminations ordered in 14 films or 18 reels.

Joins NSS Salesforce

Lester McEachern has joined the National Screen Service as Portland salesman, replacing George Mitchell.

CONDUCTS DEBATE ON DRAFTING ACTORS

Herbert L. Monk, motion picture critic of the St. Louis *Globe-Democrat*, has been conducting an open forum in his Monday morning column recently on the question of whether film actors should be drafted. When the issue was first raised, letters from the newspaper's readers were about evenly divided. Those who argued that screen stars should be deferred stressed the importance of motion pictures as builders of morale. Their opponents were equally firm in insisting that actors are "no better than anyone else". There has been no decided shift in opinion, Mr. Monk writes.

O'Donnell Asks Copper Pledge

Robert J. O'Donnell, national Variety Club chief barker, guest of honor at the Washington tent's dinner last week at the Willard Hotel, pledged all-out cooperation on behalf of the industry in the nation's copper salvage drive.

The Interstate circuit executive pointed out that 90 per cent of the copper in carbons could be salvaged, and urged that all showmen present at the dinner cooperate in bringing the copper campaign to a successful conclusion. The participation by the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators already has been promised.

The tent's chief barker, Sam Wheeler, made a brief speech of welcome to the national head. Among those participating in the arrangements were Hardie Meakin, Gene Ford and Harry Alger, entertainment; Arthur Mayer, J. Russell Young and Lou Rome, speakers; also, Steve Broidy, Herbert Bedwith, Paul Cabot, Allen Smith, Lieutenant Commander Edward Hardy, N. G. Burley, Henry O'Kane, Earl Sweigert.

Among others present were Fred Kogod, Frank Boucher, Sam Galanty, Al Sherman, Hunter Perry, Abe Lichtman, Clark Davis, William Hoyle, George Crouch, Harry Lohmeyer, William Ewing, Harry Thomas, Max Cohen, Lou Goldberg, Ben Caplon, Monroe Greenthal, Wade Pierson, Louis Ramm, Russell Stewart, Andrew Older, Charles Stofberg, Jake Flax, Vince Dougherty, Allyn Butterfield and Carlton Duffus.

Chicago's Amusement Unit Exceeds Quota

Collection of $127,000 against its quota of $100,000 was reported by the Chicago Amusement and Recreation Division Committee, composed of John Balaban, James Coston, Hal Halperin, Jack Kirsch and Eddie Silverman.

Nearly complete returns on theatre collections in the Chicago Exchange Area show receipts of $142,000.

Telenews To Show Features

The Telenews, the only newsreel theatre in the Cincinnati area, hereafter will show a full-length feature in addition to the regular one-hour program. The initial feature, starting this week, is "The Charlie Chaplin Festival," a cavalcade of Chaplin's films, "Easy Street," "The Cure," "The Immigrant" and "The Adventurer."

Jap Submarine Boosts Bond Sales in N. Y.

More than $1,000,000 in War Bonds have been sold in Greater New York and Westchester County, through display of the captured two-man Japanese submarine, the War Activities Committee reported this week. The submarine, which was part of the attacking force at Pearl Harbor, has been on display in various sections of the country. Two weeks ago it came to New York, under the auspices of the WAC theatres division; and in three days on Times Square, its presence chalked up sales of $217,598. In Brooklyn, it collected $137,000; in the Bronx, $220,000. The Westchester total was $605,691.

The tour of the New York area was under the guidance of Harry Mandel, public relations chairman for the territory, under the WAC. Edward Dowden assisted him.

From Oregon, it was reported to the WAC last week the state's approximately 200 exhibitors participated beyond expectation in boosting the Treasury's recent Second War Loan. The state sold over $150,000,000 in Bonds, exceeding its quota by 50 per cent.

Climax of exhibitor effort was in Portland, at the Paramount theatre, where "Desert Victory" had a "Bond Premiere" which resulted in the purchase of $1,800,000 worth of Bonds. There was also that day a mock "invasion," suggested and executed by Albert Finke, local WAC exhibitor chairman, with the aid of theatres, and troops from nearby posts.

Magazine Cites WAC Efforts

The war effort of the motion picture industry, as conducted through its War Activities Committee, which represents all branches, was related in detail in the Sunday newspaper magazine, "This Week," last Sunday.

The article, "Business Second," emphasizes exhibitor effort, noting the neglect of business in many instances to collect scrap rubber, copper, metal, money for drives, and to aid the community. Author of the article was Jerry Mason.

Reprints this week were being prepared, and were to be sent to the 16,000-odd theatres pledged to cooperate with the WAC.

"This Week" has a circulation of approximately 7,000,000. Its New York newspaper outlet is the *Herald Tribune*.

New York exhibitors last week, at WAC headquarters, discussed the playing of the 53-minute Government film, "Prelude to War." There are 24 prints allotted in the territory. They will have virtually continuous service. All exhibitors present pledged playing time.

It also was decided at the meeting, to play a two-minute trailer boosting the Greater New York Fund.

Disney Artists Compete

Walt Disney artists are contributing sketches to *Newsletter*, official Navy magazine, and the best cartoon offered will win a War Bond for its creator. The contest is designed to bring enjoyment to sailors on outpost stations who receive the publication.

Governor Joins Club

Governor Henry F. Schricker of Indiana and Lieutenant Governor Charles M. Dawson have been initiated as members of the Variety Club of Indianapolis.

For Every Wife and Dad and Mother of Every Mother's Son Overseas!



"A Letter From Ireland"

With A Cast
of Thousands of Our
Troops In Ireland Training Camps

NOT A WAR SHORT, BUT—THE MOST HUMAN, HEART-WARMING PICTURE EVER MADE ABOUT OUR BOYS ABROAD

It's like a *flying* visit to that boy in the AEF—how he lives and plays and learns and worships in a quaint and friendly country 3000 miles from home.

V ···– MAIL

POST OFFICE DEPT. PERMIT NO. 15

A Two-Reel
Paramount
"Headliner"

Directed by Brian Desmond Hurst
In Cooperation with the U. S. Forces

• • •

Book-"PRELUDE TO WAR," Sensational 55-Minute Government Film That's Rental-Free!

Paramount Pictures

Los Angeles' Zoning Unfair, Board Rules

It is unfair to subject a subsequent run theatre to alternate clearances behind theatres in two different zones, the Appeal Board of the motion picture arbitration system ruled Monday.

A reduction in clearance granted to the Eagle theatre, Los Angeles, was upheld in the board's 69th decision. Fox West Coast circuit and Paramount appealed the case, Los Angeles' 12th, after Clay Robbins, arbitrator, had granted the Eagle the same clearance as that enjoyed by other Los Angeles subsequents on the same price level.

Under the present system the Eagle, in Zone 23, is subject to seven days' clearance after Fox's third run Glen theatre in suburban Glendale. The Eagle's chief competitor, the Dale, is in another zone, not subject to Glendale, and able to advance its run by raising prices.

The zone system set up by the NRA Code Authority and amended in 1936 by the "blue book" agreement did not justify subjecting the Eagle to clearances after both Glendale and Los Angeles first runs, the board observed. It also noted that the Eagle earned more revenue for distributors.

The effect of this Glen clearance is discriminatory on the Eagle in its relation with the Dale, the board found. It directed that no clearance be granted by Warners, Paramount, MGM and RKO to the Glen over the Eagle setting maximum clearance of Los Angeles first runs over the Eagle at 49 days on 30 cent admission level. Costs were divided.

A new appeal was filed at Los Angeles this week in the city's 11th case. L. W. Allen, operator of the Southgate theatre asked the Appeal Board to modify the arbitrator's award of a partial clearance reduction. He seeks full elimination of the Vogue theatre's margin.

Buffalo

The Glen theatre, Williamsville, N. Y., filed a combination clearance and specific run complaint Friday at Buffalo against the five consenting companies and the Shea circuit, Buffalo. Menno H. Dykstra, operator, charged that the Glen was subject to unreasonable clearance and had been refused the run requested. Shea's Kensington and North Park theatres, in Buffalo, the Granada, in Buffalo and the Amherst theatre, Amherst, N. Y., were named as interested parties. It is the tribunal's 20th case.

Chicago

At Chicago the 23rd and 24th clearance cases, seeking reductions for Peoria subsequents, have been consolidated by agreement. Harold J. Clark, an attorney, will arbitrate. Adolph W. Szold and George Kerasotes filed the complaint against all five consenting distributors for the Avon, Beverly and Varsity theatres.

Monogram Buys $100,000 U. S. Certificates

Monogram has just completed the purchase of $100,000 in U. S. Certificates of Indebtedness through Guaranty Trust Company of New York, according to an announcement by W. Ray Johnston, president, and George D. Burrows, treasurer of the company.

Shaw Honored in New Haven

Harry F. Shaw, Loew-Poli division manager, was honored by members of the staff at a dinner party in New Haven last week. The occasion was for a double purpose, celebrating Mr. Shaw's ninth year in his present position, and a farewell party to him and his wife, who are to spend a three-week vacation in Miami.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 73—Roosevelt, Churchill confer. . . . Jap bases in New Guinea bombed. . . . Anti-aircraft gunners train. . . . WAACs have first anniversary. . . . Canadian spruce trees felled. . . . Australian aquatic stars perform.

MOVIETONE NEWS—Vol. 25, No. 74—U. S. tightens net in Aleutians. . . . Food conference opens. . . . Air disaster in Iceland. . . . U. S. bombers blast Naples. . . . Hollywood spotlight. . . . American Day celebration.

NEWS OF THE DAY—Vol. 25, No. 271—Roosevelt-Churchill meetings. . . . News from Tunisian front. . . . WAAC anniversary celebrated. . . . West coast ready for Japs. . . . Negro scientist honored.

NEWS OF THE DAY—Vol. 25, No. 272—U. S. attacks in Aleutians. . . . American Day celebrated. . . . Bombing of Italy. . . . Fire at Navy pier. . . . Archbishop at the front. . . . Airmail has 25th anniversary. . . . Food conference. . . . General lauds Yanks.

PARAMOUNT NEWS — No. 76 — Airplane derrick christened. . . . Paratroopers honored. . . . Production record. . . . WAAC's first year. . . . African victory. . . . Roosevelt, Churchill plan further war strategy.

PARAMOUNT NEWS—No. 77—Navy yard helps conquer pier fire. . . . General McNair's message. . . . American Day celebrated. . . . Airmail's jubilee. . . . Aleutian invasion. . . . African holiday for Allied troops.

RKO PATHE NEWS—Vol. 14, No. 76—Roosevelt-Churchill meeting. . . . Chennault's fliers honored. . . . President Benes in Washington. . . . General McNair's message. . . . Aussie planes smash Japs. . . . WAAC's first year. . . . Spruce trees for mosquito bombers. . . . British go swimming in Mediterranean.

RKO PATHE NEWS—Vol. 14, No. 77—Troops train to invade Jap bases. . . . Helicopter at airmail anniversary. . . . Kaiser taps west coast steel. . . . Army cowboys stage rodeo. . . . Food conference. . . . Pier fire. . . . American Day celebrated.

UNIVERSAL NEWSREEL—Vol. 16, No. 189—Churchill visits Roosevelt. . . . North African holiday. . . . Seadromes to span ocean. . . . U. S. airmen help Chinese. . . . Aussie planes bomb Japs. . . . Spruce trees used to build bombers. . . . WAAC's first birthday. . . . SPARS taught to use life rafts.

UNIVERSAL NEWSREEL—Vol. 16, No. 190—Japs jittery on Attu. . . . Italy bombed by Allied planes. . . . Nation hails American Day. . . . General Andrews mourned. . . . Flying Tigers honored. . . . Food conference. . . . Airmail's silver anniversary.

ALL AMERICAN NEWS—Vol. 2, No. 30—Gobs train as machinists' mates. . . . Florence Hall interviewed. . . . Midwest mobilized from community center. . . . Posthumous award to flier's mother. . . . Lena Horne launches ship. . . . barrage balloon training for Negro soldiers.

SOPEG Wins Contract from Paramount, Subsidiaries

The Screen Office and Professional Employees Guild, CIO Local 109 of the United Office and Professional Workers of America, this week won a contract from Paramount, the Famous Music Corporation, and the Paramount Music Corporation. The latter two are the picture company's subsidiaries.

Affected are approximately 400 employees in New York. Their positions will be classified, and salary adjustments resulting from those classifications will be retroactive to October 5, 1942. Pending the classifications, the company established a minimum salary of $18 per week for mailroom workers and messengers, and $21 for clerical workers.

Goldenson On Trip

Leonard Goldenson, vice-president in charge of theatre operation for Paramount, is on a tour of seven key cities in which the company owns theatres. The cities include New Orleans, Chicago, Salt Lake City, Los Angeles, Phoenix, Dallas and Kansas City.

ASCAP Licensed in North Dakota

The American Society of Composers, Authors and Publishers has been notified by the state of North Dakota that it now is permitted to conduct business in the state.

Hollywood-Made Shorts Best of OWI Releases

Hollywood-produced war information shorts and a British Ministry of Information documentary production were among the 10 most popular pictures distributed non-theatrically by the Bureau of Motion Pictures of the Office of War Information, according to the agency's monthly bulletin to 16mm distributors.

The films most in demand for school, church, civilian defense and other 16mm showings, OWI said, were "Target for Tonight," "The World at War," "A Letter from Bataan," "Paratroops," "Divide and Conquer," "Anchors Aweigh," "Marines Hymn," "US News Review No. 3," "Caissons Go Rolling Along" and "US News Review No. 2."

Least popular of the 16mm versions of the war information pictures were "Japanese Relocation," "Manpower," "Campus on the March," "Salvage," "Women in Defense," "Lake Carrier," "Henry Browne, Farmer," "Aluminum," "Power for Defense" and "Negro Colleges in Wartime." All were produced by Government film-making agencies.

In an analysis of OWI non-theatrical distribution in January the letter reported that with 6,222 prints of 27 subjects the agency obtained 14,500 bookings and 32,000 showings. Studies are now being made of February distribution in relation to total population of states and of audience comments.

"War information is a 12-month job. There will be no recess this summer. Ways must be found to keep every 16mm projector doing war work all summer," the OWI told operators of the 16mm repositories. It urged special showings at summer hotels, camps, playgrounds, churches, civilian defense meetings and other public gatherings.

The agency now has 42 pictures in distribution through approximately 185 of the 16mm outlets, Seerley Reid, educational adviser, said.

Mary Pickford To Aid British War Victims

Mary Pickford is scheduled to remain in Toronto until Wednesday to aid the sale of shares in the Toronto Bungalow Project which benefits child war victims. It had been reported that before Miss Pickford left for Canada on Thursday, $40,000 already had been subscribed to the fund. Miss Pickford expects to raise an additional $125,000 for the fund, which includes the British War Victims' Fund, the *Evening Telegraph* British War Victims' Fund and the Malta War Relief Fund.

Miss Pickford will appear at defense plants and theatres to stimulate the sale of shares, and also will be guest at various civic functions. Her part in the program has been named the Mary Pickford Honeymoon Bungalow Project.

Disney Plans to Include Cuba in Next Musical

Part of the third Disney film to concern South American countries will include shots on the folk lore of Cuba, the studio announced this week. A delegation from Cuba including Oscar Presmanes, Cuban Consul in Los Angeles, Havana editors and representatives from the Office of the Coordinator of Inter-American Affairs, recently discussed arrangements with Mr. Disney at the studios.

The first musical feature was "Saludos Amigos," followed by "Surprise Package," which is to be released this summer.

Garber Inducted Into Army

Jack Garber, formerly on the Balaban and Katz publicity staff in Chicago, reported for Army duty on May 15th. He was given a farewell party by associates last Thursday.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Producers Releasing Corporation has leased the Fine Arts Studio and will transfer its operations to that plant from the Talisman Studios (the place where D. W. Griffith made "The Birth of a Nation" and earlier works) which it has been utilizing on a rental basis.

The leasing of the Fine Arts premises follows a succession of budgetary increases by PRC which have taken place since the appointment of Leon Fromkess as vice-president in charge of production. Most recent of these is reflected in the announcement, made last week while Mr. Fromkess was in New York in conference with O. Henry Briggs, president, that the company would produce six musicals in the immediate future.

Warners Start Casting Sinclair Lewis Novel

Ann Sheridan is the first of several stars to be cast in Warners' production of "Handbook for Jealousy," from the Sinclair Lewis novel. . . . George Cukor, MGM director, is back from the Army, retired under the over-38 regulation. . . . Arthur Lubin has been named to direct "Ali Baba and the 40 Thieves," another in Universal's Maria Montez-Jon Hall-Sabu Technicolor sequence, to be produced by Paul Malvern.

Henry Hull, Herbert Rawlinson, Marian Martin and Charles Foy, the latter playing the role of his late father, Eddie Foy, Sr., are cast for Harry Sherman's "The Gunmaster," the story of Bat Masterson. . . . Nils Asther is to co-star with Susan Hayward in Paramount's "The Man in Half Moon Street," taking the role originally intended for enlistee Alan Ladd. . . . Alfred Zeisler, who is to direct "Dr. Joseph Goebbels, His Life and Loves," for W. R. Frank, Minneapolis exhibitor who is to produce the picture, has returned from New York where he canvassed the Broadway stage in quest of an experienced actor who looks like Goebbels to portray that individual in the film.

Sam Wood Acquires Rights to Story

Producer-director Sam Wood has acquired film rights to a story by a grandson of the late Dr. Alice Barnsby, founder of the Barnsby School for Girls in London, which has to do with a codicil written into her will eight days after Britain's declaration of war and two days before her death at 98. The codicil, nature of which is not revealed, goes into operation after the war ends. Wood sees the property as basis for a film pertaining to the post-war period.

Warner Brothers have relieved Benjamin Glazer of his production duties in connection with "The Animal Kingdom," now shooting, to concentrate his attention upon research for a picture to be based upon the Latin-American nations.

In a switch without precedent in recent annals, Republic is to start a "Saint" series duplicating, at least as concerns source material, the series abandoned by RKO Radio when it transferred George Sanders to the "Falcon" series, subsequently transferring Sanders out of it and Tom Conway, his brother, in. Republic has acquired "The Saint Meets the Tiger" by Leslie Charteris, creator of "The Saint," and is inspecting the talent rosters of the town in quest of an actor to play the character.

Leo Spitz and Jack Skirball, who have signed a two-picture deal with United Artists, are to start "Duffy's Tavern," from the radio program of the same name and probably with the same cast, in July, proceeding from that to the making of an unnamed, undescribed vehicle for Fred Allen, the Texaco supersalesman, starting in September. . . . MGM will star Charles Laughton in "The Canterville Ghost," from the Oscar Wilde file, bringing it up to date from the 1784 period in which it was set. . . . Jack Benny is to make "The Horn Blows at Midnight" for Warners in completion of his two-picture contract with that company.

David O. Selznick has placed Shirley Temple under long term contract, to all her wellwishers' satisfaction, and assigned her a role in "Since You Went Away," scheduled for filming this summer and for United Artists release. . . . Edward Gross has acquired rights to the Rosemary Taylor novel, "Chicken Every Sunday," for preliminary production on Broadway, later as a picture.

Production at 1943 High

In the face of talk about curtailment of production, backed-up distribution, exhibition holdovers and other matters of similar portent, the production level shot up to a new 1943 high of 47 pictures in shooting stage, an increase of 4 over the previous week's 43 which was, although discounted as technical, a high for the year at that point.

The figures for the 19-week period of 1943 now show a weekly average of 37.73 pictures before the cameras. The low point of the year was reached in March, when the level fell to 33.

Eight of the 47 pictures now shooting started during the week.

Metro-Goldwyn-Mayer defied superstition by starting Production No. 1313 on May 13th, with 13 girls in the speaking cast. The roster includes Ann Sothern, Joan Blondell, Margaret Sullavan, Fay Bainter, Marsha Hunt, Donna Reed, Diana Lewis, Heather Angel, Dorothy Morris and Connie Gilchrist. The film is "Cry Havoc".

Twentieth Century-Fox started "The Night Is Ending", a story of the French underground, with George Sanders, Brenda Marshall, Philip Dorn, Madaleine LeBeau, Marcel Dalio and Robert Lewis.

Universal launched "Angela", presenting Donald O'Connor, Susana Foster and Louise Allbritton; and "Sherlock Holmes and the Spider Woman", with Basil Rathbone and Nigel Bruce in their accustomed assignments.

Warners started "In Our Time", with Paul Henreid and Ida Lupino starred.

Monogram's "Six-Gun Gospel" is a Johnny Mack Brown-Raymond Hatton number.

Republic's "Nobody's Darling" is a starring number for the youthful Mary Lee, with Gladys George, Louis Calhern, Jackie Moran, Marcia Mae Jones, Lee Patrick, Jonathan Hale and Lloyd Corrigan in the cast.

Producers Releasing Corporation started a Bob Livingston-Al St. John number referred to, until a title is decided upon, as "Lone Rider No. 4".

The studio situation:

COMPLETED

MGM
Lost Angel

Republic
Headin' for God's Country

20th Century-Fox
Roger Touhy, Last Gangster

Universal
Corvettes In Action

STARTED

MGM
Cry Havoc

Monogram
Six-Gun Gospel

Republic
Nobody's Darling

PRC
Lone Rider No. 4

20th Century-Fox
Night Is Ending

Universal
Angela
Sherlock Holmes and the Spider Woman

Warners
In Our Time

SHOOTING

Columbia
Attack By Night
Without Notice
Clock Struck Twelve

Goldwyn
North Star

MGM
Whistling in Brooklyn
America
Russia
Madame Curie
Guy Named Joe
Thousand Shall Fall
Heavenly Body

Monogram
Law Rides Again
Spotlight Revue
Black Market Rustlers

Paramount
Uninvited
Hour Before Dawn
Minesweeper
And the Angels Sing

RKO Radio
Tarzan and the Sheik
Behind the Rising Sun
Seventh Victim
Iron Major

Republic
Silver Spurs
Black Hills Express

20th Century-Fox
Song of Bernadette
Wintertime
Holy Matrimony
Girls He Left Behind
Claudia

UA
Hi Diddle Diddle (Stone)
Johnny Come Lately (Cagney)

Universal
Hers to Hold
Fired Wife
Cobra Woman
Girls, Inc.

Warners
To the Last Man
Saratoga Trunk
This Is the Army
Animal Kingdom

Chance Games Are Attacked In 3 States

Another chapter in the Cincinnati chance game controversy was written late last week when a group of citizens, including the Mayor's wife, at suburban Reading, filed suit in Common Pleas Court, Cincinnati, seeking to enjoin the Reading police chief, William Martin, "from molesting, interfering or stopping" games conducted by a club at the Peter and Paul Church. Police entered the club on Thursday, May 13th, and ordered games then in progress stopped.

The plaintiffs claim immunity from the recent city and county ban, because they are conducting "forums and socials," including lectures and discussions in addition to the games, to which no admission is charged, but voluntary donations are made to the "Cancer Research for the Poor." The prizes, consisting of War Stamps, are said to be contributed.

An informal poll in the state Senate, at Columbus, Ohio, indicated last week that the legalization of Bingo for religious and charitable organizations would be approved.

In Massachusetts, the Senate voted last week, 17 to 16, to ban Beano and similar games. The game has been permitted for charity. Massachusetts exhibitors have fought it for many years.

Interrupting the drawing for a $1,000 prize, investigators from the office of Lake County prosecutor, Charles Gannon, halted the Bank Night drawing at the Palace theatre, Gary, Ind., on May 14th, and took manager Frank Millspaugh and two ushers to the county jail, where Mr. Millspaugh was released on bail and two ushers were turned over to juvenile authorities. Arraignment of the three was expected this week in what Lake County officials believed would be the first criminal case growing out of Bank Night. Indiana law forbids lotteries.

Kaufman, Former Fox Counsel, Disbarred by Court

Five judges of the U. S. District Court in Philadelphia last Wednesday voted unanimously to disbar Morgan S. Kaufman, former attorney for William Fox, for unethical relations with former U. S. Circuit Judge J. Warren Davis. The former jurist and Mr. Kaufman were freed after two juries had failed to reach verdicts on charges of conspiring to obstruct justice and defraud the U. S. Government, charges growing out of the William Fox bankruptcy litigation to which Mr. Fox pleaded guilty and was released from jail earlier this month after serving a six-month sentence.

The Federal judges ordered the disbarment on the ground that Mr. Kaufman conspired with Judge Davis to obtain a $15,000 loan from William Fox shortly after he went into bankruptcy, and that Judge Davis afterward "used his judicial office and influence to favor Fox improperly" in his bankruptcy cases.

20th-Fox Asks Dismissal Of Trademark Case

Dismissal of a trade mark action was sought by Twentieth Century-Fox, defendants in a suit brought by Allan W. Wells, in New York Federal Court, last week.

Mr. Wells, who does business under the name of Wells Feature Syndicate, alleged that Twentieth Century-Fox, infringed on his newspaper column, "Cavalcade of Hollywood," in producing a motion picture called "Hollywood Cavalcade." He claimed that he produced a film under this title and was prevented from releasing it because of the alleged infringement. He also claimed that because of the alleged use of the title, it had destroyed all value of his column and trade mark, which he had registered.

SHORT PRODUCT PLAYING BROADWAY

Week of May 17th

ASTOR
Sufferin' Cats ..... MGM
Doctors at War..... Victory Film
Feature: The Human Comedy.MGM

CAPITOL
Wild Horses ..... MGM
Doctors at War..... Victory Film
Feature: Lady of Burlesque.. United Artists

CRITERION
Heavenly Music ..... MGM
Doctors at War..... Victory Film
Feature: The Desperadoes.... Columbia

GLOBE
Fifth Column Mouse..... Vitaphone
Spook Louder ..... Columbia
Feature: They Came to Blow Up America ..... 20th Cent.-Fox

HOLLYWOOD
Sporting Dogs ..... Vitaphone
The Wise Quacking Duck... Vitaphone
Feature: Mission to Moscow.. Warner Bros.

MUSIC HALL
Show Business at War..... 20th Cent.-Fox
Feature: The More the Merrier ..... Columbia

PARAMOUNT
Doctors at War..... Victory Film
Letter from Ireland..... Paramount
Bravo, Mr. Strauss..... Paramount
Feature: China ..... Paramount

RIALTO
Weapons for Victory..... 20th Cent.-Fox
In South America..... Paramount
Superman in Electric Earthquake ..... Paramount
Feature: The Next of Kin... Universal

RIVOLI
Doctors at War..... Victory Film
Bellboy Donald ..... RKO
Feature: The Ox-Bow Incident ..... 20th Cent.-Fox

ROXY
Doctors at War..... Victory Film
Feature: Crash Dive..... 20th Cent.-Fox

STRAND
Prelude to War..... Victory Film
Riding with the Stars..... Vitaphone
Young and Beautiful..... Vitaphone
Feature: Edge of Darkness... Warner Bros.

E. M. Loew Loses Suit Against Majors

A Boston Federal Court jury Wednesday dismissed the suit by the Miami Drive-In Theatre against five distributors. The complaint charged restraint of trade. The jury found that testimony entered since trial began May 4th did not confirm the charge. E. M. Loew operates the house. He is owner of a chain of New England theatres bearing his name.

Open Newark Canteen

The Newark canteen for service men was opened Thursday. The entertainment committee, headed by Governor Charles Edison as advisory chairman, consisted of Gordon Allison, dramatic editor of the Newark *Sunday Call;* Ben Griefer, manager of the Paramount and Dams theatres; Frank Carrington, Papermill Playhouse operator, and Ancil Weinstein, manager of the RKO Proctor.

Eastern Drivers Warned to Cut Gasoline Use

East coast motorists must save gasoline now or face "drastic steps," shortly, they were warned this week by Petroleum Administrator Harold Ickes and Office of Price Administration chief Prentiss Brown.

Mr. Ickes asserted the area is consuming "considerably more" than the 356,000 barrels a day allotted civilians. He added: "We just cannot continue to operate on any such basis. If we attempted to do so, we would drain our storage completely dry—and the chaos that would result is beyond imagination."

Mr. Brown's comment was, "The Office of Price Administration is ready to take steps—drastic steps, if necessary—to see that the operations of war industries and armed forces are not endangered." He denied that the value of the coupons in the A books would be slashed.

Mr. Ickes noted that the Tunisian campaign required "oceans of oil" and that others in preparation would require more. He added that petroleum stocks in the East are at 25.5 per cent of normal.

Mr. Brown observed that gasoline rationing already has cut Eastern driving 60 per cent.

Gomersall in New Universal Post

E. T. Gomersall has been promoted to assistant general sales manager of Universal Pictures, it was announced last week by William A. Scully, vice-president and general sales manager of the company. Mr. Gomersall, formerly western division manager, replaces W. J. Heineman, who resigned to become general sales manager for Samuel Goldwyn.

Other promotions announced by Mr. Scully included: Allan J. O'Keefe to western division manager, formerly Pacific Coast district manager; Charles J. Feldman, formerly Los Angeles exchange manager, replaces Mr. O'Keefe; Foster M. Blake, formerly Seattle exchange manager, shifts to Los Angeles as branch manager, replacing Mr. Feldman. Sam Milner assumes the post of manager for the Seattle exchange and King Trimble is to replace him in Denver. Mr. Milner was formerly Denver branch manager.

Mr. Gomersall entered the film industry as salesman for the Fox Films exchange in Cincinnati in 1919, later becoming manager of midwest branches for the company. He joined Universal in 1930 as district manager out of the Chicago branch, and in 1941 was named western division manager.

Mr. O'Keefe became associated with Universal in 1931 after working as salesman for a Seattle equipment company and later for MGM and RKO.

Adjourn Rosselli Trial Until May 24th

The trial of John Rosselli, west coast agent of the old Al Capone gang, under indictment alleging conspiracy to extort more than $1,000,000 from film executives, in violation of the Federal anti-racketeering law, was adjourned until May 24th, in New York Federal Court on Monday, by Judge Alfred C. Coxe.

Rosselli, Louis Kaufman, business agent of Local 244 of the New Jersey operators union, and six others, who are awaiting removal hearings in Chicago, were named in the indictments. U. S. Attorney Mathias F. Correa is waiting until he can get all of the defendants to trial at the same time, it is understood.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

CLOSE CALL FOR ELLERY QUEEN: William Gargan, Margaret Lindsay—Although we had adverse weather conditions to contend with, we still enjoyed a nice play. Our patrons like this series. Played midnight, May 1.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

DARING YOUNG MAN: Joe E. Brown—Not good, not bad—typical Joe E. Brown picture and Joe E. Brown is good here. Played Friday, Saturday, April 16, 17.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

FLIGHT LIEUTENANT: Pat O'Brien, Glenn Ford—Not a big picture but stood up well on a single bill. Good acting and plenty of thrills. They always go for Pat O'Brien. Drew fairly well and everyone was pleased. Played Saturday, Sunday, April 10, 11.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont. General patronage.

NIGHT TO REMEMBER: Loretta Young, Brian Aherne—Truly well received; exceptionally well produced. Although I didn't see it the customers went away praising it. Played Monday-Wednesday, May 3-5.—Harland Rankin, Centre Theatre, Chatham, Ont.

STAND BY, ALL NETWORKS: John Beal, Florence Rice—Double billed this one with Roy Rogers in "Sunset on the Desert." Did not equal my usual Saturday business.—H. R. Cantwell, Meyer Theatre, Biloxi, Miss.

TORNADO IN THE SADDLE: Russell Hayden—This is a pretty good western—not the best of Columbia's, but would recommend it. Good westerns today all need music and cowboy songs to put them over. Without it this western would be just another picture and would not go over. Played Friday, Saturday, May 7, 8.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

YOU WERE NEVER LOVELIER: Rita Hayworth, Fred Astaire—Lovely Rita saved this one. Kern's music as played by Cugat was not bad. But the story was very weak. Business was just fair. Played Thursday-Saturday, April 15-17.—Mel Jolley, Marks Theatre, Oshawa, Ont. General patronage.

YOU WERE NEVER LOVELIER: Fred Astaire, Rita Hayworth—This turned out to be just an average picture. Played Easter.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

Krellberg

40,000 HORSEMEN (Foreign): Grant Taylor—This is the second time I have played this picture. Last summer, on a hot weekend, no business. I had a bad break again on a hot Friday and just fair business. I highly recommend this picture for any kind of theatre, big or small, deluxe or small town. It has everything—action, romance, war.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

Metro-Goldwyn-Mayer

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—Not big box office, but I believe will please those few who still come to see pictures with a war background. Played Friday, Saturday, April 30, May 1.—Rudolph Covi, Covi Theatre, Herminie, Pa.

WE WHO ARE YOUNG: Lana Turner, John Shelton—Nice program picture. Strictly adult—would recommend it for weekend business. Played Monday-Wednesday, May 3-5.—Harland Rankin, Centre Theatre, Chatham, Ont.

WHITE CARGO: Walter Pidgeon, Hedy Lamarr—Leo fell down on this one. Prestige of the stars may hold the picture up somewhat, but no one will rave about it. Played Sunday, Monday, April 25, 26.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

Monogram

RUBBER RACKETEERS: Ricardo Cortez—This picture should be played on the lower half of a strong bill. Not too good, but it is not a bad picture. Could fill in. I have played much worse from the major companies. Played Tuesday-Thursday, May 4-6.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

Paramount

FOREST RANGERS, THE: Fred MacMurray, Paulette Goddard, Susan Hayward—Excellent picture, good comedy, good color, good acting, everything to satisfy. By no means an ordinary picture. Play it. Played Sunday-Tuesday, May 2-4.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

LUCKY JORDAN: Alan Ladd, Helen Walker—Paramount's build-up of Ladd hasn't affected our box-office so far. The picture is fair, or maybe fairly good. Ladd is a presentable fellow and we would like to see him in some other than this tough type. Business fair. Played Wednesday, Thursday, April 28, 29.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—Good picture, pleased patrons and will make money but I didn't get a fair shake—no trailer. Played Sunday-Tuesday, April 18-20.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

ROAD TO MOROCCO: Bob Hope, Bing Crosby, Dorothy Lamour—Reaction good—business normal. Believe these stars are on the way out in our town—however, they still please. Played Sunday, Monday, May 2, 3.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

ROAD TO ZANZIBAR: Bing Crosby, Bob Hope, Dorothy Lamour—I picked up this old picture in place of one I didn't want. This is a repeat. It was very much enjoyed by the patrons who came again. Same old story—they want laughter, comedy, music—in other words, entertainment. Played Tuesday-Thursday, March 2-4.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

STAR SPANGLED RHYTHM: Betty Hutton, Eddie Bracken—This is a swell comedy with some good music. Our patrons went all out for it and it holds our box-office record. A picture like this just can't miss. Played Sunday-Tuesday, April 25-27.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

SULLIVAN'S TRAVELS: Veronica Lake, Joel McCrea—Rather silly and unthinkable story. A few funny scenes but not nearly the comedy it was cracked up to be. Veronica is rather sweet when she has a chance. Most people can't stand the way she wears her hair. Joel always brings them in. Business fair. Played Saturday, Sunday, April 3, 4.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont. General patronage.

TAKE A LETTER, DARLING: Rosalind Russell, Fred MacMurray—Just average fare. Comments mixed on this one. Played Sunday, Monday, May 2, 3.—Rudolph Covi, Covi Theatre, Herminie, Pa.

Producers Releasing Corp.

BILLIE THE KID IN FUGITIVE OF THE PLAINS: Buster Crabbe—I regret very much that a good western star such as Buster Crabbe has to be put on the spot, by performing in such poorly produced westerns. If he continues he will surely go stale. It is about time that some of these companies woke up to the fact that the best stars in pictures can be ruined if not properly directed and produced. These westerns are a joke.—M. L. London, Gem Theatre, E. Boston, Mass.

RKO

BAMBI: Walt Disney Cartoon—Played Wednesday, Thursday as split attraction; wrote school teachers of country schools of county telling of special matinee for them. Picture did well. Excellent color; story adult with forest animals for characters. Try it. Played Wednesday, Thursday, April 7, 8.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

FALCON'S BROTHER: George Sanders—A mediocre spy mystery. What mystified me was why it was ever made. For double bills strictly, or the shelf.—Rudolph Covi, Covi Theatre, Herminie, Pa.

HERE WE GO AGAIN: Fibber McGee, Edgar Bergen—It is hard to report on pictures of this type. I understand it went over big in some places. In Herminie it established a new low. We had the same luck with "Look Who's Laughing" and so were not surprised. Played Friday, Saturday, April 9, 10.—Rudolph Covi, Covi Theatre, Herminie, Pa.

HERE WE GO AGAIN: Edgar Bergen, Fibber McGee—Extra good picture drew well and pleased everybody.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

HITLER'S CHILDREN: Otto Kruger—A well made and interesting piece of propaganda. Business above average but not up to what we had expected. Played Friday, Saturday, April 30, May 1.—A. E. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

JOAN OF PARIS: Michele Morgan, Paul Henreid—Very interesting, although very heavy drama, and the speaking was hard to understand. Everyone liked the picture but many drew a sigh when it was over, as it was such a strain for those who were trying to catch all of the words. Business good; partly, perhaps, because it was played with "At the Front." Played Saturday, Sunday, April 17, 18.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont. General patronage.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—Here is really a great picture. Gary Cooper gives an outstanding performance and Teresa Wright impressed our patrons. For some reason business was not up to average and we can only attribute it to the fact many of our women customers were missing. Played Sunday-Tuesday, May 2-4.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

RIDING THE WIND: Tim Holt—I would recommend this western—good action, good direction. The series is getting better all the time. Played Sunday, Monday, February 28, March 1.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

SCATTERGOOD RIDES HIGH: Guy Kibbee—Okay on our weekend double bill. Picture should please in the smaller double bill spots. Played Friday, Saturday, May 7, 8.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—This picture was well received—did above average midweek business. Play it. It will please. Played Tuesday-Thursday, May 4-6.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SEVEN DAYS LEAVE: Victor Mature, Lucille Ball—This is RKO's big picture. It is just ordinary. I did not think it was a good show and those who stayed away must have shared my viewpoint. Played Friday, Saturday, May 7, 8.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

TARZAN TRIUMPHS: Johnny Weismuller—Opened with a bang the first night. Had it been as good as the former series, I believe it would have gone to town, but the second night it died. Played Wednesday, Thursday, May 5, 6.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Republic

HEART OF THE GOLDEN WEST: Roy Rogers, Smiley Burnette—Average western. We single billed this for a comparison with the Autrys, but it is hard to tell as we have an Army group here. Business was okay. Our western fans say they like Autry much better. It's even up with us. Played Saturday, May 1.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

HI! NEIGHBOR: Lulubelle & Scotty, Jean Parker

(*Continued on following page*)

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—Pure corn but certainly most of them seemed to like it and it did average business on a single bill. Republic does well with this type picture. Played Wednesday, Thursday, May 5, 6.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

HIT PARADE OF 1943: John Carroll, Susan Hayward—Nothing short of a marvelous picture—the eight majors have nothing to offer that beats it in any way whatsoever—good plot, music, cast, photography. Played Sunday-Tuesday, April 25-27.—Kenneth N. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

ICE-CAPADES REVUE: Jerry Colonna, Ellen Drew, Richard Denning—The best ice show we have ever had in our theatre and we have played Sonja Henie several times—it was perfect, indeed. Played Sunday-Tuesday, May 9-11.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

ICE-CAPADES REVUE: Ellen Drew, Richard Denning—Good picture that our patrons liked. Any good comedy or musical comedy is liked better than the many war pictures. Would like to see Hruba do a little real skating. Played Wednesday, Thursday, April 21, 22.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

IDAHO: Roy Rogers, Virginia Grey—I looked for something outstanding in this picture—can only say it was another western. No kicks or raves. Business satisfactory. Played Thursday-Saturday, May 6-8.—Harland Rankin, Centre Theatre, Chatham, Ont.

JOHNNY DOUGHBOY: Jane Withers, Patric Brook—Our customers were many and semed to enjoy this fine picture thoroughly—good music, good photography, and in line with Republic's big improvement in all pictures. Played Thursday, Friday, April 22, 23.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

SUICIDE SQUADRON: Sally Gray—Fair picture, but another Englisher. Did fairly well, but not as good as was expected.—H. R. Cantwell, Meyer Theatre, Biloxi, Miss.

SUNSET SERENADE: Roy Rogers—This was OK for the westerns fans. Played Friday, Saturday, April 30, May 1.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

TAHITI HONEY: Simone Simon, Dennis O'Keefe—Here's a nice little programmer which went over well. Played it midweek, supported by strong short subjects. Business above average for Wednesday, Thursday. Played Wednesday, Thursday, May 5, 6.—Raymond E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

Twentieth Century-Fox

BLACK SWAN, THE: Tyrone Power, George Sanders—An exceptionally popular picture—did weekend business first of the week. The Technicolor helped. Played Monday, Tuesday, May 3, 4.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MY GAL SAL: Rita Hayworth—One of the finest and most beautiful pictures played this season. My patrons enjoyed it, so did I. No kicks on this. It is just what the public wants—entertainment, music, laughter, gayety and color. Played Sunday, Monday, March 7, 8.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

SPRINGTIME IN THE ROCKIES: Betty Grable, John Payne, Carmen Miranda, Caesar Romero—Color excellent, music good. It's the best picture Twentieth Century-Fox has put out this year. Natural for small towns. Rain hit Sunday night but they came anyway. Played Sunday-Tuesday, April 11-13.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

WHISPERING GHOSTS: Brenda Joyce, Milton Berle—I would not recommend this picture for a weekend. It is meant for midweek. The title fooled me, although the picture wasn't bad. No business on this one. Played Friday, Saturday, March 5, 6.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

Universal

CHEYENNE ROUNDUP: Johnny Mack Brown—Johnny Mack Brown is popular with my Saturday crowds and this one was up to the average. Business OK. Doubled with "He's My Guy." Played Friday, Saturday, May 7, 8.—Raymond E. Salisbury, Opera House Theatre, Presque Isle, Me.

FRANKENSTEIN MEETS THE WOLFMAN: Lon Chaney, Bela Lugosi—Opened strong but dropped off second and third days. This one should end all horror pictures. However, I must admit that the cash customers liked it, so who am I to comment? Played Sunday-Tuesday, May 2-4.—Raymond E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

GIVE OUT, SISTERS: Andrew Sisters, Richard Davies—Our folks liked this musical comedy. Lots of catchy tunes by the Andrews sisters, supported by good dancing and clever comedians. Played Thursday-Saturday, May 6-8.—Harland Rankin, Centre Theatre, Chatham, Ont.

HE'S MY GUY: Joan Davis—My weekend crowds went for this picture in a big way. It was just what they wanted and this Davis gal sure made 'em laugh. Doubled with "Cheyenne Roundup." Played Friday, Saturday, May 7, 8.—Raymond E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

MEN OF TEXAS: Robert Stack, Anne Gwynne, Brod Crawford, Jackie Cooper—Nice picture with an American background that we Canadians also enjoyed from such fine neighbors. Played Friday, Saturday, May 7. 8.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

PITTSBURGH: Randolph Scott, Marlene Dietrich, John Wayne—Played Friday, Saturday, where it belongs, but still did not draw my farmers. It's not a farmer's picture. It's good but not a good small town action picture. Played Friday, Saturday, April 9, 10.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

RIDE 'EM COWBOY: Abbott & Costello—Double billed this one with "All American Coed." These two comedies clicked in midweek hot weather. Packed 'em in for two days.—H. R. Cantwell, Meyer Theatre, Biloxi, Miss.

SHADOW OF A DOUBT: Teresa Wright. Joseph Cotten—A good program picture. I booked it for Sunday, Monday, Tuesday, but pulled it Monday night as it took an awful dive. Only did fair business on Sunday, "Mother's Day."—H. R. Cantwell, Meyer Theatre, Biloxi, Miss.

SHERLOCK HOLMES, SECRET WEAPON: Basil Rathbone, Nigel Bruce—This is a good series for weekend patronage, clever stories very well acted—will pay you to play them. Played Thursday, Friday, April 22, 23.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

WHO DONE IT?: Abbott & Costello—Good—but not their best. They break out with a scream about every so often and this isn't one; but it will still do well above average. Played Sunday-Tuesday, May 7-9.—Raymond Krutsinger, Rialto Theatre, Lyndon, Kan. Small town and rural patronage.

YOUTH ON PARADE: John Hubbard, Ruth Terry—A fine musical hit with plenty of fast young action. The hit tune, "I Heard That Song Before,"

(*Continued on opposite page*)

NOTICE OF TRADE SHOWINGS 20th CENTURY-FOX **FOR THE BENEFIT OF EXHIBITORS GENERALLY**

WEDNESDAY, MAY 26th—Stormy Weather 10 A. M. Coney Island 2:30 P. M.

(20th Century-Fox Projection Room, unless otherwise specified)

ALBANY, 1052 Broadway
ATLANTA, 197 Walton St., N. W.
BOSTON, 105 Broadway
BUFFALO, 290 Franklin Street
CHARLOTTE, 308 South Church Street
CHICAGO, 1260 South Wabash Avenue
CINCINNATI, 1638 Central Parkway
CLEVELAND, 2219 Payne Avenue
DALLAS, 1801 Wood Street
DENVER, 2101 Champa Street
DES MOINES, 1300 High Street
DETROIT, 2211 Cass Avenue
INDIANAPOLIS, 326 North Illinois Street
KANSAS CITY, 1720 Wyandotte Street
LOS ANGELES, 2019 South Vermont Ave.
MEMPHIS, 151 Vance Avenue
MILWAUKEE, 1016 North 8th Street
MINNEAPOLIS, 1015 Currie Avenue, N.
NEW HAVEN, 40 Whiting Street
NEW ORLEANS, 200 South Liberty Street
NEW YORK CITY, 345 West 44th Street
OKLAHOMA CITY, 10 North Lee Avenue
OMAHA, 1502 Davenport Street
PHILADELPHIA, 302 North 13th Street
PITTSBURGH, 1715 Boulevard of Allies
PORTLAND, Star Film Exchange 925 N.W. 19th St.
ST. LOUIS, Srenco Screening Room 3143 Olive St.
SALT LAKE CITY, 216 East 1st South Street
SAN FRANCISCO, 245 Hyde Street
SEATTLE, 2421 Second Avenue
WASHINGTON, 932 N. J. Ave., N. W.

(*Continued from opposite page*)

had the patrons humming and whistling for days. It was certainly enjoyed by all. The added attraction, "Boston Blackie Goes Hollywood," rounded out a fine variety program. Played Wednesday, Thursday, April 28, 29.—Mel Jolley, Marks Theatre, Oshawa, Ont. General patronage.

United Artists

I MARRIED A WITCH: Fredric March, Veronica Lake—Possibly the worst picture we ever played. Played Friday, Saturday, April 23, 24.—Rudolph Covi, Covi Theatre, Herminie, Pa. Small town and rural patronage.

IN WHICH WE SERVE: Noel Coward—Fair enough picture but if you are having trouble with British-made films watch it. Played Sunday, Monday, May 9, 10.—Rudolph Covi, Covi Theatre, Herminie, Pa.

JUNGLE BOOK: Sabu, Rosemary De Camp—Business good. Was surprised to see so many adults turn out for this. The technicolor is clear and beautiful. The story is interesting and drew laughter from the audience when the three men walked away with the stolen treasures. It seemed true to our everyday life—no matter how much we get we always want more. Played Saturday, Sunday, May 1, 2.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont. General patronage.

ONE OF OUR AIRCRAFT IS MISSING: Godfrey Tearle, Eric Portman—Like most English pictures, it flopped here. Could have stayed closed and saved money.—H. R. Cantwell, Meyer Theatre, Biloxi, Miss.

Warner Bros.

ACROSS THE PACIFIC: Humphrey Bogart—Good entertainment for our locality. Business only fair but pleased all that came. Played Wednesday, Thursday, May 5, 6.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HARD WAY, THE: Ida Lupino, Dennis Morgan, Joan Leslie—I expected very poor business on this picture, but surprising as it was, everyone who saw it enjoyed it immensely. Cast excellent. Played Thursday-Saturday, April 29-May 1.—W. C. Crankshaw, Middleboro Theatre, Middleboro, Mass. Small town patronage.

INTERNATIONAL SQUADRON: Ronald Reagan, Olympe Bradna—Played this very late but a picture like this is never too old to play. It is the kind of a picture everyone will like, no matter what their age. It was well liked by everyone who saw it here and business was good. Played Saturday, Sunday, March 27, 28.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont. General patronage.

KINGS ROW: Ann Sheridan, Betty Field, Ronald Reagan—Very good story and acting. Sound bad in spots. Ann Sheridan is always good. She's beautiful and has a good speaking voice and they always turn out to see her pictures. This picture was in part heavy drama; however, it had a small amount of comedy relief. Business fair. Played Saturday, Sunday, April 24, 25.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont. General patronage.

LAW OF THE TROPICS: Constance Bennett, Jeffrey Lynn—This is a good B picture. Wherever your patrons like the continental type of picture and soft music, this will please. Men and women did like it. Boys did not. It is OK for me. Played Tuesday-Thursday, May 4-6.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

SEA HAWK, THE: Errol Flynn, Brenda Marshall—Great action picture enjoyed by those that came. Time, two hours. Played it alone with shorts.—M. L. London, Gem Theatre, E. Boston, Mass.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—The Oomph girl came through again. Being an industrial town, the people turned out en masse. Played Monday-Wednesday, April 12-14.—Mel Jolley, Marks Theatre, Oshawa, Ont. General patronage.

YANKEE DOODLE DANDY: James Cagney—This was a truly great production. No screen performer ever turned in a better job of acting than did Cagney. Business good and everyone went away satisfied, which is all any showman should ask for. Played Sunday, Monday, May 2, 3.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Short Features

Metro-Goldwyn-Mayer

MARINES IN THE MAKING: Pete Smith Specialty—Here's a very entertaining reel that deserves a date. It's a good one.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Paramount

JASPER AND THE WATERMELONS: Madcap Model (Color)—Exceptionally good cartoon. Everyone thought Jasper very cute. Color cartoon.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont.

RKO

AIR CREW: This Is America—Very good, although not quite up to the earlier issues. The public appears to like this series very well—in fact, better even than the March of Time.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont.

DER FUEHRER'S FACE: Walt Disney Cartoon—Here's a dandy—play it. The best Disney we've played in some time.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

DONALD'S GARDEN: Walt Disney Cartoon—An average Disney—worth playing on any program.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Q-MEN: Sportscope—Good billiard reel.—M. Bailey, Strand Theatre, Dryden, Ont.

Twentieth Century-Fox

SHIPYARD SYMPHONY: Terrytoons (Technicolor)—We believe this short and Universal's "Boogie Woogie Sioux" are the two best cartoons we have shown this year. We got a hand on every showing of "Shipyard Symphony."—S. L. George, Mountain Home Theatre, Mountain Home, Idaho.

Universal

SCREWBALL, THE: Color Cartune—Average cartoon. Worth playing.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

SWING THAT BAND: Johnny Long and His Orchestra—An entertaining 15 minute musical featurette, which has held my patrons' attention. Good.—Raymond E. Salisbury, Opera House Theatre, Presque Isle, Me.

Victory Film

AT THE FRONT: Produced by War Activities Committee; distributed by Warner Bros.—Unusually interesting and instructive. It shows many places in Africa which we have been hearing so much about. It gives us some idea of what kind of country our boys are fighting in and under what conditions.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont.

TROOP TRAIN—One of the most interesting of the government films. Shows how our troops and their supplies are moved through this country.—J. A. Blossom, Movie-tone Theatre, Fairfield, Mont.

Vitaphone

DING DOG DADDY: Merrie Melodies Cartoon—Personally I dislike dogs. But this Goofy Dog in love with the iron dog is really funny. I'd rate this one excellent.—Raymond E. Salisbury, Opera House Theatre, Presque Isle, Me.

EAGLES OF THE NAVY: Technicolor Special—This 20 minute subject blown up from 16 mm. in color is very good. Received many favorable comments. Wish I could do as well with my Cine-Kodak.—Raymond E. Salisbury, Opera House Theatre, Presque Isle, Me.

PIGS IN A POLKA: Merrie Melodies Cartoon—A very fine color cartoon, with excellent musical background. Received as many favorable comments for this as our feature, "Commandos Strike at Dawn."—Mel Jolley, Marks Theatre, Oshawa, Ont.

U. S. MARINE BAND: Melody Master Bands—Good band number.—A. L. Dove, Bengough Theatre, Bengough, Sask., Can.

U. S. ARMY BAND: Melody Master Bands—Good musical reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

U. S. NAVY BAND: Melody Master Bands—Our people like these bands. We think they are well worth playing.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

U. S. NAVY BAND: Melody Master Bands—Very good 9 minute short. Well made.—Raymond E. Salisbury, Opera House Theatre, Presque Isle, Me.

Serial

Universal

ADVENTURES OF SMILIN' JACK: Tom Brown, Marjorie Lord—We have played eight chapters of this serial of 13 episodes and think it is holding up well. Seems to keep the serial fans coming, which, of course, is the important thing.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

"Mission" in England Soon

The Warner film, "Mission to Moscow," will be released in England during August, it was announced this week by the company.



Reelect Smith as Ohio ITO Head

Martin Smith was reelected president, and F. W. Jass, Jr., and Max Stearn vice-presidents, at the 10th annual election of the Independent Theatre Owners of Ohio, at the unit's annual convention last week at the Deshler-Wallick Hotel in Cincinnati. Leo Kessel was elected treasurer, succeeding Hoy Simons.

Reelected directors were Henry Greenberger, John Kalafat, Nat Chamos, Harold Bernstein, C. F. Pfister, Leo James, L. F. Fick, Willis Vance, J. W. Trunk, Henry Thomas, Jerome Steel. Elected directors were Edward Biggio and Peter Wellman.

One resolution was adopted, condemning improper allocation of pictures. A featured speaker, William F. Rodgers, MGM general sales manager, asked again for unity in the industry and avoidance of publicity on intra-industry quarrels. Film rentals, admissions, manpower and post-war planning, were topics discussed.

Fishman Is Reelected By Connecticut Allied

Dr. J. B. Fishman was unanimously reelected president of the Allied Theatre Owners of Connecticut for the third consecutive term at the annual election meeting of the organization recently.

Others who were elected to serve for the 1943-44 season are Charles Repass, vice-president; Joseph Shulman, treasurer, and Maxwell A. Alderman, executive secretary. The new board of directors includes Daniel Pouzzner, Maurice Bailey, A. L. Schuman, Martin Keleher, Leo Bonoff, Morris Jacobson, Jack Schwartz, Barney Calechman, Joseph Reed, George LeWitt and Joseph Corwel.

NLRB Acts as Mediator

The National Labor Relations Board met in Hollywood Thursday and was to decide whether a consent election for the Screen Players Protective Association was to be granted by the Motion Picture Association and the Screen Actors Guild.

RAINS IN MIDWEST COME IN TIME

Rains over the middle west last week came just when anxiety was being felt over the effect of a drouth on plantings which are expected to yield a record crop. Both city and small-town theatres have traditionally looked to farm income of the territory as a basic source of income.

OWI Unit to Cut Domestic Staff

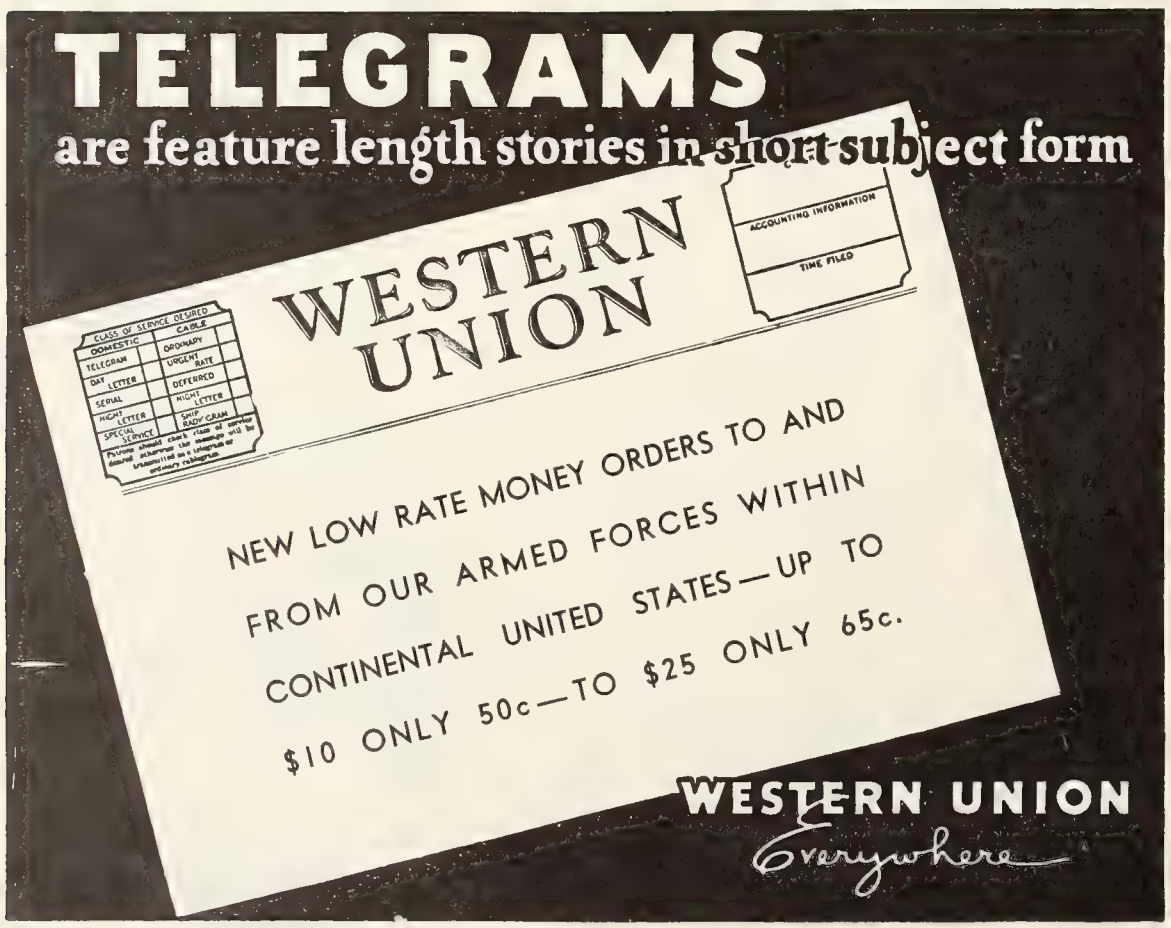
The domestic unit of the Office of War Information has "quite a little money left" in its current budget, and in asking for appropriations for next year, will require "about 125 fewer employees," according to Gardner Cowles, Jr., resigning director, who spoke to newsmen in Washington last week.

Mr. Cowles will present the new request to Congress. He then will return to Des Moines, where he publishes the *Register and Tribune.* He will be succeeded at the OWI June 20th by Palmer Hoyt, publisher of the Portland, Ore., *The Morning Oregonian.*

The OWI will ask Congress for $47,000,000. Mr. Cowles termed this an "economy budget."

On LaGuardia Committee

Evelyn Lee Jones, former advertising and publicity agent and wife of Charles Reed Jones, advertising and publicity head of Republic Pictures, was an executive member of Mayor LaGuardia's committee for "I Am An American Day" celebrated on the Mall in New York's Central Park last Sunday. Mrs. Jones, the only member of the commtitee who was not a municipal officer, has been an active member of the Mayor's Civilian Volunteer Defense Committee ever since Pearl Harbor.



British Revenue Due Here Soon

British Treasury officials reported this week that approximately 90 per cent of the $20,000,000 estimated as being available to home offices in this country after the lifting of restrictions on the remittance of film revenue, shortly would be freed.

The completion of audits makes it necessary for the withholding of from 10 to 20 per cent, it is learned. The length of time the British Treasury will take to audit each company's accounts will determine the speed with which American offices will receive the monies. It is expected that several companies will receive their balances within a few weeks, others after longer periods.

In the future, the companies will transmit their British revenue under bankers' orders in the usual way. Britain's defense monetary regulations prohibit the transmission of stock dividends to foreign corporations by British subsidiaries.

The lifting of monetary restrictions in New Zealand is expected to get early action while remittances from Australia and India also are expected, although action may not be initiated for several months.

American Legion May Produce Picture

In the wake of the annual meeting of national committees of the American Legion in Indianapolis last week, came the announcement that the organization might undertake production of an American "epic" motion picture in Technicolor.

Last week Motion Picture Herald reported the proposal for the film was made by R. H. Barnard, vice-president of the Owens-Illinois Glass Company of Toledo, to the Legion's national Americanism Commission. The production, described in "discussion form" as the "greatest picture of World War II," is contingent upon approval by the Legion's national convention in Omaha next September of the proposed $20,000,000 Americanism fund to be raised by popular subscription. Suggestion for this fund also was made by Mr. Barnard to the Legion committee which met at Indianapolis recently.

Ten More Stars Added To USO-Camp Shows

Ten more film stars have been added to the USO-Camp Shows touring units, the organization announced this week. Martha Raye, Guy Kibbee, Loretta Young, the Three Stooges, Edgar Buchanan, Helen Walker, Gil Lamb and Tommy Sanford are the latest to join the caravans playing service camps throughout the country.

The length of tours arranged for the 10 personalities ranges from three days to four weeks. Miss Raye, who was scheduled to appear at Jackson Barracks in New Orleans on Tuesday, will end her trip with an appearance at Camp Wheeler, Ga., on June 3rd.

Bookers To Aid War Funds

The war activities program of the Film Bookers Club of Chicago will be presented to its members by Russ Uswetsky for approval at its next meeting on May 25th. The program includes provisions for the donation of 50 per cent of the club's income for the duration to the USO, Red Cross, Service Men's Centers and Army and Navy Relief.

Armour in New York

Reginald Armour, European managing director for Walt Disney, arrived in New York on Monday, for a short visit in connection with Disney's instructional and entertainment films.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Wartime Showmanship

A theatre manager—we could hardly call him a showman—was reported to us as having said recently, "All you need is an ad in the paper and a trailer on the screen to bring the people in." There may be truth in what this man says, in his particular situation. No matter what the attraction, the public is flocking to theatres in some cities. But such a philosophy overlooks the necessity of planning for after the war, retaining the public's good will, providing against that day when selling will be more necessary. Furthermore, if this assertion were universally true, some of the best ability in this business is being wasted.

Show business has always been a young and aggressive one. But even more staid and dignified industries, which have no product to sell during the war, are advertising today in newspapers and national magazines, over the radio and on billboards. The automobile companies are not letting their names die, even though they have no cars to sell. And public utilities are advertising, despite the fact that they cannot urge the public to use more gas and electricity.

A theatre which is crowded from opening to closing time could render the public a service compatible with good showmanship by advertising the hours at which it is least crowded. This is only one example of the type of institutional advertising in which today's boom market theatres may invest.

There is still another angle. The merchants of a community who are no longer asked to use theatre window displays, are not solicited for cooperative ads and are not approached to tie in with the theatre when an opportunity comes along, will be inclined to pass up the relation should the theatre once again decide it needs their cooperation. So will the newspapers, the radio stations and the local bands.

So even if all you have to do is open the doors and get out of the way, keep the public informed on what attractions are causing this condition. The showmanship of the show business must be retained.

It Takes Hard Work

The difficulties involved in executing a comparatively simple exploitation plan have sometimes swayed the showman from his initial enthusiasm for a project. It is a natural thing to choose a path of less resistance.

For example, let's follow the course of action of Jerry Greenebaum of the Illini theatre, Moline, Ill., who wanted to put cards on lamp posts in connection with his engagement of "The Moon Is Down." There's a city ordinance against it, and if Jerry had stopped right there when he found that out, no one would have blamed him.

Instead, he had a sample of his proposed card made up tieing in with the Second War Loan. The copy read simply, "The Moon Is Down. Buy War Bonds and Stamps." He took his sample to a meeting of the executive committee of the local retailers' association. He gave a good enough sales talk to get the committee's approval and then went before the City Council. There was a heated discussion over it, and Jerry had to give his arguments to several individual councilmen. But he won.

The result was worthwhile. The cards, 14 by 36 inches, were put up back to back on every lamp post for five blocks in the busiest section of the town.

They Also Serve

Rocky Mount, N. C.—Hal S. Orr, city manager for the Wilby-Kincey Circuit here, recently retired as District Governor of Rotary International. There are lots of Rotarians among the Round Table membership, but few, if any, who have attained the eminence of a district governorship. Hal was feted on his retirement and presented with a $500 War Bond and a traveling bag in appreciation of his services to Rotary.

* * *

Brattleboro, Vt.—Vincent Aldert, manager of the Paramount theatre here noted a letter in the sports column of a Boston paper the other day from a soldier in North Africa to Mrs. Lou Gehrig. Since Vince was playing "Pride of the Yankees" he reprinted it. The letter said in part, "Over here we don't have much in the way of recreation and amusement, but we do have a brand new theatre—the Starlight theatre—with improvised seats from old gas cans, oil drums and empty boxes. Last night we saw a show we've been waiting for and many of the fellows felt it was the best ever—'Pride of the Yankees.' We all agreed that you were a grand person to help produce the picture. Not only Lou, but you, too, are the pride of the Yankees overseas for your wonderful hitting in the pinch when Lou needed you most. . . . So here we are thanking you for the way you went to bat. . . . Even though Lou is not over here fighting with us, his spirit and his courage did much to instill in us the desire to keep alive the things people like you and Lou stand for—and what America stands for. He certainly hit a home run into our hearts."

—BOB WILE

EXPLOITATION IN PICTURES



By Geo. E. Marshall Studio

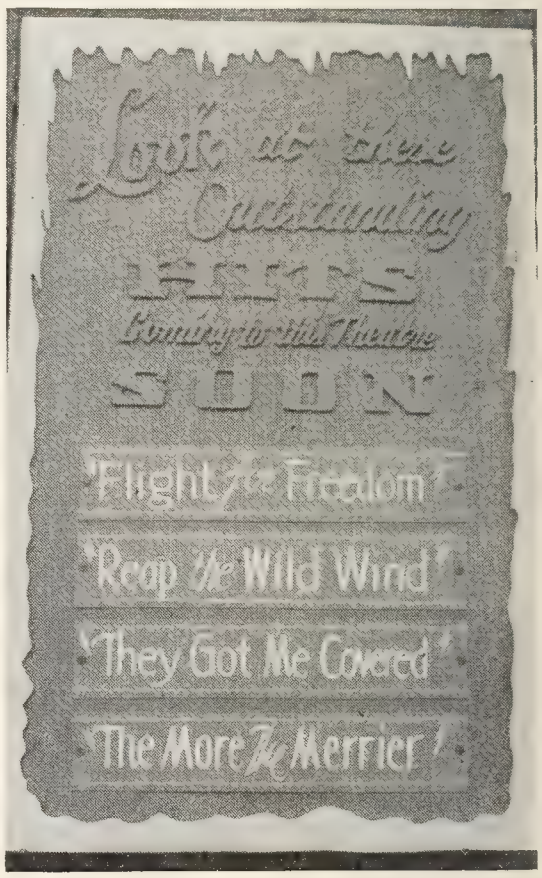
The public's resentment against the Japanese following the murder of the American fliers who bombed Tokyo, was fanned anew by Louis Charninsky in Dallas, when he played "Ravaged Earth" at the Capitol theatre.



Bill Galligan dressed an usher in this suit to ballyhoo "Cat People" at the Commercial theatre, South Chicago.



A tieup with St. John's Ambulance on "In Which We Serve" netted Max Phillips of the Regent, Sudbury, Ont., a window in a prominent local department store.



Vincent Aldert uses this effective sign in front of the box office of the Paramount, Brattleboro, Vermont.



Material was scarce on "China" when Leslie Campbell played it at the Strand, Trail, B. C., but he managed this attractive lobby display anyway.



By Cosmo-Sileo

Representatives of France Forever manned a booth in the lobby of the Abbey theatre in New York during the run of "At Dawn We Die."

Poppay Offers His Theatre For Commencement Exercises

In the presence of more than a thousand parents and friends, the 111th commencement exercises of Gettysburg College were held on the stage of the Majestic theatre, Gettysburg, Pa., through the cooperation of Sydney J. Poppay, manager. A three-column story on the event was run on the front page of the local paper, with the theatre receiving prominent mention.

Poppay cracked the papers almost every day for a week with various stories, one of which was about a local boy who was in several scenes during the film of "Air Force." The paper quoted from a letter the lad had sent to Syd on his experiences while at the studio and this was used as an advance story by the paper in connection with the theatre's opening of the picture.

Poppay also broke the papers when official arm bands, denoting 25 hours of service as spotters, were awarded from the stage during an intermission at a showing of "Hawaii Calls." The show was given for the benefit of the local spotter station.

Servicemen's Mothers Hosted For "At the Front"

An effective stunt was engineered by Margaret Garrett, assistant at the Sheridan Square theatre, in Pittsburgh, in the interests of "At the Front." Advance newspaper publicity announced that the first ten mothers to come to the cooperating newspaper's office with proof of the presence of a son or daughter in the service would receive an invitation to lunch and the picture. The women assembled at the theatre at 1:15 P.M. and were taken in a group by Miss Garrett to a restaurant for lunch and then back to the theatre.

Before entering, the mothers posed for photos near a display on the picture in front of the house and were later presented with the pictures to send to their sons. Needless to say, the papers picked up the event and devoted generous space to a story.

WAAC Recruiting Booth Aids "Air Force" Date

One of the highlights of Bob Cox' "Air Force" engagement at the Kentucky theatre, in Lexington, Ky., was a WAAC Recruiting Booth which was set up in the lobby with officer and two auxiliaries on duty for a week. Cox reports this was a first-timer for his situation and resulted in free newspaper publicity for six days with a feature story on the opening day.

Also gratis were radio plugs and a 15-minute interview with the WAACS, which was conducted by Cox. The Round Tabler also promoted a hair-do, dinner and theatre tickets for two for the first Lexington girl to join the WAAC's from the theatre. The girl made two public appearances at luncheon clubs. The stunt brought front-page mention in the newspapers.

Deering Lands Roto Spreads

In advance of "Slightly Dangerous" and "Stage Door Canteen" at Loew's State, in Houston, Tex., Francis Deering landed two rotogravure magazine spreads. Each was a full page and in addition to featuring scene stills from the pictures, carried copy with theatre credits.

Fortnight's Leading Showmen

In the running as the Second Quarter of the 1943 Quigley Award competition hits the halfway mark, are the 45 men and women listed below. To maintain their standing they should submit material for the remaining three Fortnights of the Quarter.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

VINCENT ALDERT
Paramount, Brattleboro, Vt.

EARLE BAILEY
Warren, Warren, Pa.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

LEWIS BREYER
Strand, Holyoke, Mass.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

LESLIE V. CAMPBELL
Strand, Trail, B. C.

JAMES CAREY
Majestic, Evansville, Ind.

LOU COHEN
Poli, Hartford, Conn.

FRED L. DANICO
Esquire, Davenport, Ia.

A. C. DETWILER
Latrobe, Latrobe, Pa.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

JACK FLEX
Keith's, Syracuse, N. Y.

JACK L. FOXE
Columbia, Washington, D. C.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

MARGARET GARRETT
Sheridan Square, Pittsburgh, Pa.

EDGAR GOTH
Fabian, Staten Island, N. Y.

JERRY GREENEBAUM
Illini, Moline, Ill.

ARTHUR GROOM
State, Memphis, Tenn.

HARRY HUNSAKER
Granada, Reno, Nev.

ELLIOTT JOHNSON
Malco, Memphis, Tenn.

MEL JOLLEY
Marks, Oshawa, Ont.

JAMES KING
RKO, Boston, Mass.

SIDNEY KLEPER
Bijou, New Haven, Conn.

ARTHUR KROLICK
Century, Rochester, N. Y.

CHUCK LARNARD
Appalachian, Appalachia, Va.

C. EMMET LOCKHARD
Roosevelt, Des Moines, Ia.

JACK MATLACK
Broadway, Portland, Ore.

MILLARD OCHS
Strand, Akron, Ohio

GEORGE OLSEN
Madera, Madera, Cal.

MAX PHILLIPS
Regent, Sudbury, Ont.

HARLAND RANKIN
Centre, Chatham, Ont.

JIMMIE REDMOND
Rivoli, Falls City, Neb.

H. W. REISINGER
Loew's, Dayton, Ohio

HARRY ROSE
Globe, Bridgeport, Conn.

J. G. SAMARTANO
Palace, Meriden, Conn.

BOYD SCOTT
Grand, Holdenville, Okla.

HARRY D. STEARN
Manring, Middlesboro, Ky.

MOLLIE STICKLES
Strand, Waterbury, Conn.

T. O. TABOR, JR.
Palace, Athens, Ga.

CHARLES B. TAYLOR
Shea's, Buffalo, N. Y.

LEN TUTTLE
Indiana, Indianapolis, Ind.

ZOLLIE VOLCHOK
Paramount, Portland, Ore.



An attractive girl in Gay Nineties costume was driven about Buffalo in this carriage in connection with "Hello, Frisco, Hello." It was a promotion arranged by Charles Taylor, publicity director for the Shea theatres.

Selling Points

ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

FIVE GRAVES TO CAIRO (Paramount): Teaser ideas abound on this picture, one of which is in the form of five type teaser ads which are calculated to sell the mystery of the picture. The title letters are keyed to the mystery of Rommel's secret of the "Five Graves to Cairo". One of these ads may be used each day, timing them so that the fifth appears simultaneously with a big ad. Another is in the form of a gag wire herald from Rommel which is good for distribution near bus and train terminals, in hotels, as letterbox stuffers, etc. Another five-day newspaper contest features scene stills, with space reserved for readers to fill in the names of towns in which Rommel's "graves" were located and where he suffered five great defeats. Still another newspaper contest is pegged around the printing of a map showing the positions of the American and British Armies and Rommel's Korps. It is the purpose of the contest to join the two Allied Armies by drawing as few straight lines as possible from the American to the British Army without striking any objects in the desert or running over any lines. In addition, contestants must write a letter on the topic: "What I Can Do Right Here in Blanktown to Help Defeat Hitler's Remaining Armies". The picture may be tied into the war effort in connection with the scrap collection drive, bond drive, Red Cross, fat collection and the rest of the patriotic drives sponsored in the community. Letters might be located from local soldiers who fought against Rommel; these should prove newsworthy. It may be suggested to newspaper editors that they ask for letters from local families who received mail from boys who took part in the North African campaign. Passes could be offered to all parents and relatives whose letters are published. An interesting lobby board could be set up with these letters featured under the line: "These letters are from Blanktown men who outfoxed the Desert Fox". Cooperating newspapers could also publish pictures of the soldiers, together with brief biographies. If there is a soldier in town who has returned from the African campaign, he might be invited to a screening of the picture and interviewed over one of the local radio programs. Schools, patriotic organizations, current events study groups and all others whose purpose it is to keep abreast of events should be informed by special letter from the management about the authentic background of the picture.

Music Tieups Highlight "Saludos Amigos" Date



Arthur Krolick's effective lobby display for "Saludos Amigos" at the Century, in Rochester, featured a display of records and albums promoted from the RCA Victor Company. In addition, a gaily flittered setpiece proved an eye-attractor.

To usher in "Saludos Amigos" at the Century theatre, in Rochester, N. Y., Arthur Krolick promoted the use of a juke box, which was planted in the lobby of the theatre two weeks prior to the opening. The machine was bannered with signs on the picture and the hit song, Brazil." Music from the picture was plugged on Station WSAY and WHEC for a week in advance. One of the largest department stores featured an entire window of a display devoted to the picture, and also a display in their music department. The newspaper coverage included a series of scene stills, which featured Donald Duck and the new character, Joe Carioca.

A few hundred large colorful window streamers plugging "Brazil" were used in a tieup with the RCA Victor record distributors. These were posted on the windows of every music dealer in the city. When these were distributed they were accompanid by a company bulletin which was entirely devoted to the picture and the hit tune. Newspaper coverage included feature stories starting one week in advance and continuing through to the opening day. An article in the *Rochester Times-Union* the day before the opening stressed the good neighbor policy of the picture, art displays were used in both papers and a large two-column ad appeared on the radio page the day before opening.

Jennings Sells Idea of Rickenbacker Airport

Conceived by Herb Jennings, manager of the Schine Holland theatre, in Bellefontaine, Ohio, was the thought of his community sponsoring a project to erect an airport to bear Rickenbacker's name. Permission for the use of the name was received and thus the county became the first to pay homage to Mr. Rickebacker through the medium of dedicating an airport to the ace.

Jennings reports that a non-profit corporation was formed with every banker in the country a member of the board and an underwriter of the project. Needless to say abundant newspaper coverage was landed, in addition to both the AP and UP wire services carrying the yarn.

Contest Angle Used For "39 Steps"

For the revival showing of "39 Steps" at the Strand, in Waterbury, Conn., Mollie Stickles distributed several thousand contest heralds in a tieup with a local bakery. The route men distributed these and they were available at the stores in stands, where the customers were invited to fill one out and drop it in the contest box. Guest tickets went to those correctly checking one of three given explanations as to what "The 39 Steps" is. 22 by 28 cards in each window of the chain bakery called attention to the contest. The same question was used as the basis for a teaser street ballyhoo fellow with sandwich sign bearing copy.

On "The Fleet's In," Mollie planted a fellow in a chair right on the sidewalk in front of the theatre with copy on his back to the effect that he was "Going to Sit Right Here Until the Fleet's In." The radio station was promoted for a couple of gratis spot announcements following the playing of "Fleet" recordings a few days prior to the opening. Navy A boards were appropriately sniped and a lad in gob outfit squired by two attractive usherettes covered the downtown streets, each wearing streamers plugging the picture.

Students Exhibit Their War Activities at Benn

Students' exhibits on war activities highlight a demonstration being staged at Warners' Benn theatre, Philadelphia, by Robert Kessler, theatre manager. The demonstration is billed as "Children in the War Effort," and tie-in was made with members of the faculties of schools, ranging from the kindergarten to senior high schools, as well as with the War Savings Staff. Posters, model airplanes, scrap collection methods and Junior Red Cross activities are included in the exhibits.

Stage Ceremonies Open Local Red Cross Drive

To inaugurate the Red Cross Drive at Loew's Century, in Baltimore, Gertrude Bunchez secured the services of Lt. Col. Richard C. O'Connell, Morale Officer at the nearby camp, to direct the ceremonies on the stage. The U. S. Army Edgewood Arsenal Band and the 1943 Baltimore Oriole Baseball Team also appeared. The band paraded through the downtown streets to the front of the theatre, giving a short concert outside. They marched into the theatre lobby and as the Red Cross Trailer went off the screen, the band boomed out and marched in and down the aisles.

Lt. Col. O'Connell was then introduced and made a Red Cross appeal, the band then played another number and this was followed by the individual introduction of the ball team.

Oldtime Song Contest Opens "Hello, Frisco"

To launch "Hello, Frisco, Hello" at the Keith theatre, in Syracuse, N. Y., Jack Flex held an old-time song letter writing contest in one of the local dailies. Readers were asked to write regarding the old songs they liked best and which of them were particular favorites. The best letters received guest tickets. Another contest was along the title identification lines; here readers were asked to identify from art layouts, the titles of various pictures in which Alice Faye, John Payne and Jack Oakie appeared. Through the cooperation of the Telephone Company a window display of various styles of telephones dating from early models was featured.

On "Air Force," the Board of Education sent out bulletins to all principals and teachers two weeks in advance calling attention to the story and the part played by the "Mary Ann," and urging that students be advised to see the picture, and include the theme as part of their history lessons. The various war plants cooperated by included Air Force Pledge cards against absenteeism in all pay envelopes. Space was provided on these for the workers' signature and were later turned in to the Personnel Department for forwarding to the President with an appropriate message.

"Corregidor" Premiere Aids Local Bond Sales

The New England premiere of "Corregidor" was ushered in at the Proven Picture theatre, in Hartford, with a Bond opening arranged by Harvey Eisenberg. Well in advance, the newspapers cooperated with stories advising readers that admission was by Bond purchases only. Station WTHT broadcast from the lobby, interviewing local prominents, in the interests of the Bond Drive. The Bradley Field Band played out front for 15 minutes, later giving a brief concert on the stage of the theatre.

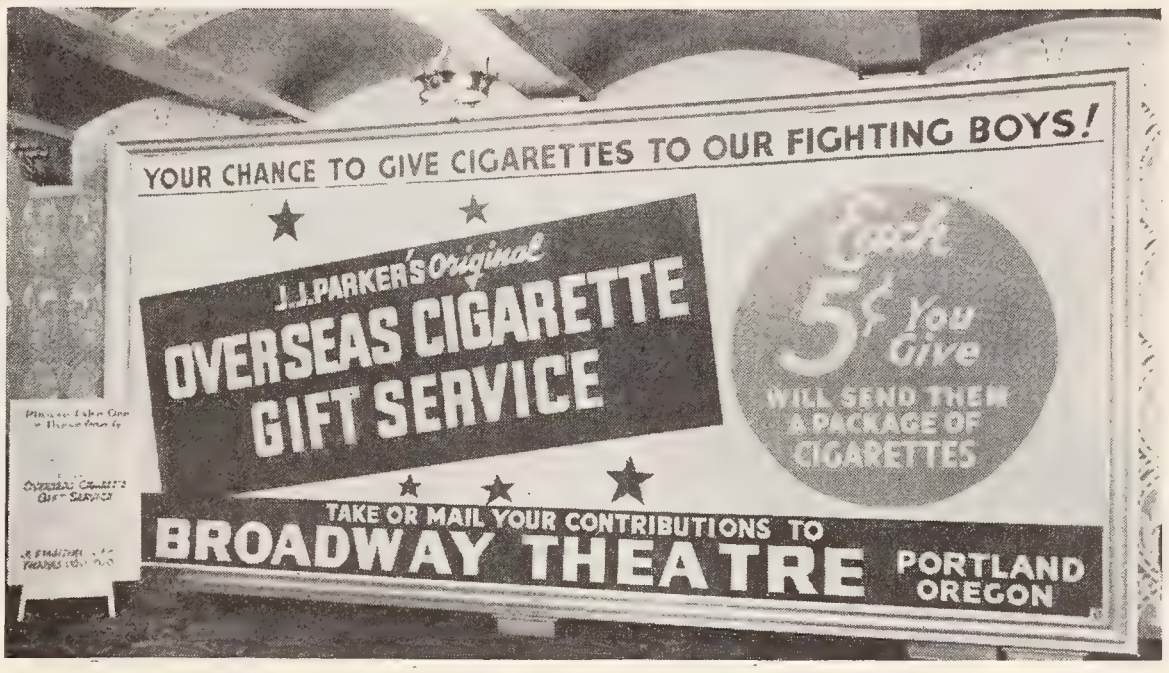
The parents of a local boy, now a Jap prisoner, were the guests of honor on the opening night. A human interest story was written and run in the papers with a further appeal made to readers to buy Bonds. The War Bond Rally Stand in the center of the city was appropriately bannered with "Corregidor" Bond opening copy.

Atmospheric Lobby Sells "Desperadoes" for Redmond

To build atmosphere for his opening of "The Desperadoes" at the Rivoli theatre, in Falls City, Neb., Jim Redmond secured a few harnesses and blankets from local dealers, along with some spurs, bridles, etc., to give a Western air to his lobby. In addition, the entire staff wore cowboy hats, bright colored shirts, cowboy pants, boots and guns. The only cost in this connection was for the hats, which were secured from a novelty company.

Imprinted wrappers, carrying title, playdates, etc., were placed on over ninety per cent of the cigarettes sold in the city, the entire staff working on stapling the wrappers to the packages. A scrambled letter contest formed the basis of a cooperative ad page, guest tickets going to those sending in correct answers.

Parker Theatres Sponsor Drive For Free Smokes for Servicemen



Inaugurated by Jack Matlack at the Broadway theatre, in Portland, Oregon, is what he calls the "J. J. Parker Original Overseas Cigarette Gift Service. To start the idea off with a bang, Jack held a "Patriotic Cigarette Midnight Matinee" after the regular evening show and charged $1.10 admission. The tax went to the government and each ticket sold sent two full cartons of cigarettes to the men overseas. The program consisted of two features and nine big acts of vaudeville, these together with the theatre help were donated to the cause.

Matlack received two newspaper stories as well as two editorials for this undertaking. Radio stations donated space, as well as a dozen other smaller publications, clubs, etc. One of the sign companies gave him 50 24-sheets gratis, 30 in the city of Portland and 20 scattered in each large city and town in the state of Oregon.

The *Oregonian* went out and sold a double truck for the event, the merchants who participated paid for the entire page. Each firm plugged the plan and sold tickets to the patriotic matinee. In return for their cooperation, Jack ran their names on his screen saying that the plan was enthusiastically sponsored by them. A special trailer was made, heralding the plan and the matinee, saying that the tickets were on sale at the box office and that contributions could be made in the lobby. Each package to be sent overseas carries a sticker which reads: "Greetings from your J. J. Parker Theatres, Portland, Ore. This sticker will admit one soldier to a J. J. Parker Theatre after the war."

From this point on, an attractive girl will be on duty in the lobby of the theatres to receive contributions toward the fund.

Rita Morton Asks Aid In Writing Newspaper Ad

As a teaser a week in advance of her opening of "Forever and a Day" at the RKO Albee, in Providence, R. I., Rita Morton ran a box in her regular ad with copy: "Help us out. Tell us how you would advertise Forever and a Day, the great picture that has 78 big stars, 21 famous writers, seven big directors. The 20 best letters will receive two free admissions to," etc., etc. The local Infantile Paralysis Committee were approached and informed of the distribution of the picture's profits to Infantile Paralysis Relief in the United States and members of the committee invited to attend the opening.

The entire trolley and bus system carried copy on the picture, the local British Club and British Empire Club were informed of the all-English cast and five leading jewelry stores used half-sheet cards with the following copy in their diamond windows: "Her diamond, symbol of love Forever and a Day. Choose from our collection of certified gems. See Forever and a Day at the RKO Albee."

On "Tarzan Triumps," Rita sold two local five and ten cents stores on a tiein whereby they used a half-sheet card on their stationery counters with the following copy: "Girls. Design a jungle costume for Zandra, lovely heroine of Tarzan Triumphs. The 10 best designs will receive two passes to see," etc. Cosmetic counters used counter displays and windows with the following theme: "Hollywood beauties like Frances Gifford depend upon correct cosmetics. See lovely Frances Gifford in."

Seven Day Contest Held For "Forest Rangers"

For a week in advance of "Forest Rangers" at the Commercial theatre, in Chicago, Bill Galligan ran a contest in the local newspaper whereby guest tickets were awarded to those who could find the outlined heads of Susan Hayward and Lynne Overman, which were secreted in the drawings. Bill reports receiving over 800 replies, with only one pass mailed out each day to the winner.

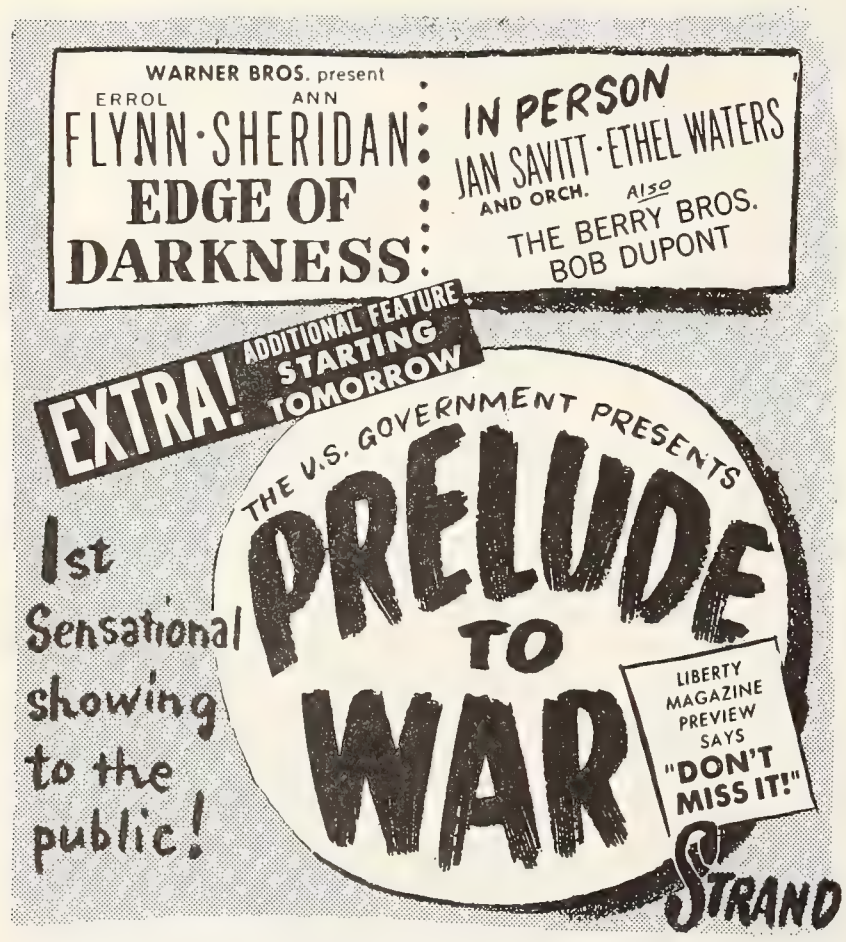
THESE ADS GOT ATTENTION



Otto Whittaker, Jr., of the Grandin theatre, Roanoke, Va., illustrates graphically that a theatre man does not have to be an artist to turn out an ad that will attract attention.



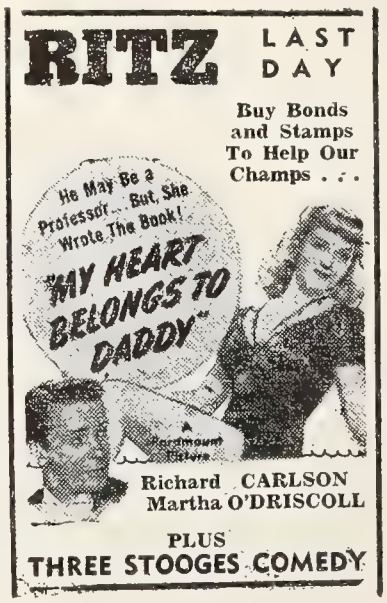
White space is effectively used by Boyd Scott of the Grand, Holdenville, Okla.



Produced by The Special Service Division, Army Service Forces, War Department, In Cooperation with the U. S. Army Signal Corps. • Released Through The Office of War Information Bureau of Motion Pictures • Distributed and Exhibited Under the Auspices of the WAR ACTIVITIES COMMITTEE—Motion Picture Industry.

This ad, of the Strand theatre, New York, reproduced in exact size, is typical of the space exhibitors are giving to the WAC-Government release, "Prelude to War."

Elmer Adams, assistant manager of Ritz, Midland, Tex., combines press book illustrations with his own copy to make the most of small space.





Bringing up last year's hit proved effective for Marlowe Conner of the Capitol, Madison, Wis.

Perdue Uses Eleven Institutional Ads In One Campaign



Dessert Tops Off a Good Meal!

★ YEP! Some kind of sweetmeat tops off a good meal. Makes it more enjoyable and long remembered.

★ There's a small minority of movie fans who stay only for the feature picture . . . they miss half of the show and deprive themselves of much enjoyment.

★ We endeavor to present a balanced program for your greater entertainment. Many of our regular fans enjoy the short subjects as much as they do the feature. So . . . . the next time you attend the theatre . . . see it all. We have a wide variety of musicals . . . . cartoons . . . . and novelties to select from. The newsreels are shipped Airmail to the PARSONS Theatre to bring you the news in pictures while it is still news.

★ On most every program, too . . . . is an official Government film. They are official reports from your Government in pictures on what's doing on the home and war front. Watch for these outstanding short subjects at your Parsons theatre during May. A new March Of Time, "Inside Facist Spain." *"Plan For Destruction," Ina Ray Hutton, "Mountain Fighters," *"Food For Fighters," "Air Crew," "Valley Of Blossoms," "Hollywood Daredevils," *"Aldrich Family Gets In The Scrap," and "Postmark U. S. A."

*Official Government Films

It's Showtime—See a Movie Tonite with the Family

Parsons ★ Kansan ★ Katy Theatres

May is H. J. Griffith Appreciation Month



. . . . . and we do mean---**LET'S BE NEIGHBORLY!** . . . . . and why not? Speaking to your neighbors is a **PRIVILEGE** and a **PLEASURE.** Making additional friends out of your neighbors **IS A TREAT.**

When you drive to Parsons, or if you live in the City and drive downtown---stop by and pick up a neighbor. Make it a **NEIGHBOR MOVIE PARTY.** If you haven't already planned a theatre party with the neighbors . . . . **IT'S A NEW FUN EXPERIENCE.**

If there's some additional courtesy that we can extend to make your party more enjoyable—just give us a ring . . . . and we'll do our very best.

Speaking of **COURTESY**----our **"THANK YOU"** and **"COME BACK, AGAIN,"** is sincere and from the heart. **WE DO APPRECIATE** your **PATRONAGE . . . LOYALTY AND GOODWILL.**

It's Showtime — See A Movie Today

Parsons ★ Kansan ★ Katy Theatres

Barnes Perdue, Manager

Thanks For The Tanks!



★ **YOU'D BE SURPRISED** how many **TANKS** your **MOVIE PENNIES ARE BUYING!** Every time you go to see a show you are helping the war program with your tax pennies . . . . you get a lot of needed **FUN AND RELAXATION, TOO,** that is vital to the morale of the entire family .

★ **BY THE WAY**----have you gathered up the family recently for **A TRIP TO THE MOVIES?** If you haven't **TRY IT SOMETIME.** A good picture brings **THE FAMILY CLOSER TOGETHER.** Not only is it **GREAT FUN** . . . . but a topic of conversation in which you share an equal interest is supplied.

★ **YOU CAN TAKE A VACATION THIS YEAR, TOO!** Visit strange lands . . . . see new sights . . . . enjoy healthy fun . . . excitement and adventure . . . through the medium of motion pictures. You can take a **FAMILY MOVIE VACATION EVERY WEEK!**

It's Show Time

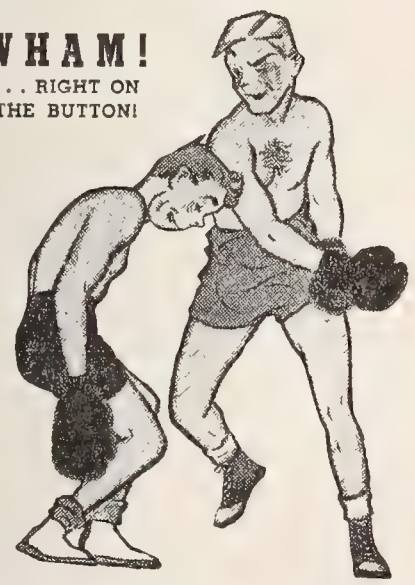
May is H. J. Griffith Appreciation Month

Parsons ★ Kansan ★ Katy Theatres

Barnes Perdue, Manager

WHAM!

. . . RIGHT ON THE BUTTON!



It's Another Knockout for Old Man Gloom!

We are **CHAMPIONS** when it comes to **KNOCKOUTS** for old man **GLOOM** . . . . and those bluest of blues! Don't let life cheat you of the hours that **THRILL!** Rich or poor . . . . young or old . . . . you have a right to a certain amount of healthy **EXCITEMENT . . . . ROMANCE . . . . ENTERTAINMENT . . . . AND ADVENTURE!**

WHERE ELSE can you get an entire evening's fun and pleasure for so little? **WHERE AND HOW ELSE** can you and your family so thoroughly enjoy yourselves so close to home and yet . . . . through the medium of motion pictures . . . visit places so far away? See a show with the family!

It's SHOWTIME—See a Movie TODAY

Parsons ★ Kansan ★ Katy Theatres

Barnes Perdue Manager

May 1 to 7 Anniversary Week • May is Appreciation Week

The fourth anniversary of H. J. Griffith's acquisition of the theatres in Parsons, Kansas, was observed by City Manager Barnes Perdue by an institutional campaign, four examples of which are reproduced here.

Copy was added to the illustrations to make an effective layout for Lewis Breyer of the Strand, Holyoke, Mass.



• Plus—"Pacific Rendezvous" With LEE BOWMAN •

STRAND ★ Starts ★ Wednesday



A new type of ad was necessary for the return of "Reap the Wild Wind." Here's what Alice Gorham, United Detroit Theatres' advertising chief used.

MILITARY ADDRESSES

E. E. WHITAKER, formerly city manager for Lucas & Jenkins, in Atlanta, Ga., is now Pvt. Whitaker, U.S.A., Section 8, F.A.R.C.-A-9-3, Fort Bragg, N. C.

ARTHUR STADLER, formerly manager of Schine's Auburn, Auburn, N. Y., may be reached as 2nd Lt. A.C., Base Theatre, Charleston Air Base, Ten Mile Station, Charleston, S. C.

W. CLYDE SMITH, city manager for the Malco Theatres, in Hot Springs, Ark., is known in the Army as PFC. William Clyde Smith, 301st Service Squadron, Pendleton Field, Ore.

M. N. STEINKRITZ of the Rogers theatre, in Brooklyn, N. Y., is now PFC., 1st Prov. Co., Holabird, Omb, Baltimore, Md.

DAVE BACHNER, who left the Warner advertising department in Cleveland, is a Private with the A.S.N. 35301790, V. Bomber Command, A.P.O. 929, c/o Postmaster, San Francisco, Cal.

SETH FIELD of Schine's Booking Department, in Gloversville, N. Y., should be addressed Seth Field, Y/2c, U. S. Coast Guard Stn., Alerton Hotel, E. 13th Street and Chester Ave., Cleveland, Ohio.



M. A. Lightman, president of Malco Theatres, Inc., awards the national first prize of $1,000 *to Mrs. E. M. Carr of Memphis, Tenn., in a "Reap the Wild Wind" contest in the April issue of* Modern Screen. *The prize was awarded on the stage of the Malco theatre in Memphis.*

CONGRATULATIONS

May 23rd
Alice Simmons
James T. Grady
Franz M. Westfall
H. T. Wales
F. H. Gow

24th
Carroll Coffell
M. M. Swank
Rex M. Bell
Vernon V. Trembley

25th
Jay H. Guthrie
Wayne T. Jenkins
Murray Alper
James Frailey
George Laurey
Bernard Payne
Fred B. Dressel
J. W. Nagel

26th
Garry Lassman
Wallace Nordby
Charles C. Stanfield
Jack Berry

May 26th
Walter A. Dynan
Allan T. Easson

27th
Pedro Gelabert, Jr.
Richard J. Ashmun
Leo Sidosky
Lewis Breyer

28th
Arch Bartholet
Joe W. Seabold
C. E. Byars
A. Arthur Pavese
L. Wilton Wright
Alton W. Baker
Shelton Ganderson
Lillian V. Pennell

29th
Roy H. Rowe
Charles Kirkconnell
William A. Guinan
George H. Christoffers
Walter Seligman
Emmett L. Passmore
David F. Perdue

Oat Guessing Contest Aids "My Friend Flicka"

A little atmosphere was added to the front of the Grandin theatre, in Roanoke, Va., for the opening of "My Friend Flicka." Bales of hay were spotted around with a card reading it was for Flicka. A mobile ballyhoo consisted of a horse and rider patrolling the streets appropriately bannered.

For a contest angle, a bucket of oats was set out in the lobby and patrons were invited to guess the number of grains in the container. Book dealers and libraries were tied in on the best selling novel angle and these displays were embellished with art from the picture, together with photos of famous horses.

Pacific Map Throwaway

Gene Street, manager of the Tennessee theatre, Knoxville, used an interesting throwaway in connection with "Air Force". It consisted of a small folder, titled "This Is the Story of the 'Mary Ann'", with the center spread containing a map charted with the route of the famous Flying Fortress that is the heroine of the picture.



Millard Ochs, center, manager of the Strand, Akron, Ohio, presents prizes to the winners of a model plane contest in connection with the engagement of "Air Force." Contestants were asked through the Akron Beacon Journal *to build models of Flying Fortresses.*

Newspaper Coverage Ushers In "Tennessee Johnson"

For the opening gun of her "Tennessee Johnson" campaign at Loew's Century, in Baltimore, Md., Gertrude Bunchez secured the cooperation of the dailies to the extent of a two-column story with art on Ruth Hussey from one of the outstanding columnists. Another writer, who is a hand writing expert, devoted her column to a two-column story and art on Ruth Hussey, giving mention of the picture. The Sunday papers also devoted space to the opening.

A 15-minute spot announcement was landed on WCAO, arrangements were made with WFBR on their "Name the Band" program, which is on the air Monday through Saturday, to feature comments on the picture and numerous other spot announcements were secured. Special lobby displays were made up and a display of scene stills was planted in the public library.

Western Stagecoach Bally For "The Desperadoes"

An old-fashioned Western stagecoach toured the Broadway-Times Square area recently and offered free rides to Loew's Criterion theatre to persons attending the showing of the current attraction, "The Desperadoes." The coach made several trips through the area and many service men were among those taking advantage of the Western-style ride. Two real cowboys handled the team of horses, undismayed by the heavy city traffic. Signs on the rear and sides of the coach told onlookers about the film attraction.

Poppay's Co-op Ad

For his date on "Keeper of the Flame" at the Majestic theatre, in Gettysburg, Pa., Sydney J. Poppay promoted a full page of cooperative ads. The top of the page featured a cut of a torch in which were photos of Hepburn and Tracy. Portions of this cut were shown in the various merchants' ads and to those correctly assembling them, guests tickets were distributed.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending December 31, 1942.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

REUNION IN FRANCE (M-G-M)

Final Reports:

Total Gross Tabulated	$297,200
Comparative Average Gross	267,600
Over-all Performance	111.0%

BOSTON—Loew's Orpheum 107.6%
(DB) Eyes of the Underworld (Univ)
BOSTON—Loew's State 114.2%
(DB) Eyes of the Underworld (Univ)
BOSTON—Scollay, MO, 1st week 100.0%
(DB) Eyes of the Underworld (Univ)
BOSTON—Modern, MO, 2nd week 128.5%
(DB) Eyes of the Underworld (Univ)
BUFFALO—Great Lakes 135.1%
(DB) Dr. Gillespie's New Assistant (M-G-M)
CHICAGO—Chicago 102.3%
(SA) Gracie Barrie & Orch.
CLEVELAND—Loew's State 89.2%
LOS ANGELES—Chinese 93.3%
(DB) Seven Sweethearts (M-G-M)
LOS ANGELES—Loew's State 100.0%
(DB) Seven Sweethearts (M-G-M)
LOS ANGELES—Ritz 96.0%
(DB) Seven Sweethearts (M-G-M)
MILWAUKEE—Palace 106.6%
(DB) Omaha Trail (M-G-M)
MONTREAL—Capitol 133.3%
(DB) Blondie for Victory (Col)
NEW HAVEN—Loew's Poli 105.5%
(DB) Stand By All Networks (Col)
NEW HAVEN—College, MO, 1st week . . . 79.3%
(DB) Stand By All Networks (Col)
OMAHA—Omaha 108.0%
(DB) Hidden Hand (WB)
PITTSBURGH—Stanley 125.0%
(SA) Jan Savitt's Orchestra
SAN FRANCISCO—Fox 127.7%
(DB) Northwest Rangers (M-G-M)
SAN FRANCISCO—St. Francis, MO, 1st week 138.4%
(DB) Northwest Rangers (M-G-M)
SEATTLE—Fifth Avenue 103.3%
(DB) The Great Gildersleeve (RKO)
TORONTO—Loew's, 1st week 130.0%
(DB) Dr. Gillespie's New Assistant (M-G-M)
TORONTO—Loew's, 2nd week 85.0%
(DB) Dr. Gillespie's New Assistant (M-G-M)
WASHINGTON—Capitol 139.4%
(DB) Will Osborne and orchestra

IT AIN'T HAY (Univ.)

Final Reports:

Total Gross Tabulated	$485,550
Comparative Average Gross	394,580
Over-all Performance	123.0%

BALTIMORE—Keith's, 1st week 160.0%
BOSTON—Boston, 1st week 129.6%
(SA) Sonny Dunham Orchestra and others
BOSTON—Boston, 2nd week 100.0%
(SA) Chico Marx Orchestra
BUFFALO—Lafayette, 1st week 180.0%
(DB) Destination Unknown (Univ)
BUFFALO—Lafayette, 2nd week 130.6%
(DB) Destination Unknown (Univ)
CHICAGO—Palace, 1st week 146.6%
(DB) Sherlock Holmes in Washington (Univ)
CHICAGO—Palace, 2nd week 160.0%
(DB) Sherlock Holmes in Washington (Univ)
CHICAGO—Palace, 3rd week 126.6%
(DB) Sherlock Holmes in Washington (Univ)
CINCINNATI—RKO Palace 91.6%
CINCINNATI—RKO Shubert, MO, 1st week . 106.6%
DENVER—Denver 105.0%
(DB) Murder in Times Square (Col)
DENVER—Esquire 122.2%
(DB) Murder in Times Square (Col)
DENVER—Alladin, MO, 1st week 100.0%
(DB) Murder in Times Square (Col)
INDIANAPOLIS—Indiana 100.0%
(DB) How's About it? (Univ)
INDIANAPOLIS—Lyric, MO, 1st week . . 125.0%
(DB) How's About It? (Univ)
KANSAS CITY—Esquire 155.5%
KANSAS CITY—Uptown 100.0%
LOS ANGELES—Paramount, Downtown . . 119.1%
(DB) Hi, Buddy (Univ)
LOS ANGELES—Paramount, Hollywood . . 100.0%
NEW YORK—Criterion, 1st week 200.0%
NEW YORK—Criterion, 2nd week 158.3%
NEW YORK—Criterion, 3rd week 116.6%
NEW YORK—Criterion, 4th week 100.0%
OMAHA—Paramount 132.0%
(DB) The Avengers (Para)
PHILADELPHIA—Fox 137.1%
PHILADELPHIA—Karlton, MO, 1st week . . 120.0%
PITTSBURGH—Fulton, 1st week 133.3%
PITTSBURGH—Fulton, 2nd week 80.0%
PROVIDENCE—Majestic, 1st week 178.9%
(DB) He's My Guy (Univ)
PROVIDENCE—Majestic, 2nd week 122.1%
(DB) He's My Guy (Univ)
PROVIDENCE—Carlton, MO, 1st week . . . 95.0%
(DB) He's My Guy (Univ.)
SEATTLE—Orpheum, 1st week 138.8%
(DB) Man Trap (Rep)
SEATTLE—Orpheum, 2nd week 82.2%
(DB) Man Trap (Rep)
ST. LOUIS—Fox, 1st week 106.6%
(DB) Sherlock Holmes in Washington (Univ)
ST. LOUIS—Fox, 2nd week 86.6%
(DB) Sherlock Holmes in Washington (Univ)
ST. LOUIS—Missouri, MO, 1st week . . . 85.7%
(DB) White Savage (Univ)
TORONTO—Uptown, 1st week 136.8%
TORONTO—Uptown, 2nd week 89.4%

CRYSTAL BALL (UA)

Final Reports:

Total Gross Tabulated	$310,200
Comparative Average Gross	286,500
Over-all Performance	108.2%

BALTIMORE—Century 108.3%
BOSTON—Loew's Orpheum 102.5%
(DB) Dr. Gillespie's Assistant (RKO)
BOSTON—Loew's State 85.7%
(DB) Dr. Gillespie's Assistant (RKO)
BOSTON—Scollay, MO, 1st week 83.3%
(DB) Night Plane from Chungking (Para)
BUFFALO—Buffalo 126.6%
(DB) Mrs. Wiggs of the Cabbage Patch (Para)
CHICAGO—Chicago 104.7%
(SA) Jan Savitt & Orchestra
CHICAGO—Garrick, MO, 1st week 128.5%
(DB) Mysterious Doctor (WB)
CINCINNATI—RKO Albee 121.4%
CINCINNATI—Keith's, MO, 1st week . . . 120.0%
CLEVELAND—Loew's State 89.2%
INDIANAPOLIS—Loew's 112.5%
(DB) Lucky Legs (Col)
KANSAS CITY—Midland 120.0%
(DB) City Without Men (Col)
MILWAUKEE—Riverside 105.0%
(SA) Louis Jordan & Orchestra
MINNEAPOLIS—Orpheum 76.4%
NEW HAVEN—Loew's Poli 90.0%
(DB) Margin for Error (20th-Fox)
PHILADELPHIA—Aldine, 1st week 151.0%
PHILADELPHIA—Aldine, 2nd week 91.1%
PITTSBURGH—Stanley 100.0%
(SA) Carol Bruce; Block & Sully & others
SAN FRANCISCO—United Artists, 1st week . 156.2%
(DB) Calaboose, (UA)
SAN FRANCISCO—United Artists, 2nd week 106.2%
(DB) Calaboose (UA)
SAN FRANCISCO—United Artists, 3rd week . 93.7%
(DB) Calaboose (UA)
TORONTO—Uptown 115.7%
(DB) How's About It? (Univ)
WASHINGTON—Loew's Capitol 115.8%
(SA) Murtah Sisters and others

THE DESPERADOES (Col.)

Intermediate Reports:

Total Gross Tabulated	$229,500
Comparative Average Gross	179,300
Over-all Performance	127.9%

BOSTON—Loew's Orpheum 143.5%
(DB) She Has What It Takes (Col)
BOSTON—Loew's State 121.4%
(DB) She Has What It Takes (Col)
BUFFALO—Lafayette, 1st week 193.3%
(DB) Lucky Legs (Col)
BUFFALO—Lafayette, 2nd week 122.6%
(DB) Junior Army (Col)
CHICAGO—Roosevelt 125.0%
CINCINNATI—RKO Albee 96.4%
CINCINNATI—RKO Shubert, MO, 1st week 77.7%
CLEVELAND—RKO Palace 194.1%
(SA) Johnny Long's Orchestra
INDIANAPOLIS—Loew's 94.1%
(DB) She Has What It Takes (Col)
KANSAS CITY—Midland 154.1%
(DB) Reveille With Beverly (Col)
MILWAUKEE—Palace 133.3%
(DB) Reveille with Beverly (Col)
MINNEAPOLIS—Orpheum 117.6%
OMAHA—Brandeis 104.0%
(DB) Reveille With Beverly (Col)
PITTSBURGH—Harris, 1st week 130.4%
PITTSBURGH—Harris, 2nd week 92.3%
PITTSBURGH—Senator, MO, 1st week . . 82.3%
PROVIDENCE—Strand, 1st week 131.1%
(DB) No Place for a Lady (Col)
PROVIDENCE—Strand, 2nd week 72.2%
(DB) No Place for a Lady (Col)

EDGE OF DARKNESS (WB)

Intermediate Reports:

Total Gross Tabulated	$638,383
Comparative Average Gross	541,347
Over-all Performance	117.9%

BOSTON—Metropolitan 137.5%
(DB) My Heart Belongs to Daddy (Para)
CHICAGO—Chicago 100.0%
(SA) Cross & Dunn & Others
DENVER—Esquire 150.0%
(DB) Taxi, Mister (UA)
DENVER—Denver 179.5%
(DB) Taxi, Mister (UA)
LOS ANGELES—Warner's Hollywood, 1st week 121.0%
LOS ANGELES—Warner's Hollywood, 2nd week 81.4%
LOS ANGELES—Warner's Hollywood, 3rd week 63.7%
LOS ANGELES—Warner's Downtown, 1st week 124.7%
LOS ANGELES—Warner's Downtown, 2nd week 92.0%
LOS ANGELES—Warner's Downtown, 3rd week 75.0%
LOS ANGELES—Warner's Wiltern, 1st week 153.6%
LOS ANGELES—Warner's Wiltern, 2nd week 96.4%
LOS ANGELES—Warner's Wiltern, 3rd week 70.0%
MILWAUKEE—Warner, 1st week 124.4%
(DB) Calaboose (UA)
MILWAUKEE—Warner, 2nd week 101.1%
(DB) Calaboose (UA)
NEW HAVEN—Roger Sherman 106.6%
(DB) Hi Ya, Chum (Univ.)
NEW HAVEN—Paramount, MO, 1st week . 100.0%
(DB) Henry Aldrich Gets Glamour (Para)
NEW YORK—Strand, 1st week 155.7%
(SA) Jan Savitt Orchestra & Ethel Waters
NEW YORK—Strand, 2nd week 145.7%
(SA) Jan Savitt Orchestra & Ethel Waters
NEW YORK—Strand, 3rd week 145.7%
(SA) Jan Savitt Orchestra & Ethel Waters
NEW YORK—Strand, 4th week 114.2%
(SA) Jan Savitt Orchestra & Ethel Waters
NEW YORK—Strand, 5th week 114.2%
(SA) Jan Savitt Orchestra & Ethel Waters
PHILADELPHIA—Mastbaum, 1st week . . . 167.5%
PHILADELPHIA—Mastbaum, 2nd week . . 103.1%
PHILADELPHIA—Mastbaum, 3rd week . . 86.0%
PITTSBURGH—Penn 97.0%
PITTSBURGH—Warner, MO, 1st week . . . 84.6%
SAN FRANCISCO—Fox 108.3%
(DB) Lady Bodyguard (Para.)
ST. LOUIS—Fox 103.3%
(DB) He Hired the Boss (20th-Fox)
WASHINGTON—Earle, 1st week 148.1%
(SA) Mario & Floria
WASHINGTON—Earle, 2nd week 129.0%
(SA) Mario & Floria

CLASSIFIED ADVERTISING

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OBITUARIES

Montagu Love, Noted Actor, Dies in Hollywood at 62

Montagu Love, 62, film acter who appeared in innumerable character roles, died in Hollywood on May 17th. He was born in Portsmouth, England, and came to the United States in 1914.

Some of his most recent pictures were "Tennessee Johnson," "The Remarkable Andrew" and "Sherlock Holmes and the Voice of Terror." He also acted in such films as "All This and Heaven Too," "The Sea Hawk" and "Northwest Mounted Police." He is survived by his widow, the former Marjorie Hollis of the films, and a step-daughter, Mrs. Carol Roberts.

William Stein

William Stein, executive vice-president of the Music Corporation of America, died May 14th at Cedars of Lebanon Hospital in Hollywood. He was 48 years old. He leaves two brothers, Jules, president of MCA, and Herman; two sisters, Mrs. Charles Miller of New York and Mrs. Louis Lowe of Beverly Hills. Burial was in South Bend, Ind.

Albert Stoessel

Albert Stoessel, 48, well-known composer and conductor, dropped dead on May 12th while conducting the string section of the New York Philharmonic Orchestra at the American Academy of Arts in New York. He is survived by his widow and two sons, Edward and Frederick.

Six Companies Chartered In New York State

Papers of incorporation have been granted to six New York companies, two have been dissolved and another has filed a change of name. Those incorporated were Maxim Theatres, Inc., by Walter Jacobson, Myron Slater and Irene Kohlbauer; Literary Properties, Ltd., by David B. Stillman, Victor Lehman and Martha Weinreb; Artistic Productions, by Samuel Jaffe, Barbara Wallace and Muriel Mark; First Run Films, Inc., by Florence Abramson, Lillian Gursky and Frieda Klein; Lebolt Pictures, Inc., by Henry Nicholson, Harry A. Lewitt and Louis Kipnis; Blue Ribbon Salute, Inc., by William B. Graham, James D. Elgin and Reuel M. Jordan.

The Lafayette Theatre Building, Inc., changed its present capital from $500,000 to $445,000, dissolution papers were filed by Apco Theatre Corporation, and Sunbeam Film Productions, and the Los Angeles-Biltmore Amusement Corporation changed its name to the L.A.B. Amusement Corporation.

Projectionists' Bill Passed in Wausau, Wis.

The Common Council of Wausau, Wis., recently passed an ordinance requiring local theatres to employ a projectionist for each machine in the booth. Violations of the law call for a fine of from $25 to $100 for the first offense, and from $100 to $200 for the second offense in addition to the revocation of the theatre's license for a period of three months.

Propose Fund Donation

The Philadelphia Variety Club at its meeting last week recommended to the board of canvasmen that a $4,000 gift be donated to further aid the club's infantile paralysis work.

Purchases Oregon Theatre

Earl Baltizar has purchased the Beaverton, Ore., theatre from S. D. Myers. Mr. Baltizar, owner of another theatre, will operate both houses.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

SHORT SUBJECTS CHART

SHORT SUBJECTS

THE RELEASE CHART

Coney Island

(Twentieth Century-Fox)

Show Business as You Like It

Showmen who have done business with Twentieth Century-Fox musicals can stop remembering them fondly now and start selling the topper of them all, a free-handed tale of Coney Island when the century was in rompers and show business was a flesh and blood institution yet to be caught by camera and mimeographed by microphone. The picture is 90 minutes of escape into that yesterday on wings of songs everybody remembers, plus new ones they will, via a script that telescopes the years without quibbling and Technicoloration that glorifies them as memory couldn't. It sparkles, crackles, sizzles in spots and entertains all over.

Betty Grable, George Montgomery and Cesar Romero play out a three-cornered and checkered romance in George Seaton's screenplay, double-crossing each other in succession switches that confound the onlooker, as they make their way up from boardwalk honky-tonk to Delmonico's, Rector's and Hammerstein's Victoria. Phil Silvers and Charles Winninger add plenty of humor.

The musical score reaches into the past and future to fetch up a dozen or more familiars, from "Cuddle Up a Little Closer" to "Darktown Strutter's Ball," upon which are superimposed four new Leo Robin-Ralph Rainger songs already popular, "Take It from There" among them.

Production numbers, supervised by Fanchon with dances staged by Hermes Pan, who also dances with Miss Grable, ascend on a rising scale of magnificence from beer-hall glitter through cooch ensemble *a la* World's Fair and levee strut in the Kathryn Dunham tradition, to a finale neither Ziegfeld nor Twentieth Century-Fox ever matched for grandeur. Alfred Newman's musical direction is a thing of precision and potency throughout.

Production by William Perlberg and direction by Walter Lang mark them as showmen and craftsmen of the first rank.

Previewed at the studio. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, not set. Running time, 90 min. PCA No. 8899. General audience classification.
Kate Farley .....Betty Grable
Eddie Johnson.....George Montgomery
Joe Rocco .....Cesar Romero
Charles Winninger, Phil Silvers, Matt Briggs, Paul Hurst, Frank Orth, Phyllis Kennedy.

Action in the North Atlantic

(Warner Bros.)

Salute to the Merchant Marine

The bare title of this film is representative of the factual nature of its presentation but cannot convey the unabated excitement that has been packed into more than two hours' running time. It is a title which may profit by prominent display of the name of Humphrey Bogart, as the film does from his excellent performance in an unaccustomed role.

"Action in the North Atlantic" is an admirable and thrilling account of the men who carry weapons to our fighting allies in pursuit of their trade and in the service of their country. It illustrates, in their fight against fire, submarine wolf packs and bombers, against fear and storms, the practical heroism of these men, their appreciation of the job to be done, and their relation to the whole Allied war effort.

A captain, his first mate, and part of the crew survive a torpedoing at sea and a week on an open raft before reaching port. Their respite is short, and they sign on a "Liberty" ship bound for Murmansk as part of a North Atlantic convoy. After a cautious voyage through mist and fog, they lose the convoy off Norway during a submarine attack, fight off several Nazi bombers and finally limp into port.

This is the essence of the simple narrative, a story which includes few obviously fictional elements, some touches of humor and pathos and a suggestion of romance. The primary purpose of realism is fully achieved in battles which carry the audience onto the ship, hunting lifeboats from flaming decks, tensing for torpedo attacks and breathing with relief when the Red Star is shown on planes overhead.

There are some intimate glimpses of the men as well. Bogart, the cynical, veteran officer, provides a brief romantic interlude with Julie Bishop between sailings. Raymond Massey, the stalwart captain, has a touching scene with Ruth Gordon in which few words are spoken but the relation between man and wife is caught.

Jerry Wald, who produced the film, and Lloyd Bacon, who directed it, have kept in the foreground the action of Guy Gilpatric's story and John Howard Lawson's screenplay. Their scrupulous attention to detail is notable in the treatment of the convoy formation, a scene of unusual interest which stresses the international character of war operations, just as the film typifies American achievement.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 127 min. PCA No. 8706. General audience classification.
First Mate Joe Rossi.....Humphrey Bogart
Captain Steve Jarvis.....Raymond Massey
Alan Hale, Julie Bishop, Ruth Gordon, Sam Levene, Dane Clark, Peter Whitney, Minor Watson, J. M. Kerrigan, Dick Hogan, Kane Richmond, Chic Chandler.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

The Man from Thunder River

(Republic)

Gold Mine Mystery

In the second of the new Wild Bill Elliott series for Republic, all the successful standards of the Western picture have been ingeniously employed by producer Harry Grey to turn out a rip-snorting drama of brave men and daring deeds. "The Man from Thunder River" is even better than "Calling Wild Bill Elliott" and suggests that Republic has another profitable series in this new one developed by Grey. It is excellently directed by John English, who keeps characters believable and action zipping right along. It is also a bull's-eye that Bill Elliott makes of his new character.

When the story opens, gold has just been discovered in and around Curtis City. Dropping in on friends, Elliott and Gabby Hayes find the young nephew of the family trying to persuade his aunt to reopen a long-abandoned mine. Another mine-owner and successful business man is trying to persuade her not to. The nephew gets the town banker on his side, shows him gold in the abandoned mine. The rival mine-owner sees the nephew and banker in the mine, realizes they will be reopening it, has the banker killed and the nephew wrongfully jailed. Things happen fast as Wild Bill and Gabby save the nephew from lynching, later from a posse, and finally achieve justice.

In his direction of the cast, English makes all his characters real people, not exaggerated types. Noteworthy, too, are the original screenplay by J. Benton Cheney and the photography by Bud Thackery.

Seen at Hollywood's Hitching Post theatre, where the audience, with silent and undivided attention, gave it its stamp of approval. Reviewer's Rating: Good.

Release date, June 11, 1943. Running time, 59 min. PCA No. 9242. General audience classification.
Wild Bill Elliott.....Wild Bill Elliott
"Gabby".....George "Gabby" Hayes
Nancy Ferguson.....Anne Jeffreys
John James, Ian Keith, George Cooper, Jack Ingram, Eddie Lee, Charles King.

The Virgin of Guadalupe

(Maya Films)

Story of a Mexican Miracle

Faith of the simple and pious sincerity which is credited with evoking miracles is the theme of this dramatized religious history from Mexico. It re-enacts on film the story of the miracle of Tepeyac in which the appearance of the Blessed Virgin to a simple peasant in 1531 helped the spread of Christianity among the Mexican Indians.

Conflict was bitter at this period between Spain's soldiers and the Church. The military leaders sought to subjugate Mexico by force,

counteracting with their cruelty and greed the efforts of the padres to teach and convert. The picture tells in cinematic style how the churchmen, aided by the appearance of the Virgin, triumphed over the soldiers to win the Mexican Indians to Christianity and a depth of faith that has persisted throughout the Latin American world of which the Virgin of Guadalupe is patroness.

The scenario by the Reverend Carlos Heredia, S. J., historian of the shrine at Tepayec, combines the historical record of the miracle with a dramatized account of the last battle between Spaniards and Aztecs. It is a well contrived screenplay which holds interest both in the history and the suspense of a sub-plot.

Excellent production values have been afforded the picture by Gabriel Soria and Alberto Santandar, producers, and it bears the endorsement of the Archbishop of Mexico. Mr. Soria directed. It should interest all Spanish language theatres, and the English sub-titles make the picture suitable for school and church exhibition. Jose Luis Jiminez, one of Mexico's star character actors, plays the role of Juan Diego, to whom the Virgin appeared.

Reviewed at the World theatre, New York, where a Spanish-speaking audience appeared interested and pleased by this reenactment of Mexico's own miracle. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, May 14, 1943. Running time, 95 min. General audience classification.
Juan Diego.....Jose Luis Jiminez
Dona Blanca.....Amparo Morillo
Temoc, last Aztec King.....Abel Salazar
A. Soto Rangel, Maria Luisa Zea, Antonio Bravo, Tito Junco, Jose Massot, Louis Alcoriza, Agustin Sen and Francisco Llopis.

The Bells Go Down

(Ealing Studios - UA)

Blitz Drama

The work of Britain's war time fire service, the N.F.S., has already and but recently been dramatized in another MOI film, a film of strictly factual but not impersonal character. This independently produced drama sets out with the same objective, but more more personal elements, aims probably at a wider box office appeal. This it does by more fictional factors in its narrative and by the inclusion of names such as those of comedian Tommy Trinder and James Mason. It is transparently more fictional as a production, and does not wear quite the same cloak of authenticity and factual detachment as its State sponsored predecessor. Something of a dilemma faces exhibitors here in following up the other film: they will probably have to stress the Tommy Trinder angle rather than that of the Blitz.

Tommy is a Cockney with a touch of ginger and a greyhound which never wins races—save when its owner forgets to back it. He is killed during the Blitz. James Mason is a sourpuss fireman. Philip Friend and Philippa Hiatt make love, marry and have a baby to the offstage rumble of the guns. There is a publican and his wife who are bombed and Tommy's mother keeps a fried fish shop.

The film is adapted from a book and the picture was made with the collaboration of the National Fire Service who presumably knew what they were about. There are some impressive library shots of the fires in London during the Blitz, and though the opening stages are pedestrian, when the Blitz passages begin, the thrill hungry audience may get a kick from them. Dearden's direction is, however, not very adventurous.

A press audience mingled with members of the paying public gave the film fair attention, although criticisms were not absent of the film's fictions and laxities. Reviewer's Rating: Fair.—AUBREY FLANAGAN.

Release date, not set. Running time, 89 min. General audience classification.
Tommy Turk.....Tommy Trinder
Ted Robbins.....James Mason
Bob.....Philip Friend
Nan.....Philippa Hiatt
Ma Turk.....Beatrice Varley
Mervyn Johns, Billy Hartnell, Finlay Currie, Meriel Forbes, Norman Pierce, Muriel George, Julian Vedey.

Pardon My Gun

(Columbia)

Western with Music

While Western villains are rarely difficult to spot, their early disclosure in this Charles Starrett effort is a serious handicap to sustained interest. An increased portion of action might have compensated, and does in spots, but the frequent lags between gunfights keep the film in the category of fair entertainment.

Charles Starrett is the usual stalwart hero, a surveyor whose report is to determine whether the new waterway will flood cattle or sheep land. Riding in after a murder has been committeed, he saves a sheep rancher's daughter from the outlaws. Since he believes her to be in possession of the money for which the man was killed, he tries to protect her from further attacks, in spite of her pert independence and pretended dislike. Closing in on the gang, he joins a gun battle which results in a killing of which he is promptly accused. When evidence is produced to the contrary, the outlaws are convicted and their leader is forced to reveal himself in a cleverly contrived court scene.

The vitality of the girl, Alma Carroll, is a refreshing break with Western precedent, and Noah Beery, in the villain's role, is especially satisfactory.

Jack Fier produced the film, with William Berke directing, from an original story and screenplay by Wyndham Gittens.

Seen at the New York theatre where a matinee audience was unresponsive. Reviewer's Rating: Fair.—E. A. C.

Release date, December 1, 1942. Running time, 57 min. PCA No. 8520. General audience classification.
Steve Randall.....Charles Starrett
Dodie Cameron.....Alma Carroll
Arthur Hunnicutt, Texas Jim Lewis, Noah Beery, Sr., Dick Curtis, Ted Mapes, Lloyd Bridges, Dave Harper.

Terror House

(Producers Releasing)

English Horror Drama

Supposed to be a mystery thriller of the old school, "Terror House" is neither very mysterious nor very thrilling. But it is old school—and also very old hat. It is a British-made film being released in this country through PRC exchanges and shapes up only as supporting fare on dual bills, and probably predestined for those all-horror shows. There is interest of a sort in its unwinding, interest created mainly by striking photographic effects with a foreboding of doom, and the central character, a sinister figure, capitally played by James Mason.

"Terror House" is the man's estate, to which two schoolmarms come looking for shelter after being trapped by flood while hiking in the Yorkshire Moors. One girl falls in love with him and he with her, although he tells her that for her safety she must soon leave the house, and keeps her door always locked while she is temporarily there. She leaves after meeting the servants, only to come right back. Left alone one day and locked in her room, she climbs out of the window, explores a well-concealed room and finds a skeleton which she believes to be the remains of another schoolteacher friend who had disappeared a year earlier in the vicinity, whom she has reason to believe was murdered in the house. She leaves the house again, and again is drawn back. There she is set upon by the real murderers and her lover cleared of the suspicion that had surrounded him in mystery.

Leslie Arliss directed the John Argyle production.

Reviewed at the Vogue theatre, Hollywood, where a handful of people at an early show sat through the film passively and without any apparent excitement generated through the pseudo thrills. Reviewer's Rating: Poor.

Release date, April 19, 1943. Running time, 62 min. PCA No. 03589. General audience classification.
The man.....James Mason
The girl.....Joyce Howard
Housekeeper.....Mary Clare
Tucker McGuire, John Fernald, Wilfred Lawson.

We Dive at Dawn

(Gainsborough - General Film)

Submarine Drama

Dramas built on the adventures of underwater craft and the men who sail them are hardly a novelty. This one, though it bears marked resemblances to the established pattern, has a wartime setting and a British idiom. Inordinately dilatory in its earlier stages, it does ultimately wake up to its duties as action drama and provides one or two tense passages and a certain conviction of atmosphere. John Mills and Eric Portman are the only vanguard names offered the exhibitor. Some caution about war films, however, faces him when he goes forth to sell it.

It is the story of a British submarine and its attack on a German battleship, how it had to feign destruction in order to dodge the depth charges, and how its crew hijacked a store of Danish oil and made their way back to Britain with banners flying. Interwoven are the stories of the men in the boat, their matrimonial misadventures, their romances, bickerings and banter. These, however, are slow in their tracery, and of less potential interest than the seagoing sequences. These latter are well enough handled, notably the detail and atmosphere of the submarine itself. Here, though John Mills is excellent in his portrayal of a philandering Naval Officer, friendly, tough and eloquent with his curses, Eric Portman as a Naval rating with a North Country accent is cast into most inappropriate waters.

Anthony Asquith's direction is painstaking but his material scarcely allows overmuch enterprise.

Technical qualities are adequate enough, though neither script nor dialogue reach superlative heights.

A trade audience gave the film attention though there were uneasy stirrings until the action began. Reviewer's Rating: Fair.—A. F.

Release date, not set. Running time, 98 min. General audience classification.
John Mills, Louis Bradfield, Donald Millar, Jack Watling, Reginald Purdell, Caven Watson, Niall McGinnis, Eric Portman, Leslie Weston, Norman Williams, Lionel Grose, David Peel, Philip Godfrey, Robert Wilton, Josephine Wilson, Beatrice Varley, Frederick Burtwell, Marie Ault, Mike Johnson, John Salew.

Masquerade

(Artkino)

Heavy Russian Drama

This film is the least successful of recent Russian imports. Technically, it is reminiscent of early screen days, while dramatically it is still further removed from the present period. Indeed, it makes no pretense of modernity, being a screen version of a poetic drama by Mikhail Lermontov, described by Russian publicity as one of the country's "Two great Romantic poets," the other being Pushkin.

The story is of a jealous man and his peerless wife. The man, played to the hilt by Honored Artist of the Republic Nikolai Mordvinov, suspects her of infidelity with a callow prince, when she loses her bracelet at a masquerade. He ruins the prince by trickery in a card game and then murders his wife with slow poison, tormenting her with reproaches in the last half-hour of her dying. His conscience, portrayed in human form, conspires with the prince to show him her innocence, destroying his last vestiges of sanity.

The poetry of the dialogue—and diatribes—is lost in transcription into English titles, and the dated story, heated action and slow direction are poorly suited to most American audiences.

Seen at the Stanley theatre in New York where a mid-afternoon Sunday audience snickered repeatedly during the most emotional scenes. Reviewer's Rating: Poor.—FLOYD ELBERT STONE.

Release date, May 15, 1943. Running time, 102 min. Adult audience classification.

Produced by Lenfilm Studios in Leningrad under the direction of Sergei Gerasimov.

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. All releases are 1942-43 product unless otherwise noted.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
	(Average 17 Min.)		
4421	Phony Cronies (Brendel)	8-27-42	890
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up	10-2-42	974
	(Downs)		
4409	College Belles (Gloveslinger)	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046
4426	Plane Mooner (Langdon)	12-11-42	1094
4410	The Great Glover (Gloverslinger)	12-25-42	1171
4403	They Stooge to Conga	1-1-43	1094
	(Stooges)		
4427	His Wedding Scare (Brendel)	1-15-43	1138
4428	A Blitz on the Fritz (Langdon)	1-22-43	1171
4404	Dizzy Detectives (Stooges)	2-5-43	1251
4429	Wolf in Thief's Clothing (Clyde)	2-12-43	1171
4411	Socks Appeal (Gloveslinger)	2-19-43	1251
4430	Two Saplings (Givot and Nazzarro)	3-5-43	1281
4431	A Maid Made Mad (Clyde)	3-19-43	1281
4105	Spook Louder (Stooges)	4-2-43	1251
4432	Blonde and Groom (Langdon)	4-16-43	1281
4433	I Spied for You (Brendel)	4-30-43	1281
4412	His Girl's Worst Friend (Gloveslinger)	5-14-43	1329
4406	Back from the Front (Stooges)	5-28-43	1329
4434	My Wife's an Angel (Allen Jenkins)	6-11-43	1329
4435	Boobs in the Night (Brendel)	6-25-43	..
4407	Three Little Twirps (Stooges)	7-9-43	..
4436	Here Comes Mr. Zerk (Langdon)	7-23-43	..
	COLOR RHAPSODIES		
	(7 Minutes)		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-25-42	1148
4505	Slay it with Flowers	1-29-43	1138
4506	There's Something About a Soldier	2-26-43	1251
4507	Professor Small and Mr. Tall	3-26-43	1263
4508	Plenty Below Zero	5-14-43	1329
4509	He Can't Make It Stick	6-11-43	..
4510	Tree for Two	7-16-43	..
	PHANTASIES CARTOONS		
	(Average 9 Min.)		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Choly Polly	12-31-42	1171
4705	The Vitamin G Man	2-5-43	1251
4706	Kindly Scram	3-5-43	1227
4707	Willoughy's Magic Hat	4-30-43	1263
4708	Duty and the Beast	5-28-43	1329
4709	Mass Mouse Meeting	6-25-43	..
	COMMUNITY SING (Series 7)		
	(9 Minutes)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler"	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No. 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	1148
4657	No. 7—Crosby Songs	2-18-43	1171
4658	No. 8—McNamara's Band	3-26-43	1251
4659	No. 9—Rosie the Riveter	5-14-43	1281
4660	No. 10—As Time Goes By	6-25-43	..
	QUIZ REELS		
	(Average 10 Min.)		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS		
	(10 Minutes)		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-18-42	1078
4904	Merchant Seamen	5-28-43	..
	TOURS		
	(10 Minutes)		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22)		
	(10 Minutes)		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
4856	No. 6	1-29-43	1138
4857	No. 7	2-26-43	1281
4858	No. 8	3-31-43	1251
4859	No. 9	5-21-43	..
	WORLD OF SPORTS		
	(10 Minutes)		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
4804	Ladies' Day in Sports	1-22-43	1171
4805	Diving Daredevils	2-26-43	1251
4806	Ski Soldiers	3-26-43	1251
4807	Aqua Thrills	5-28-43	1329
	KATE SMITH		
	(10 Minutes)		
4751	America Sings with Kate Smith	8-21-42	899
	FAMOUS BANDS		
	(10 Minutes)		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	996
4953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094
4962	Mr. Smug	1-28-43	1171
4963	Men Working Together	7-1-43	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS		
	(Average 20 Minutes)		
	1941-42		
A-306	Plan for Destruction	4-29-43	1263
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
A-402	Heavenly Music	5-1-43	1291
	FITZPATRICK TRAVELTALKS (Color)		
	(9 Minutes)		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	1118
T-414	Land of Orizaba	1-2-43	1148
T-415	Mighty Niagara	1-30-43	1227
T-416	Mexican Police on Parade	2-27-43	1227
T-417	On the Road to Monterey	3-27-43	1281
T-418	Romantic Nevada	4-24-43	1291
T-419	Motoring in Mexico	5-22-43	..
	PETE SMITH SPECIALTIES		
	(10 Minutes)		
S-461	First Aid	1-2-43	1118
S-462	Marines in the Making	12-26-42	1118
S-463	Hollywood Daredevils	3-20-43	1263
S-464	Wild Horses	4-17-43	1291
S-465	Fala	4-10-43	1275
S-466	Sky Science	5-23-43	..
	PASSING PARADE		
	(10 Minutes)		
K-481	Madero of Mexico	11-28-42	1022
K-482	Who's Superstitious	5-1-43	1291
	MINIATURES		
	(10 Minutes)		
M-431	The Last Lesson	12-19-42	1118
M-432	People of Russia	12-26-42	1118
M-433	Brief Interval	11-28-42	1022
M-434	Portrait of a Genius	1-23-43	1227
M-435	Inca Gold	4-24-43	1304
M-436	Wood Goes to War	5-8-43	..
M-437	Here at Home	5-22-43	..
	OUR GANG COMEDIES		
	(Average 11 Min.)		
C-491	Unexpected Riches	11-28-42	1067
C-492	Benjamin Franklin, Jr.	2-30-43	1263
C-493	Family Troubles	4-3-43	1263
C-494	Calling All Kids	4-24-43	1291
	TECHNICOLOR CARTOONS		
	(8 Minutes)		
W-441	Barney Bear's Victory Garden	12-26-42	1118
W-442	Sufferin' Cats	1-16-43	1227
W-443	Bah Wilderness	2-13-43	1227
W-444	Dumb Hounded	3-20-43	1251
W-445	The Boy and the Wolf	4-24-43	1291
W-446	Red Hot Riding Hood	5-8-43	..
W-447	The Lonesome Mouse	5-22-43	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
	(Average 10 Minutes)		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	1206
L2-4	No. 4	4-30-43	1291
	SUPERMAN COLOR CARTOONS		
	(Average 8 Minutes)		
W2-1	Superman in Destruction, Inc.	12-25-42	1118
W2-2	Superman in the Mummy Strikes	2-19-43	1206
W2-3	Superman in Jungle Drums	3-26-43	1281
W2-4	Superman in the Underground World	5-21-43	..
	HEADLINERS		
	(Average 10 Minutes)		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	1138
A2-5	Ina Ray Hutton & Orch.	3-12-43	1251
A2-6	Moments of Charm (Re-issue)	4-16-43	1281
A2-7	Letter from Ireland	5-14-43	1094
	MADCAP MODELS (Color)		
	(Average 8 Minutes)		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	1138
U2-3	Bravo Mr. Strauss	2-26-43	1251
U2-4	The 500 Hats of Bartholomew Cubbins	4-30-43	1291
U2-5	Jasper's Music Lesson	6-18-43	..
	POPEYE THE SAILOR		
	(Average 6 Minutes)		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	1148
E2-5	Seein' Red, White 'n Blue	2-19-43	1206
E2-6	Too Weak to Work	3-19-43	1281
E2-7	A Jolly Good Furlough	4-23-43	..
E2-8	Ration for the Duration	5-28-43	..
E2-9	Cartoons Ain't Human	6-25-43	..
	POPULAR SCIENCE (Color)		
	(10 Minutes)		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	1138
J2-4	No. 4	4-2-43	1281
J2-5	No. 5	6-11-43	..
	SPEAKING OF ANIMALS		
	(Average 9 Minutes)		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
Y2-2	At the Bird Farm	3-19-43	1281
Y2-3	Speaking of Animals in Current Events	5-7-43	..
	SPORTLIGHTS		
	(Average 10 Minutes)		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	1138
R2-4	Trading Blows	2-12-43	1206
R2-5	Hike or Bike	3-5-43	1251
R2-6	The Beach Command	4-9-43	1281
R2-7	Tumble Bugs	5-14-43	..

Prod. No.	Title	Rel. Date	P.D. Page
	VICTORY SHORTS		
	(Average 14 Minutes)		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-22-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets in the Scrap	3-25-43	1251

RKO

WALT DISNEY CARTOONS (Color)

(7 Minutes)

1941-42

24,113	Sky Trooper	11-6-42	1022
24,114	Pluto at the Zoo	11-20-42	1070
24,115	How to Fish	12-4-42	1094
24,116	Bellboy Donald	12-18-42	1118
24,117	Der Fuehrer's Face	12-18-42	1067
24-118	Education for Death	1-5-43	1067

1942-43

34,101	Donald's Tire Trouble	1-29-43	1206
34,102	Pluto and the Armadillo	2-19-43	1206
34,103	Flying Jalopy	3-12-43	1227
34,104	Private Pluto	4-2-43	1251
34,105	Fall Out, Fall In	4-23-43	1315

SPORTSCOPE

(Average 8 Min.)

34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022
34,304	Q-Men	12-4-42	1094
34,305	Basketeers	1-1-43	1118
34,306	Ski Trails	1-29-43	1171
34,307	Trout	2-26-43	1227
34,308	Aqua Aces	3-26-43	1263
34,309	Golf Limited	4-23-43	1329

EDGAR KENNEDY

(Average 17 Min.)

33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010
33,403	Duck Soup	12-18-42	1118
33,404	Hold Your Temper	2-5-43	1227
33,405	Indian Signs	3-26-43	1263

LEON ERROL

(Average 18 Min.)

33,701	Mail Trouble	9-4-42	926
33,702	Deer, Deer	10-23-42	1010
33,703	Pretty Dolly	12-11-42	1094
33,704	Double Up	1-29-43	1206
33,705	Gem-Jams	3-19-43	1263

JAMBOREES

(Average 9 Min.)

34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070
34,405	Enric Madriguera & Orch.	12-25-42	1094
34,406	It's Tommy Tucker Time.	4-16-43	1304

VICTORY SPECIALS

34,201	Conquer by the Clock	10-27-42	1114
34,202	City of Courage	2-11-43	1206

FAMOUS JURY TRIALS

(Average 18 Min.)

33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Crosby	11-13-42	1070

THIS IS AMERICA

(Average 19 Min.)

33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Army Chaplain	12-18-42	1102
33,104	Boomtown, D. C.	2-12-43	1159
33,105	Air Crew	3-12-43	1215
33,106	Medicine on Guard	4-9-43	1263
33,107	Merchant Seamen	5-7-43	1315

20TH CENTURY-FOX

ADVENTURES NEWSCAMERAMAN

(Average 9 Min.)

3201	Along the Texas Range	10-9-42	974
3203	Climbing the Peaks	4-16-43	1281

MAGIC CARPET (Color)

(9 Minutes)

3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	2-19-43	1022
3156	Strange Empire	1-15-43	1138
3157	Land Where Time Stood Still	4-2-43	1263

SPORTS REVIEWS

(Average 9 Min.)

3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Calls	12-25-42	1138
3303	Steelhead Fighters	2-12-43	1148
3304	Back to Bikes	3-12-43	1227

TERRYTOONS (TECHNICOLOR)

(7 Minutes)

3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	....
3556	Nancy in Doing Their Bit	10-30-42	....
3557	Frankenstein's Cat	11-27-42	....
3558	Barnyard WAAC	12-18-42	1138
3559	Scrap for Victory	1-22-43	1171
3560	Barnyard Blackout	3-5-43	1281
3561	Shipyard Symphony	3-19-43	1304
3562	Patriotic Pooches	4-9-43	1304

SPECIAL

3567	Somewhere in the Pacific	1-8-43	1171
3568	He Dood It Again	2-5-43	1227
3569	The Last Roundup	5-14-43	....
3570	Mopping Up	6-25-43	....
3571	Pandora's Box	6-11-43	....
3572	Keep 'Em Growing	5-28-43	....

TERRYTOONS (Black & White)

(7 Minutes)

3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	1046

THE WORLD TODAY

(9 Minutes)

3401	Navy W. A. V. E. S.	6-4-43	....
3402	Accent on Courage	4-30-43	....

MARCH OF TIME

(Average 20 Minutes)

V9-1	The F.B.I. Front	9-11-42	911
V9-2	The Fighting French	10-9-42	946
V9-3	Mr. and Mrs. America	11-6-42	1007
V9-4	Africa Prelude to Victory	12-4-42	1055
V9-5	The Navy and the Nation	1-1-43	1102
V9-6	One Day of War—Russia 1943	1-29-43	1127
V9-7	The New Canada	2-26-43	1171
V9-8	America's Food Crisis	3-26-43	1215
V9-9	Inside Fascist Spain	4-23-43	1263
V9-10	Show Business at War	5-21-43	1315

DRIBBLE PUSS PARADE

(9 Minutes)

3901	Monkey Doodle Dandies	12-11-42	1046

VICTORY FILM

3801	It's Everybody's War	11-6-42	1031

AMERICA SPEAKS

3851	Weapons for Victory	5-7-43	1304

UNITED ARTISTS

WORLD IN ACTION

(Two Reels)

. . .	New Soldiers Are Tough	7-3-42	699
....	Our Russian Ally	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Invasion of North Africa	2-12-43	1148
....	Road to Tokyo	4-16-43	1281
....	Invasion of Europe	5-7-43	1304

SPECIAL

....	Don't Hook Now	4-30-43	1171

UNIVERSAL

COLOR CARTUNE

(Average 7 Min.)

7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-42	998
7243	Air Raid Warden	12-21-42	1118
7244	The Screwball	2-15-43	1148
7245	Swing Your Partner	4-26-43	....
7246	The Dizzy Acrobat	5-31-43	1329
7247	Canine Commandos	6-28-43	....

SWING SYMPHONIES

(Average 7 Min.)

7231	Yankee Doodle Swing Shift	9-21-42	899
7332	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	1171
7234	Egg Cracker Suite	3-22-43	1239

PERSON—ODDITIES

(Average 9 Min.)

7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	1118
7376	Let Huey Do It	1-25-43	1171
7377	She's A-1 in the Navy	2-8-43	1148
7378	Little Clayton Farmfront Wonder	3-8-43	1227
7379	Shepherd of the Roundhouse	4-19-43	....
7380	Tom Thumb in Person	5-24-43	1304
7381	The Armless Dentist	6-28-43	....

VARIETY VIEWS

(9 Minutes)

7351	Trouble Spot of the East	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899
7356	Winter Sports Jamboree	1-8-43	1171
7357	Mother of Presidents	2-1-43	1148
7358	Hungry India	3-1-43	1206
7359	Mr. Chimp Goes to Town	4-12-43	1291
7360	Mirror of Sub-marine Life	5-31-43	1329
7361	Confusion in India	6-21-43	....

MUSICALS

(Average 15 Min.)

7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
7126	Hit Tune Jamboree	2-10-43	1148
7127	Swingtime Blues	3-3-43	1190
7128	Swing That Band	4-7-43	1263
7129	Dancing on the Stars	5-26-43	....
7130	Russian Revels	6-23-43	....

VICTORY FEATURETTES

0995	Keeping Fit	10-26-42	998
0996	Arsenal of Might	2-22-43	1148
0997	What We Are Fighting For	5-24-43	....

2-REEL SPECIAL

7111	Roar, Navy, Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"	....	....

VITAPHONE

TECHNICOLOR SPECIALS

(Average 20 Min.)

8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	1118
8003	Young and Beautiful	3-13-43	1227
8004	Eagles of the Navy	4-24-43	1291
8005	Mountain Fighters	....	....
8006	Champions Training Champions	5-29-43	....

BROADWAY BREVITIES

(20 Minutes)

8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point	11-20-42	1007
8104	Beyond the Line of Duty	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers	....	....
8107	Little Isles of Freedom	1-30-43	1078
8108	Our African Frontiers	2-13-43	1206
8109	Army Show	2-27-43	1227
8110	Rear Gunner	4-10-43	1281
8111	Three Cheers for the Girls	5-8-43	1329

HOLLYWOOD NOVELTIES

(10 Minutes)

8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback	4-3-43	1251
8304	So You Think You Need Glasses	12-26-42	1118
8305	This Is Your Enemy	1-23-43	1206
8306	King of the Archers	2-6-43	1206

(10 Minutes)

8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Adventure and Sport	1-9-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	3-20-43	1239
8408	Women in Sports	2-20-43	1206
8409	With Rod and Reel on Anticosti Island	5-1-43	1315
8410	Rover's Rangers	5-22-43	....
8411	Gray, White & Blue	6-19-43	....

MELODY MASTER BANDS

(10 Minutes)

8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	1118
8505	U. S. Navy Band	1-16-43	1138
8506	Ozzie Nelson & Orch.	3-27-43	1251
8507	U. S. Army Band	4-17-43	1329
8508	All American Band	5-22-43	....
8509	Childhood Days	6-26-43	....

LOONEY TUNES CARTOONS

(7 Minutes)

8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-23-43	1007
8605	To Duck or Not to Duck	3-6-43	1227
8606	Hop and Go	3-27-43	1263
8607	The Wise Quacking Duck	5-1-43	1291
8608	Tokio Jokio	5-15-43	....
8609	Yankee Doodle Daffy	6-19-43	....
8610	Scrap Happy Daffy	....	....

MERRIE MELODIES CARTOONS (Color)

(7 Minutes)

8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-42	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	1-16-43	1007
8707	Pigs in a Polka	2-6-43	1070
8709	Tortoise Wins by a Hare	2-20-43	1206
8710	Fifth Column Mouse	3-6-43	1251
8711	Flop Goes the Weasel	3-20-43	1251
8712	Super Rabbit	4-3-43	1263
8713	The Unbearable Bear	4-17-43	1291
8714	Greetings Bait	5-15-43	....
8715	Jack Rabbit and Beanstalk	6-5-43	....
8716	The Aristo Cat	6-12-43	....
8717	Tin Pan Alley Cats	6-26-43	....
8718	Wacki-Ki Wabbit	6-26-43	....

Prod. No.	Title	Rel. Date	P.D. Page
	OFFICIAL U. S. VICTORY FILMS		
	(Distributed by Various Major Exchanges)		
	Pots to Planes		509
	Bomber		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		....
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		946
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1046
	Colleges at War		1078
	Community Transportation		1102
	Paratroops		1114
	You, John Jones		1138
	Night Shift		1148
	Troop Train		1171
	Point Rationing of Foods		1182
	Since Pearl Harbor		1206
	Farmer at War		1206
	Right of Way		1239
	Food for Fighters		1239
	Doctors at War		1315
	Wings Up		1315
	Mission Accomplished		1329
	U. S. TREASURY DEPT.		
	The Spirit of '43		1138
	WAR ACTIVITIES COMMITTEE (Released Through 20th-Fox)		
	Battle of Midway		912
	(Released Through Warner Bros.)		
	At the Front		1190
	BRITISH MINISTRY OF INFORMATION		
	21 Miles		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	Speed Up on Stirlings		1114
	MISCELLANEOUS		
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front (Australian Dept. of Information)		1070
	Sword of the Spirit (Verity Film)		1055

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
4120	The Secret Code (15 episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-17-42	1138

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
281	King of the Mounties (12 episodes)	10-10-42	908
282	G-Men vs. the Black Dragon (15 episodes)	1-2-43	1022
283	Daredevils of the West (12 episodes)	4-17-43	1291
284	Secret Service in Darkest Africa (15 episodes)	....	....

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes)	1-5-43	994
8681-92	Don Winslow of the Coast Guard (13 episodes)	3-30-43	1227

SHORT SUBJECTS
reviews and synopses

MISSION ACCOMPLISHED (OWI)
Victory Film

This short, produced by the film division of the Office of War Information and distributed to theatres through the War Activities Committee, attempts to show the performance of the Army Air Corps' B-17's, the flying fortresses which have been taking off from English bases and flying over the English Channel to lay their "eggs" on military targets in France and Germany. The picture is stereotyped and uninspiring. The film-makers relied on shots of the B-17's flying through fleecy clouds rather than on actual bombing attacks. For those in the audience who vividly recall the superb filming of B-17 take-offs and landings in Warner's "Air Force" earlier this season, the picture suffers by comparison.—J.E.S.

Release date, May 6, 1943 10 *minutes*

THE DIZZY ACROBAT (Univ.)
Color Cartune (7246)

Woody Woodpecker heads for the circus, but is not inclined to enter by way of the ticket booth. A cop catches him just as he gets inside the tent and the argument and chase become part of the show, high wire, slack wire, trapezes, horse races, lion, tigers and elephants notwithstanding.

Release date, May 31, 1943 7 *minutes*

DUTY AND THE BEAST (Col.)
Phantasy (4708)

That much-admired animal, the hunting dog, is shown in his true colors in this cartoon release. In spite of careful training, his instincts are still animal—searching for food, protecting his fellow beasts and eliminating the hunter if possible. He then joins the others in a forest feast.

Release date, May 28, 1943 6 *minutes*

MIRROR OF SUB-MARINE LIFE (Univ.)
Variety View (7360)

A tour of the ocean floor is conducted by Dr. Roy Miner. His hobby is miniature glass reproductions of marine flora and fauna, so cleverly made that the illusion is perfect. This subject portrays the development through nine days of life in the "Marine Fairyland."

Release date, May 31, 1943 9 *minutes*

AQUA THRILLS (Col.)
World of Sports (4807)

As the weather for outdoor sports arrives, Bill Stern assembles a group of boating shots. The first was filmed at La Salle College where canoeing enjoys popularity. Wellesley contributes some views of racing crews. The Eskimo's kayak, Australian lifeboats, motorboats and outboard racing craft are also included in the subject.

Release date, May 28, 1943 9 *minutes*

PLENTY BELOW ZERO (Col.)
Color Rhapsody (4508)

Dave Fleischer brings back the crow and the fox in a winter setting. The crow, like so many others, gave up his southern trip, only to find himself without food for the winter. The fox is out on a ski-picnic with a full lunch basket. Several rounds of thrusts and parries leave both of them reduced to eating acorns.

Release date, May 14, 1943 7½ *minutes*

MOTORING IN MEXICO (MGM)
Traveltalk (T-419)

Looking forward to the day when touring will again become the No. 1 American vacation, Fitzpatrick presents a motorist's view of Mexico. The broad, modern highway to the Pacific passes through a wide variety of scenes typical of the land to the South. Spanish cathedrals, resorts, peasant villages and mining towns vary the picturesque, rolling landscape.

Release date, May 22, 1943 9 *minutes*

MY WIFE'S AN ANGEL (Col.)
Allen Jenkins (4434)

Allen Jenkins joins the All Star Comedy group with Arthur Boran and Jerry Cooper in tow. The first two are trying to produce a show with Allen's wife as backer, but must agree to feature her proteges and let her select the chorus girls. She selects them from among homely relatives and the producers appeal to a "beautomaton" in desperation. The wife becomes suspicious of the miraculous results and investigates. She finds that substitution rather than transformation worked the change.

Release date, June 11, 1943 17½ *minutes*

THREE CHEERS FOR THE GIRLS (WB)
Broadway Brevities (8111)

The Floradora Chorus of the Screen, composed of girls from former musical productions, are featured in a short recalling their previous triumphs. Special song and dance numbers have been arranged by Busby Berkeley, Bobby Connolly and Jean Negulesco with music by Harry Warren and Al Dubin, and eight songs are featured in the two-reel show.

Release date, May 8, 1943 20 *minutes*

HIS GIRL'S WORST FRIEND (Col.)
Glove Slingers (4412)

Bill Henry, Adele Mara, Rick Vallin, Joe Brown, Jr. and Sidney Miller are featured in this comedy about a student prizefighter who wants to get his wings. His manager almost disqualifies him when a dose of itching powder looks like a nervous ailment, but a good brawl clears up everything.

Release date, May 14, 1943 18 *minutes*

GOLF LIMITED (RKO)
Sportscope (34,309)

This is golf in wartime at North Carolina's famous Pinehurst course. Players arrive in horse and buggy, play with one all-purpose club and make good use of damaged balls. Johnny Farrell, Bobby Cruickshank, Les Kennedy, Glenna Collett Vare, Gene Sarazen and Joe Kirkwood contribute some pointers on the game to lower scores.

Release date, April 23, 1943 8 *minutes*

BACK FROM THE FRONT (Col.)
Stooges (4406)

The Three Stooges have finally joined up, taking their posts on a merchant ship. Their bad luck pursues them to sea, and the boat is torpedoed. Pretending to be German sailors, they are picked up by an enemy ship and gain control. Encouraged with this success they try their hands at impersonating Hitler, Goering and Goebbels, with predictable results.

Release date, May 28, 1943 17 *minutes*

U. S. ARMY BAND (WB)
Melody Master (8507)

While pictures of the activities of our armed forces are flashed on the screen, the U. S. Army Band plays "The Caissons Go Rolling Along," "You're in the Army Now," "Pack Up Your Troubles in Your Old Kit Bag," "Tipperary," "Army Blue," "Over There," "The Girl I Left Behind Me," "Trombone" and "Gary Owen" against a Washington background.

Release date, April 17, 1943 9 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1327-1329.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1316-1317.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	91m	May 1,'43	1289	1001	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	127m	May 22,'43	1325	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1280
Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Not Set	....	.....	....	1192	....
All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	.....	....	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	....
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1174
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Appointment in Berlin	Col.	....	George Sanders-Marguerite Chapman	June 29,'43	....	.....	....	1305	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
As Thousands Cheer (color) (formerly Private Miss Jones)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'42	1077	....	....
Avengers, The (British)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	1280
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	57m	.....	....	1277	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	....
Bataan (formerly Bataan Patrol)	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	....	.....	....	1127	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward (color)	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	....	.....	....	1305	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	....	.....	....	1276	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	....
Bombers Moon	20th-Fox	....	George Montgomery-Annabella	Not Set	....	.....	....	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karlof-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	....	.....	....	1276	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Advance Synopsis Page	Service Data Page
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.,'43	98m	Feb. 13,'43	1157	1019	....
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	Apr. 24,'43	1275	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1218
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1280
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, Fighting Guerrillas	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1280
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261	....	....
China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 20,'43	1226	1091	....
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1280
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	90m	May 22,'43	1325	995	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	1280
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	Not Set	....	.....	....	1240	....
Cosmo Jones, Crime Smasher	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	....	.....	....	1277	....
Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	....
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Crime Doctor	Col.	....	Warner Baxter-Margaret Lindsay	June 24,'43	....	.....	....	1305	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1280
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desert Victory (British)	20th-Fox	341	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	....
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	1280
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie (color)	Para.	....	Bing Crosby-Dorothy Lamour	Not Set	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	89m	May 8,'43	1302	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	1280
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	101m	May 8,'43	1301	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	....
False Faces	Rep.	....	Rex Williams-Bill Henry	May 26,'43	....	.....	....	1277	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First of the Few, The (British)	Howard	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	....
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	Not Set	....	.....	....	1104	....
Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Advance Synopsis Page	Service Data Page
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	1280
Frontier Fury	Col.	....	Charles Starrett-Arthur Hunnicutt	June 24,'43	....	.....	....	1305	....
GAUCHO Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentle Gangster, A	Rep.	....	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	61m	May 15,'43	1314	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	52m	May 8,'43	1304	1241	....
Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	....
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Gyandev of India	Ram Bangai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	1280
Happy Go Lucky (color)	Para.	4217	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1218
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	1280
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait (color)	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	1280
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	4218	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Not Set	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elisabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	1280
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hit the Ice (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1280
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
Hostages	Para.	....	Luise Rainer-Paul Lukas	Not Set	....	.....	....	1277	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Special	115m	Feb. 27,'43	1190	1019	....
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1280
In the Rear of Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1280
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	1280
It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
It's a Great Life (formerly Blondie Buys a Horse)	Col.	....	Penny Singleton-Arthur Lake	May 27,'43	....	.....	....	1241	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....
JACARE	UA	....	Animal feature	Nov.27,'42	65m	Dec. 26,'42	1077	....	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Jitterbugs	20th-Fox	....	Laurel and Hardy	Not Set	....	.....	....	1305	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174

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Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	1280
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	4216	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Apr. 30,'43	91m	May 1,'43	1289	1182	....
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	Apr. 24,'43	1274	....	....
Lassie Comes Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (Fr.)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	....	.....	....	1018	....
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	59m	May 8,'43	1303	1241	....
Let's Face It	Para.	....	Bob Hope-Betty Hutton	Not Set	....	.....	....	1277	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	63m	May 1,'43	1290	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-Mary McLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	Apr. 24,'43	1275	1058	....
Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	....
Lone Rider, Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1082
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man from Thunder River	Rep.	....	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Bae-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	1280
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 1,'43	1304	1058	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Mister Big (formerly School for Jive)	Univ.	....	Gloria Jean-Donald O'Connor	May 28,'43	....	.....	....	1277	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1130
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1280
More the Merrier, The	Col.	4041	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	....
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43	65m	May 15,'43	1313	1079	....
My Friend Flicka (color)	20th-Fox	338	Roddy McDowall-Preston Foster	Apr. 23,'43	90m	Apr. 10,'43	1249	962	....
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	218	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	....
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....

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Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	4219	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
North Star	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	1280
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1280
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	Apr. 24,'43	1274	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Dana Andrews	Not Set	75m	May 8,'43	1302	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1174
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	May 22,'43	1326	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Joan Carroll	Not Set	....	.....	....	1240	....
Phantom of the Opera (color)	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1218
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1174
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	....	.....	....	986	....
Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 1,'43	1290	....	....
Presenting Lily Mars	MGM	....	Judy Garland-Van Heflin	Not Set	104m	May 1,'43	1289	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Prodigal's Mother	Rep.	....	Mabel Paige-John Craven	June 4,'43	....	.....	....	1276	....
Professor Takes a Wife, The (formerly Faculty Row)	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Special	126m	Nov. 28,'42	1029	796	1280
Rangers Take Over, The	PRC	351	Dave O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	....	.....	....	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1218
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	1280
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,'43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....
Ride, Tenderfoot, Ride (Reissue)	Rep.	....	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	....
Riders of the Rio Grande	Rep.	....	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 22,'43	57m	May 8,'43	1302	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	Apr. 24,'43	1275	....	....
Saludos Amigos (color)	RKO	392	Disney South American Feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1174
Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	55m	May 15,'43	1314	1276	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	70m	May 15,'43	1314	1277	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912....	
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,'43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1280
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	1280
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	66m	.....	....	1192	....
Sherlock Holmes, Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes, Secret Weapon	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	7018	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad (Russian)	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1218
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.,'43	94m	Mar. 6,'43	1189	1057	1280
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1218
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
Somewhere in Sahara	Col.	....	Humphrey Bogart-Bruce Bennett	Not Set	....	.....	....	1305	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Not Set	....	.....	....	1104	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Not Set	....	.....	....	1241	....
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spitfire (British)	RKO	....	Leslie Howard-Rosamund John	Not Set	90m	Apr. 17,'43	1275	....	....
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Spy Train (formerly Time Bomb)	Mono.	....	Richard Travis-Catherine Craig	July 2,'43	....	.....	....	1277	....
Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Not Set	132m	May 15,'43	1313	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1174
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1280
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	....	.....	....	1192	....
Stranger from Pecos	Mono.	....	Johnny Mack Brown	June 25,'43	....	.....	....	1277	....
Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Not Set	....	.....	....	772	....
Submarine Base (1943-44)	PRC	....	John Litel-Alan Baxter	June 25,'43	....	.....	....	1305	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
Sweet Rosie O'Grady (color)	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	1305	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	87m	May 8,'43	1302	1191	....
Swing Your Partner	Rep.	....	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	1280
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	62m	May 22,'43	1326	1276	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1174
This Is the Army	WB	....	Joan Leslie-George Murphy-Stage Cast	Not Set	....	.....	....	1276	....
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	....
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....

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Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tonight We Raid Calais	20th-Fox	337	Annabella-John Sutton	Apr. 30,'43	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life (color)	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Senoritas from Chicago	Col.	....	Jinx Falkenburg-Joan Davis	June 10,'43	....	.....	....	1305	....
Two Week to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	....	....	....
We'll Smile Again (Brit.)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	54m	May 15,'43	1314	1277	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1218
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1174
White Savage (color)	Univ.	7004	Maria Montez-Jon Hall	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	June 25,'43	....	.....	....	1276	....
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	....
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1316.

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Law of the Northwest
False Faces
Redhead from Manhattan
Miss London Limited

Crescent Decree may force Revision of Franchises and Sales Policy Changes

Exhibitors turning to Curfews, Courts and Clubs against Vandals

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POST-WAR PLANNING

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"It has captured faithfully the spirit of Bataan."
—*War Correspondent Clark Lee, author of "They Call It Pacific"*

"The most accurate I have seen."
—*Colonel Manuel Nieto, Bataan hero*



(Have you booked "Prelude To War"?)

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↖ 6 weeks in New York!

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WALTER HUSTON · NANCY COLEMAN
JUDITH ANDERSON · RUTH GORDON
irected by LEWIS MILESTONE • Screen Play by
obert Rossen • Based on the Novel by William Woods

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THE FIRST VICTOR
TO A MOTION PIC



FIRST MARITIME VICTORY FLAG is presented by Government to production chief Jack L. Warner. Warner Bros. is first company in the land honored to fly this flag!

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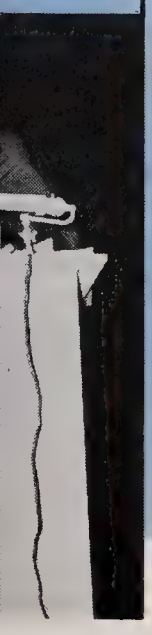
This Signal Honor Has Been Conferred upon

WARNER BROS.

and

ACTION IN THE NORTH ATLANTIC

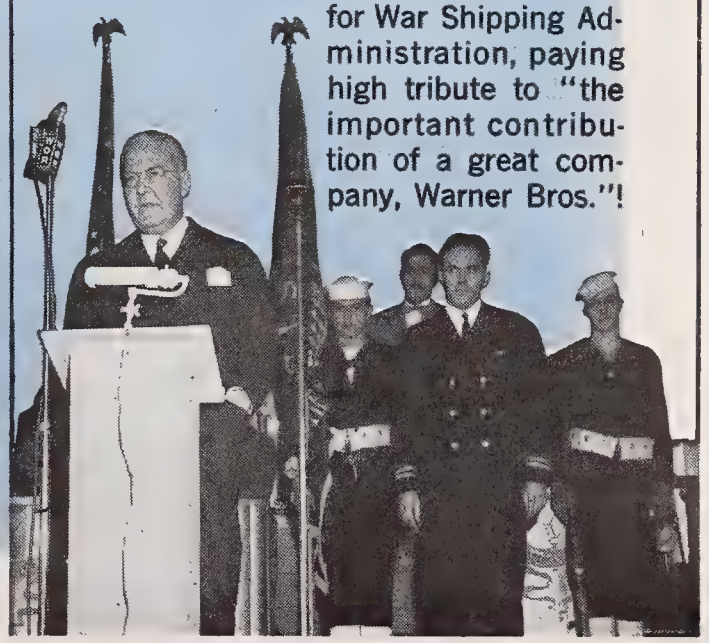
HEROES
as part
at N. Y.



PARADE OF SEAMEN from Maritime Service Training Base marks opening of gala Award Ceremonies at opening of 'Action in the North Atlantic'.



ON THE AIR! Coast to coast over Mutual, with Capt. Edw. Macauley, Deputy Administrator for War Shipping Administration, paying high tribute to "the important contribution of a great company, Warner Bros."!



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BOX-OFFICE

SERIES.

Book it now!

VARIETY Wednesday, May 12, 1943

M.O.T. 'Show Biz at War' Star-Studded Historical Gem of Industry's Efforts

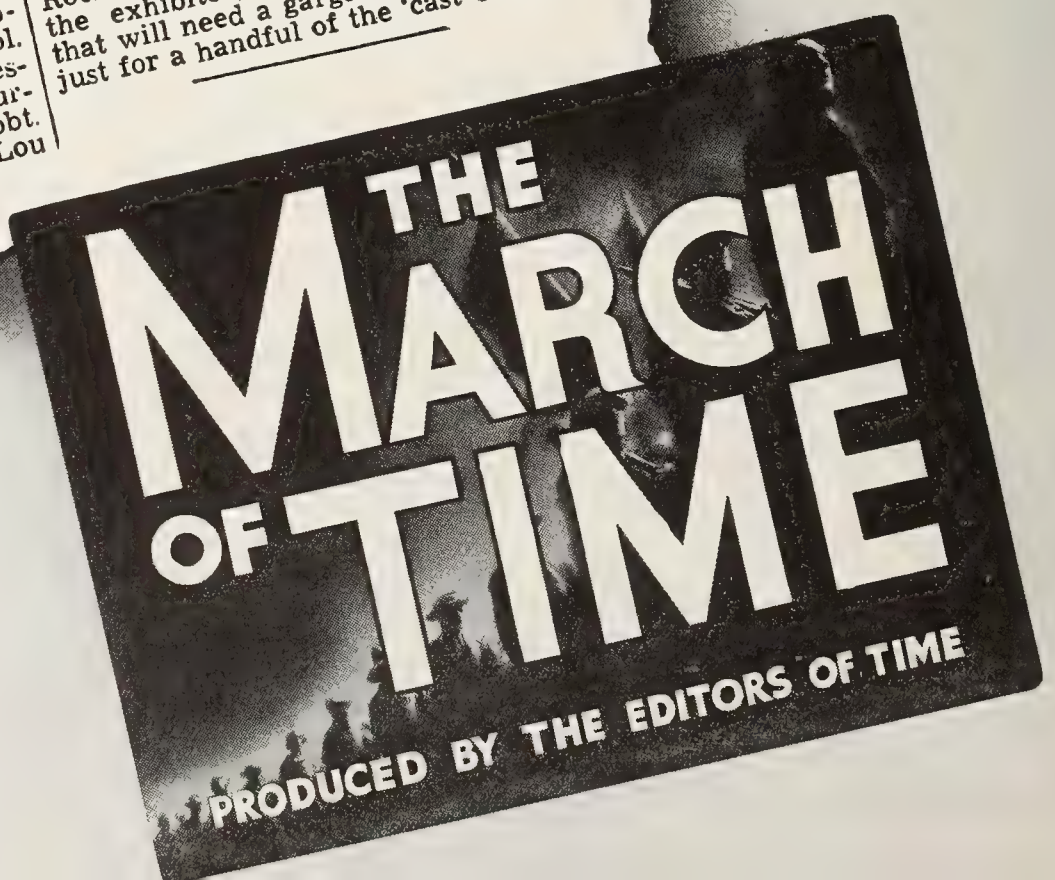
By ABEL GREEN

March of Time's forthcoming release, 'Show Business at War,' is unquestionably the all-time tops for cast name-power and, as an institutional ballyhoo in behalf of show biz, it's a gem. In less than 20 minutes, kaleidoscopically, in montage and pithy commentary, is painted a graphic approximation of what show business is doing in its all-out effort for the war.

Pointing up every phase of the amusement industry's coordination in warfront and home-front morale work, there is paraded a galaxy of talent that reads like a dream cast.

In the M.O.T. reel are paraded the following graphic episodes and personalities: the War Activities Committee: Jack L. Warner, Michael Curtiz and Irving Berlin ('This Is the Army' filmization); Tyrone Power, Clark Gable, Hedy Lamarr, Dorothy Lamour, the late Carole Lombard, who sacrificed her life on a bond tour; Walt Disney, Lt. Commander John Ford, Lt.-Col. Anatole Litvak, Col. Darryl Zanuck, Lt. Gregg Toland, Col. Gillette and staff, Lt.-Col. Emanuel Cohen, Lt.-Col. Robt. Presnell, Marlene Dietrich, Deanna Durbin, Olivia de Havilland, Robt. Benchley, Kay Kyser, Al Jolson, Lou Holtz, Jack Benny and Mary Livingstone, Ritz Bros., Hal Wallis, Fred MacMurray, Rita Hayworth, Phil Baker, Edgar Bergen & Charlie McCarthy, Linda Darnell, Bert Glennon, Chas. Butterworth, Geo. Murphy, Major Anthony Veiller, Irene Dunne, Ann Rutherford, Marie Wilson, Ethel Barrymore Colt, Alfred Lunt, Loretta Young, Eugene Ormandy and the Philly Symph, the Ballet Russe, Anne Shirley, Satchmo Louis Armstrong, Martha Raye, Kay Francis, Joe E. Brown, Carole Landis, Mitzi Mayfair, Brenda Joyce, John Garfield, and others.

War bonds, camp shows, Canteen entertainment, offshore and overseas shows, shortwave broadcasts ('Command Performance,' etc.), public rallies—all the facets and manifestations of a cohesive war effort have been expertly captured by March of Time's slick, worldwide organization, deftly scripted, showmanly projected, excellently sounded and, above-all, well edited. It's one of Dick de Rochemont's prize packages and, for the exhibitor, a super-duper short that will need a gargantuan marquee just for a handful of the 'cast' names.



RELEASED BY

20th CENTURY-FOX

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
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May 29, 1943

THE SCREEN—CONTENT and FUNCTION

By Martin Quigley

CONTROVERSY has been crackling along the whole line of that front which involves contentions over the function of the entertainment film in wartime and the character of its subject matter. Two recent developments have brought the controversy into sharp focus:

One was the welling up of exhibitor protest over what is described as an excessive number of pictures presenting the cruel realities of war, and the other was the release of "Mission to Moscow". The Warner Brothers name figures prominently in each instance—as the producer of the controversial picture and because of a forceful statement by Mr. Harry M. Warner which registered decided exception to the implications of the exhibitor protest.

¶ The question of the subject matter of entertainment films—at anytime and especially in wartime—has both an academic as well as a practical aspect. Practically, it has long been recognized that the theatre manager is in an unequalled position in the matter of judging the likes and dislikes of his audience. He may not be able to tell in advance what his audience wants. But it may hardly be contended with reason and experience that he is not the best possible source of information as to the audience acceptability of pictures after they have actually been presented.

Hence, the widespread and emphatically articulate declarations of exhibitors that the public is "fed up on war pictures" must be neither discounted nor ignored. To do otherwise is to encourage the suspicion that the opinion is held that the public is "too damned dumb" to know what is best for it.

¶ On the academic side there is of course a viewpoint that asserts that because the ideological problems of the times are so enormous and because it is so important that they be defined and explained that the public taste—whatever it may be—need not and should not be consulted.

The writer has long been in sharp dissent with that viewpoint. There are many things about it which do not well recommend it. One is that it originated with and received its greatest exposition through those dictatorial regimes against which this nation and its people have dedicated our total resources and capabilities. It is in the dictatorships that the ruling clique undertakes to do the public's thinking and to use the devices of propaganda, including the film, to insure uniformity in the design of public thinking. Another is that it can by no means be taken for granted that a repetitive diet of war stories will better serve the national interest than to allow a public relaxation and diversion at the end of a day burdened with the exactions of the war effort and the multiple griefs from which no one long escapes in such times as these.

¶ While recognizing that the supreme consideration is the advancement of the nation's interest, it then would seem only reasonable that the wisest course is to let the public arrive at its own determination—and that is exactly what is going to happen, because the public at the box office has a quick and effective way of making its own determination. That's in the democratic pattern. If the predominant exhibitor voice as currently recorded is correct, a lessened public support is in prospect for the average run of war films and arguments to the contrary, however eloquent and emphatic, are not going to change that.

This controversy, in essence, is by no means new and it possesses a vitality that suggests that, despite what one side or the other may do about it, it will persist for many a day. It therefore seems most appropriate that all contestants carefully avoid attributing to one another motives other than goodwill, sincerity and co-equal concern in the nation's welfare. The industry as a whole in its appearance before the public has an important stake in that.

¶ "Mission to Moscow", Part II of the current controversy, represents a departure in accepted procedure in the industry in that it has given rise to a question as to whether it primarily serves the purpose of entertainment or primarily serves some other purpose. The point here is not what the producer intended but rather what the effect, both in interpretation and in actuality, is when the subject is publicly exhibited. Announcements of the producer center largely upon the essential facts; namely, that the film is based upon a book of great public acceptance; that it deals with subject matter of absorbing current interest and that it contains information which the public is seeking.

¶ Irrespective, however, of what the producer may have intended, it now appears that the story as treated is interpreted as conveying, or seeking to convey, to audiences certain settled judgments on questions in the field of both domestic and international politics. We are not here concerned with either the correctness or the incorrectness of any such judgments. Neither are we here concerned with the many partizan appeals and complaints which the film has raised nor with that whole field of controversy and debate which issues from the practices and policies of the government and people of Russia in these last years.

Insofar as the film, in the treatment which has been accorded to it, has the effect of conveying settled judgments to an audience on the questions current in the field of controversial politics, it represents a departure from what has been the accepted practice of the entertainment industry and one which we view as pregnant with undesirable consequences.

¶ The function of the entertainment film—as has been repeatedly asserted in these pages through the years—is not wholly identical with that of the political forum, the press, the classroom or the pulpit. Experiments in attempting to establish

[*Continued on following page*]

THIS WEEK IN THE NEWS

Limit on War

WAR pictures will be limited at RKO next year to a few "really good" stories, Charles W. Koerner, vice-president in charge of the studio, said in New York Wednesday. He announced a schedule of 40 features for the 1943-'44 season.

"I do not believe that anyone can say soundly that as a matter of policy they will or will not make war pictures," he said. "We will if we get really good stories." He cited the attendance records of "Bombardier" in its southwest openings as an example of public acceptance of some war pictures. "It is the quality of the picture, not the type, that matters," he observed.

"Too, we would certainly like to have a war picture synchronized as to locale and release with the coming invasion of the Continent. But we will not be making war pictures just to turn out a type of picture," Mr. Koerner said. RKO will have about four war releases next year, led by Pat O'Brien in "Marine Raiders," about Septembert 1st.

If possible, the company will build up a product backlog. The schedule includes 16 high budget pictures, including six musicals. Current season production, and four 1943-'44 pictures have been completed. The raw stock situation is less grave, the RKO studio chief added, but manpower, particularly in regard to writers, still remains a serious production problem.

MAJORS study contracts in light of Crescent verdict Page 13

MORE foreign films in U. S. exhibition is peacetime plan Page 15

ON THE MARCH—Red Kann gives further attention to war films Page 18

AUTHORITIES cracking down on child vandalism in theatres Page 19

NEW ban on pleasure driving cuts rural, suburban grosses Page 22

MAKE films for post-war world, studios told by Saunders Page 23

O'DONNELL urges theatres concentrate on copper collection Page 26

SALES heads make plans for product lists of 1943-44 season Page 29

ARBITRATION Appeal Board defines some run conditions Page 30

WAR complicating talent search, booking of stage shows Page 33

STUDIOS acquire 35 story properties during April Page 38

BRITISH exhibitors facing critical loss of theatre staffs Page 45

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Willkie Kudos

BOSTON University on Monday conferred on Wendell L. Willkie the honorary degree of Doctor of Laws at its commencement ceremony. It is the 11th academic degree for the chairman of the board of Twentieth Century-Fox. According to *Who's Who* he holds doctorates of law from Indiana, Colgate, Dartmouth, Yale, Bowdoin and Rutgers, a doctorate in science from Stevens Institute and other degrees from Indiana University and Union College.

Mr. Willkie's million-copy best seller, "One World," is still on the motion picture market, it was indicated Wednesday. Although there were earlier reports that Twentieth Century-Fox would film the journal of the Republican leader's world circling tour last autumn no deal has been closed.

Warner Brothers and Metro are still substantial bidders, it was said. Mr. Willkie is in no hurry, according to his publishers, Simon and Schuster.

Leo over Berlin

LEO THE LION is now roaring over Germany and Italy. On Monday, at an unidentified English air field, a renowned Canadian bombing squadron was designated "The Lion Squadron." It received a bronze replica of Leo as its mascot and each member of the squadron received from Sam Eckman, Jr., MGM managing director in Great Britain, a miniature lion to be worn as a good luck piece. The charm also has the magic power to admit the bearer to all MGM theatres.

THE SCREEN—CONTENT and FUNCTION

[*Continued from preceding page*]

such identity are fraught with grave danger to the public mind and public action—and to the industry as well. The nature of the medium permits only sketchy representation of factual data and embodies chiefly those elements of drama which inescapably give emphatic and often exaggerated delineation and contrast. The nature of the medium limits its appeal largely to the emotions. Public questions are rarely settled rightly on either emotional appeal or emotional reaction.

¶ Outside of those universal and commonly accepted considerations of patriotism, the service of the national ideal and national unity, the entertainment motion picture has no business toying with the function of indoctrination. The entertainment film has received from its public no mandate involving any such purpose.

¶ If the entertainment motion picture is to remain free of political interference, it must avoid political meddling—or any such undertakings that are reasonably calculated to be interpreted by the theatre's public as political meddling. If it is to continue to enjoy that enormous tide of public goodwill to which it has been the fortunate heir, it must never fail in conscientious responsiveness to public reactions and it must at no time permit the public's trust in the institution of the theatrical film as an entertainment medium to be exploited by partizans of causes which lie in the field of public debate and controversy.

Lucky Dog

Ch. DANNY Striking Event of Wild Oaks, prize winning wire-haired terrier owned by Mr. and Mrs. Eugene Castle, will be spotlighted on the cover of the July issue of *The American Magazine*. Mr. Castle is president of Castle Films, Inc., producers and distributors of commercial and home motion pictures. In the motion picture tradition, Champion Danny is a "greatest" and a descendant of "greatests." He is out of Ch. Enchantress of Wild Oaks, "greatest American wire-haired champion," by International Ch. Crackling Striking of Wild Oaks, "greatest fox terrier ever to have left England." Danny now is under two years old and before he was a year old he had taken firsts at shows in New York, Boston, Cincinnati, Chicago and White Plains as well as reserve winner in North Carolina.

Tarzan in Iceland

HOW important a part films play in lonely service outposts and large installations isolated from native communities, is again graphically portrayed by the testimony of Corporal Harry Sternberger, who recently returned to the New York headquarters of the Army Overseas Motion Picture Service from Iceland.

Corporal Sternberger, a former New Jersey circuit employee, and the supervisor of the AOMPS theatre outside Reykjavik, said one thing that impressed his customers greatly was their realization the films they were seeing were "brand new." He added he had in his house the world premiere of MGM's "Tarzan's New York Adventure."

Soldiers in isolated bases on the northern part of Iceland saw pictures even earlier. During the winter, bombers dropped the films to them by parachute.

MPPDA in Dublin

MARTIN QUIGLEY, JR., formerly of the staff of Quigley Publications, has arrived in Dublin, where he will act as assistant to Fayette Allport, European representative of the Motion Picture Producers and Distributors of America, Inc. His duties will be concerned with representation of American film interests in relations with the Irish censorship authorities.

3 Ring Competition

CIRCUS competition, familiar to every small town exhibitor, will soon be something to reckon with for two of the world's largest theatres, New York's Roxy and Radio City Music Hall.

A permanent three-ring show will open June 5th on a 50th Street parking lot between the two theatres. Larry Sunbrock is promoter of the scheme to bring the big top to New York on a year 'round basis. He plans a regular circus spectacle, twice daily, under a new fireproof synthetic fabric tent.

Landlord to Mr. Sunbrock's show is the trust which operates the estate of William Fox. The former film magnate acquired the property when he built the Roxy theatre. It was not liquidated with the theatre. The circus will pay $150,000 a year in rent, plus a 10 per cent guarantee next year, if it succeeds.

Oh, Doctor!

"HEART beats, respiratory rattles, peristaltic squeaks, murmurs, groans" and "random ambient noises" of the human body can now be amplified with unprecedented sensitivity, the Radio Corporation of America told the press last week in announcing a new acoustic stethoscope.

It was developed at the RCA research laboratories in Princeton by Dr. Harry F. Olson, who for many years has directed RCA acoustic research for motion pictures, radio and phonographs.

RCA is very busy with sound research during the war, according to spokesmen. Most of it is secret. But it is anticipated that blurps, groans and squeaks in the post war motion picture theatre's sound system will be almost unheard of occurrences, as a result of studies on stethoscopes, radio and other devices.

First Run Laughs

BELLY laughs are what Broadway wants, according to Times Square's newest first run exhibitor. A "Laffmovie" has been opened in a former burlesque theatre at 46th Street and Broadway by James Mage. Nothing but comedy will be shown.

Mr. Mage, who headed the Cinephone circuit in France, Belgium and England before the war, is convinced that New York audiences are fed up with war product and want relief. A year ago he opened an experimental Laffmovie on 42nd St. It had done nicely, he said, and prompted the current bid for first run laughter.

The Broadway house will specialize in first run comedy. It opened last week with Hal Roach's "Fall In" and a collection of mirth shorts in a two-hour program. Not even the serious note of a newsreel will be permitted, although special Government messages will be screened on occasion.

The 700-seat theatre will operate from 8:30 A. M. to 5 A. M., "to catch the night club merrymakers," Mr. Mage said. Business in the first week was good, he reported, and pointed out that the Broadway house had attracted a good cross-section audience. Admissions scale from 22 cents to a weekend top of 85. Films are booked through the Brandt booking combine.

Arbitration Failure

TURNING from arbitration to the Federal courts, Joseph Pink and Sidney Moritz, operators of the third run Century theatre in Los Angeles, sued Fox West Coast Theatres on Tuesday, charging unfair practices in combination with Twentieth Century-Fox and other distributors. The action in U. S. District Court also asserted that monopolistic practices covered by the 1930 and 1932 anti-trust prosecutions had been revived. Fox West Coast and the Government signed a consent decree in the cases.

The partners asked an injunction to restrain the circuit from the alleged unfairness and special favors from distributors. These include price and availability privileges, the suit said. It also asked $25,000 in attorneys fees. Judge Campbell E. Beaumont will set a trial date.

Mr. Pink and Mr. Moritz attacked the clearances of Fox West Coast houses over their Century in an arbitration case in March, 1942. It was dismissed by the arbitrator, who ruled that the Los Angeles clearance structure should not be upset during wartime. The Appeal Board affirmed the decision.

Cheesecake for U.S.

HOLLYWOOD studio publicity directors, members of the Industry Service Bureau, last week agreed to appoint one member of each of their staffs to cooperate directly with William S. Cunningham, assistant to the chief of the Washington Liaison Section of the Office of War Information, in connection with the promotion of projects deemed vitally important by the Government. The province of these collaborations does not include films. It includes promotion of public interest in scrap drives, stimulation of interest in gardening, simplification of feminine fashions, and similar undertakings.

Count is Out

CENSUS of workers in the motion picture industry, in preparation for six months by the Industry Service Bureau, at New York, has been dropped for the duration.

The count of workers in all branches of the industry, which was to have been made in cooperation with the U. S. Census Bureau, was deferred because executives of the Motion Picture Producers and Distributors of America felt that the effects of war emergencies would give an inaccurate picture of the scope of the industry. The temporary employment of women, and many unskilled workers are among these factors.

Preliminary studies and questionnaires will be filed until film workers return from the wars, according to Glendon Allvine, secretary of the committee.

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THIS WEEK the Camera observes:



PRISONER of the Japanese. Clifford C. Almy, Warners' Philippine Islands manager, was among those listed recently by the War Department as having been captured. Efforts by his friends to communicate with him so far have failed.



By Staff Photographer

■ AT THE WAC LUNCHEON in the Astor Hotel, New York, last Friday for Robert J. O'Donnell, Texas Interstate head, who is visiting key cities, and urging intensified saving and collection of copper. (See page 26.) Above, Allen G. Smith, WPB; Abraham Leff, exhibitor; Sam Rinzler, exhibitor; Mr. O'Donnell.



By Staff Photographer

INTO THE ARMY, last week, went Harold Sachs of the Columbia short subjects department. Above, Max Weisfeldt, his chief, hands him a watch at a farewell luncheon at the Hickory House, New York. Spectators are Rube Jackter, A. Montague, John Kane, Saul Trauner.



■ JOHN BALABAN presents a departure gift to Clyde Eckhardt at a Chicago Variety Club testimonial luncheon last Friday before Mr. Eckhardt's departure for Los Angeles as 20th-Fox branch manager there.

PHOTOGRAPHER to the industry, Joseph Heppner, below, has been reelected vice-president of New York Press Photographers Association.



Staff Photo



Staff Photo

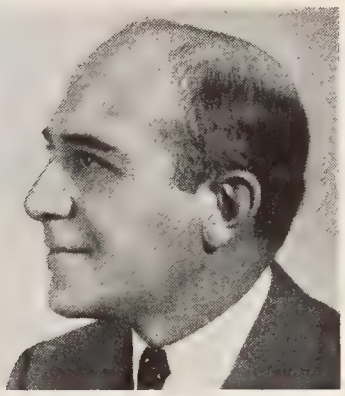
■ UNITED ARTISTS' new New York branch manager, Jack Ellis, above, transfers next Tuesday from the RKO exchange, where he was sales manager.



WAR PENNANT to Warners. At a special ceremony last Friday in the New York Strand, where Warners' "Action in the North Atlantic" opened, the U. S. Maritime Service's new Victory Flag was awarded. Above, Captain Edward Macauley presents the flag to Jack L. Warner, production chief.

■ VISITING HOLLYWOOD. Ernest Turnbull, managing director of the Hoyts' Theatres circuit, Australia, is seen, below, with Charles Skouras, right, president of National Theatres, which controls Hoyts.

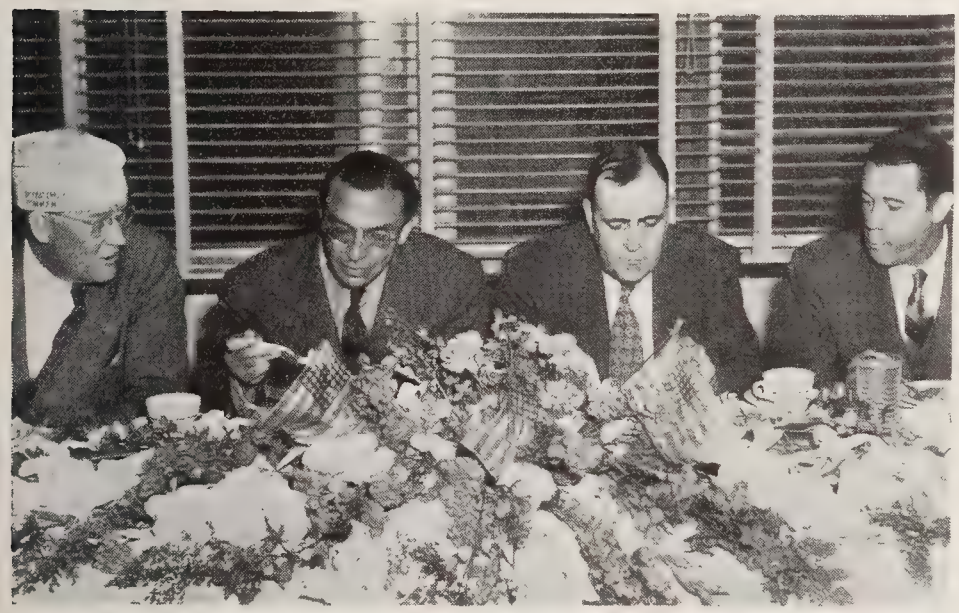




■ PROMOTED. Clarence Eiseman has been appointed New York branch manager for Warners. He had been on the Cleveland sales staff.

AT THE New York trade screening of "Stage Door Canteen": below, Harry Gold, United Artists, and Edward Grainger, president of the Feiber & Shea circuit.





PRAISE for the motion picture industry as "one of the first to respond to the emergency" came from Roane Waring, national American Legion commander, at a luncheon in his honor Monday at the 20th Century-Fox studio in Hollywood. Above are Leon Happell, California Legion commander; William Goetz, producer, who presided; Mr. Waring; and Joe E. Brown, comedian. Approximately 75 studio executives, directors, and actors attended.

EXHIBITORS at the New York screening of "Coney Island", 20th Century-Fox film: Walter Higgins, Charles Moses, Arthur Rapf, Irwin Wheeler, Mike Ruden and Joseph Seider.



They're in the Army Now

THE HAL ROACH studio in Culver City now resounds to the heavy tread, and the "shooting" there is a preparation, and a necessity for the more lethal shooting by our armed men. The studio is in fact an Army Air Force base, and as a base it is a post, a training ground, for overseas camera units and a producer of training films.

And it has drawn its able men from our industry. As privates and as officers Hollywood's skilled actors, directors, technicians may be seen any day drilling, performing the usual Army routines—and also giving to the Army Air Force 1st Motion Picture Unit the talents they brought to and developed in Hollywood.

Incidentally, it is related there has arisen a problem peculiar to such a post. Enlisted men, actors portraying commissioned officers, find salutes, to and from, an embarrassment and a chore; because no method has been devised to differentiate them while in "acting uniform". Thus, it is told, Private Alan Ladd, portraying an Air Force captain, was daily smartly saluted by a Second Lieutenant. Until one day Private Alan Ladd, in faded fatigues, cleaned windows for that officer—who watched him for some while, and said nothing.

To the officers the actor privates now attribute the "evils" which befall actors. For instance, hear the typical gag on the post:

"I forgot to salute an officer today—and they took two lines of dialogue from me!"

Some personnel information:

In charge of writers is Lieutenant Irving Kumin, one-time casting chief. In his department are Lieutenant George Oppenheimer and others of the script writing world.

Squadron Commander is Lieutenant Ronald Reagan, who also acts in the training films.

Commanding officer Lieutenant Colonel Paul M. Mantz was one of Hollywood's daring stunt fliers.

The actors include George Montgomery, Arthur Kennedy, Craig Stevens, Mark Daniel, John Beal, Jim Seay, Don Castle. Mr. Seay, a sergeant, is head of the mail room. The others have varied but strictly military duties.

Lieutenant Frank Shields is public relations and special services officer. He was a Samuel Goldwyn acting "find", also a tennis expert.

Supervisor of the makeup department is Sergeant Otis Malcolm, from Warners; of the prop department, Gene Delaney.

The boys in the 1st Motion Picture Unit are working now for "The Producer", they point out; and he, Uncle Sam, has given them a very long term contract.



[Photos by 1st Motion Picture Unit, Army Air Forces]

ON EMBARKATION eve, Major Frank Lloyd, former Hollywood director, inspects his combat camera crew.



ON LOCATION, at Barksdale Field, Louisiana: This production crew working on a film about the B-26 bomber includes actors, cameramen and directors.



PRIVATE Alan Ladd, pipe in hand, is seen above as an Army Air Force captain, in a typical scene from a training film.



LIEUTENANT Ronald Reagan "reports."



"PILOT'S heaven" from "Learn and Live."

MAJORS EYE CONTRACTS IN LIGHT OF CRESCENT CASE

Industry Attorneys Watch for Possibility of Appeal by Tennessee Circuit

Watchful and anxious eyes are being turned toward Nashville, Tenn., by industry lawyers in New York.

Legal departments of the major distributors are watching with great interest to see if the Crescent Amusement Company will appeal its recent conviction under the Sherman anti-trust act of monopoly in film buying or seek to modify the consent decree under which the United States District Court at Nashville last week directed the circuit to alter buying practices and break ties with six affiliates.

At the same time both the lawyers and sales departments for United Artists (which was convicted on one count with Crescent), and the "Big Five," MGM, Warners, RKO, Paramount and 20th Century-Fox, are examining carefully their franchises and contracts with Crescent, and other large circuits. They want to be sure that they are not liable for involvement as defendants in similar future suits.

Studies are reported under way by the home office legal staffs to determine what existing franchises might have to be ended. They also are studying whether, and how, existing contracts should be rewritten to enable the circuit to comply with the orders of the court.

Most long term franchises with Crescent have expired. Paramount, Twentieth-Fox, Warners, RKO and Metro indicated that they would sell the circuit and divorced affiliates on the same status as any independent circuit.

Although not officially party to the decree distributor spokesmen admit privately that they are keenly interested in the outcome of a possible appeal. The lawyers see in a higher court review of the Crescent case an important precedent for the possible renewal of the New York anti-trust action and for the completion of the three other pending field actions begun by the Department of Justice in 1939.

Not Enthusiastic Over Possible Appeal

Paramount, MGM, Warners, RKO and Twentieth Century-Fox were dropped as defendants from the Crescent case when the New York decree was signed in November, 1940. Columbia and Universal were dismissed during the trial. Only United Artists was found guilty of combining with Crescent, and then only in two small situations.

The home office lawyers questioned this week were not enthusiastic at the prospect of a Crescent appeal. They were inclined to argue that the decree entered by Judge Elmer D. Davies was relatively mild.

If the case were carried to the Supreme Court, one observer said, it might result in a complete dissolution of the circuit. He cited reports that Robert L. Wright, head of the Government anti-trust film unit, had suggested that the circuit withdraw objections to the proposed decree and agree to an appeal. This could mean a final and precedental adjudication of the question of circuit monopolies.

In such an event, it will set a precendent which lawyers said would, in all probability, affect other pending anti-trust cases, including the Schine and Griffith actions at Buffalo and Oklahoma City.

No formal confirmation of reports have been made that the Crescent Circuit, or Anthony Sudekum, president and one of the individual defendants, would appeal. They have 90 days after entry of the decree, or until August 17th, to do so.

New Trial of Case May Be Requested

George H. Armistead, Jr., Crescent counsel, said in Nashville this week that a motion for a new trial would be made. It had not been finally decided, however, what course would be taken if the appeal for the new trial were denied.

"We have just begun to fight," he said.

Attorneys for the five companies which are party to the New York decree all denied reports that they might seek permission to file briefs in the event of an appeal. While not parties to the suit, the relationships between them and the defendant circuits were sharply criticized by Judge Davies in his findings of fact.

"We would be foolish to intervene. We are not parties to the case and to enter it at this stage might result very disadvantageously," one representative general counsel commented. "We will furnish all records and give all possible assistance in preparing an appeal, however," he added.

Other attorneys were less outspoken, but most were inclined to agree that they would seek no active part in a Crescent review.

They did not minimize the importance of the case, however. Also there was not much optimism over the possibility of a reversal of Judge Davies' ruling and decree.

The consensus of observers placed Crescent's chances of a reversal at less than 50-50. One lawyer said that it was not likely that the Appellate Court would reverse Judge Davies on his findings. While it might not agree with his conclusions, unless they were manifestly contrary to the facts on the record, the Appellate Court, and Supreme Court if it decided to pass on the case, most probably would limit itself to passing on the points of law at issue, another lawyer said.

Edward Raftery, president and general counsel of United Artists, and Benjamin Pepper, counsel, were still studying the Crescent decree and had reached no decision on an appeal, it was said this week. Previously it was indicated that it is unlikely that UA will undertake the expense of an appeal in that the two instances in which it was involved concern operations in small theatres no longer open.

Schine Able to Dispose of Only 6 of 16 Houses Ordered Sold

The Schine Circuit has been able to dispose of only 6 of the 16 theatres it was ordered to drop a year ago when it reached a two-year truce with the Department of Justice in the Government's anti-trust suit against the circuit.

The news that 10 theatres still remain to be disposed of was made known in Federal District Court at Buffalo Thursday when the Government agreed to extend the one-year divestment period for one month until June 19th. Under the agreement reached last year the Government suspended prosecution for two years under condition that the circuit attempt to dispose of 16 specified theatres, which the Government charged were acquired in violation of anti-trust statutes.

Monthly reports to the court showed that no progress had been made in selling the theatres during the past four months. Gasoline rationing and population shifts from small towns have made the disposal very difficult, according to the reports. At Buffalo, lawyers said it was possible that the temporary extension would be followed by a longer one to give the circuit new opportunity to seek buyers for the ten remaining theatres.

In most instances the original owners have not been interested in regaining the houses, other bidders could not be found in some cases, and fair and reasonable offers were difficult to obtain, the Schine monthly reports have told Judge John Knight, who signed the orders.

The theatres which have been sold are the Cla-Zel and Lyric, Bowling Green, Ky., to Clark M. Young, original owner; the Viv, in Corbin, Ky., and the Appalachia and State in Appalachia, Va., reverting to M. K. Murphy; also the Webster theatre, Rochester.

Philadelphia Theatre Is Sold to Stiefel

The Carman theatre, key independent neighborhood house in Philadelphia, will go to Samuel H. Stiefel, operator of the Fay's and Roxy theatres in Philadelphia as well as houses in Baltimore and Washington, it was disclosed on Monday. Final approval of the sale will be made in the courts, the Carman theatre, operating as a vaudeville house with first run showings in the North Philadelphia area, having been in receivership for the past few years.

Mr. Stiefel was reported the successful bidder for the theatre with $325,000 said to have been the purchase price. It is also reported that Albert M. Greenfield, local realtor, bought up for $290,000 all the outstanding bonds in the theatre property issued by George P. Graves, who originally built and operated the house.

Latin American Leadership Cited By Rockefeller

The United States holds unchallenged leadership on the screens of Latin America, Nelson Rockefeller, coordinator of Inter-American Affairs, told the press in Hollywood Tuesday. He was in California for the reelection of officers of the Government-sponsored Motion Picture Society for the Americas.

The U. S. produced 78 per cent of the shorts and features shown in South and Central America, he said. These are of great importance in carrying information about the United States and messages of goodwill, he indicated.

The Government, working through the Society, have influenced and suggested over 80 productions, providing story material, technical advice and background on South America. These include 31 features with Latin background, 17 pictures about the United States for South America, and 47 shorts. Four shorts and 34 features are now in production or preparation at major studios.

Blacklisting of pro-Axis firms by American distributors has been so successful, he reported, that only 12 theatres with Nazi affiliations are still operating in Argentina.

Theatrical attendance in Latin America was estimated by Mr. Rockefeller at 17,500,000 weekly out of a 130,000,000 population. He said the CIAA's 16mm program reaches over a million persons in Latin America and an equal number here.

Financial and technical assistance, and raw stock supplies have been distributed by the CIAA to aid the film industries in Mexico, Brazil, Cuba, Chile and Argentina. While $3,000,000 was appropriated for CIAA production last year, he said that only a third had been spent. The saving was attributed to assistance by Hollywood. The 1943 budget will request $1,500,000 for direct production, he said.

Several weeks ago Francis Alstock, director of the film division, revealed that the agency had distributed 125 short subjects in two years.

Mr. Rockefeller defended the agency's guarantees against loss to Walt Disney for production of "Saludos Amigos," two other features and a program of educational shorts.

Joseph I. Breen was elected president of the Motion Picture Society for the Americas, succeeding Walter Wanger. Edward J. Mannix and Kenneth Macgowan were elected vice-presidents and Y. Frank Freeman remains as chairman of the board.

Warners Screen "Mission" To Pittsburgh Audience

Warners entertained approximately 600 Allegheny area editors, publishers, radio station and theatre managers, business executives and clergymen at a screening Tuesday, May 18th, of its "Mission to Moscow" in the Schenley theatre, Pittsburgh. The screening, sponsored by the company's Pittsburgh zone theatres and the city's Women's Press Club, was accompanied by a 30-minute address by Walter Duranty, former correspondent in Moscow for American newspapers.

Mr. Duranty predicted that Russia would join its Allies in attacking Japan; and he dismissed public controversy over the picture as excitement about "poetic license."

The picturization of former Ambassador Joseph E. Davies' book was shown to Joseph Stalin last Sunday night after he had entertained Mr. Davies at a state dinner in the Kremlin. Mr. Davies delivered a personal message to Mr. Stalin last week from President Roosevelt. The picture was screened in the Kremlin theatre. Mr. Stalin was said to have enjoyed it and to have questioned Mr. Davies about his book.

RKO Entertains Its Executives And the Trade at Golf



FOURSOME, at RKO's eighth annual golf tournament Tuesday at the Westchester Country Club, Rye, New York. Above, pausing and posing in passing, are N. Peter Rathvon, RKO president; Robert Wolff, New York district manager; Ned Depinet, RKO Radio Pictures president; and Charles Koerner, vice-president in charge of studio operations.

Many of the film trade of New York journeyed to the club Tuesday afternoon, to participate in the golfing, and attend the annual dinner at which the prizes were awarded.

Among those present were: M. H. Aylesworth, Frank Buck, S. Barret McCormick, Jack Pegler, James Mulvey, George Dembow, Abe Montague, Tom Connors, Edward Golden, Edward Grainger, Sam Morris, Leon Netter, William Heineman, Herman Robbins, Fred Ullman, Malcolm Kingsberg, Gradwell Sears, Ed Peskay, Richard C. Patterson, Jr.

Chicago Defendants Waive Extradition

Extradition was waived Wednesday in Chicago by the six aleged Chicago gangsters during the hearing on extradition proceedings at which major company executives testified about the extortions practiced upon them by Willie Bioff and George Browne, late heads of the IATSE, and now jailed.

The six men will be arraigned in New York on June 8th, with the trial expected to begin in September. Matthias Correa, New York Federal district attorney, sought the men for trial, on charges of conspiring with Browne and Bioff to extort "more than $2,500,000" from the industry.

Nicholas M. Schenck on Monday and Tuesday related his own background, that of the IATSE, and his relations with it, culminating in description of Bioff's demand for $2,000,000 accompanied by threats he would close every theatre.

The indicted men are Louis Campagna, a former bodyguard of Al Capone; Paul De Lucia; Phil D'Andrea, a former Capone guard; Francis Maritote, Ralph Pierce, Charles Gioe and John Rosselli, the "representative" in Hollywood. Also indicted by a New York Federal Grand Jury was the late Frank Nitti, a cousin of Capone, and a Chicago underworld leader.

Twin Cities Unit Asks U.S. Aid

Minneapolis independent exhibitors on Tuesday announced that they would seek aid from the Federal Government in their price and sales policy controversy with distributors. The newly formed North-Central Allied Independent Theatres Association charged negotiations had failed.

Don Guttman, president of the group, said he had been directed to head a mission to Washington at an early date.

"The burden of independent operation has reached a critical stage," he said. "Distributors have made it clear that relief is out of the question. Their attitude leaves no alternative other than turning outside the industry for help." Mr. Guttman charged that Minneapolis branch and division managers told his group that they would not alter sales policies for a small group of independent exhibitors.

The North-Central meeting took no action on the increases in admission prices in the Twin Cities area, initiated recently by the Minnesota Amusement Company. At Minneapolis most theatres were reported to have raised prices by five cents.

MORE FOREIGN FILMS IN U. S. IS PEACETIME PLAN

"Seat at Peace Table" for Industry Is Proposed by Hicks of Paramount

American motion picture companies are planning for the post-war period in Europe. Ideas, recommendations, concrete proposals and the advancement of new policies are being sifted, weighed, double-checked and set down now, pending the Axis defeat. Definite outlines now include the selection of important films produced in Hollywood during the past three years for immediate distribution to the European market and the proposition that wider distribution of foreign-made product in the U. S. will follow the peace.

"A seat at the peace table for the American motion picture industry," is the emphatic proposal of John Hicks, vice-president in charge of foreign distribution for Paramount.

"Greater release of English and other foreign pictures in America," is forecast by Joseph Seidelman, vice-president in charge of foreign distribution for Universal.

"A free world market, where good pictures, no matter who makes them, will find a ready and waiting public," is advocated by Murray Silverstone, recently named vice-president in charge of foreign distribution for Twentieth Century-Fox.

Other foreign department officials predicted that the "old order" of doing business in Europe "definitely is out" and that American film companies would have to adapt their policies to meet the economic needs of the individual European nations.

Mr. Seidelman said "it is entirely possible" that major companies would encourage wider distribution in America of foreign-made pictures, "if the films meet our standards of quality."

Mr. Hicks expressed his view as follows: "I don't think there's anybody in our industry but would be very happy to see the British, for example, build up their industry and make real motion pictures—those we can play in our theatres here. We should let them know, however, that if they want us to show them, they must allow us to show our product in England without trade barriers."

Foreign department officials agree most emphatically, that dubbing of American-made pictures in the language of the foreign country is a headache. They believe, however, that super-imposed titles will continue to be employed, despite the fact that titles present an audio-visual pressure upon audiences, "unless something else comes along to improve on both titles and dubbing."

MGM, 20th-Fox Plan British Production

Walter Gould, United Artists foreign manager, developed a foreign language technique which is said to reduce the number and length of subtitles required for export prints. The method was used by UA for the Spanish, Portuguese and Swedish versions of "The Moon and Sixpence."

Both MGM and Twentieth Century-Fox have extensive plans for production in England and distribution througout the British Commonwealth as well as Europe, it has been indicated by recent actions of the two companies. The merger of Sir Alexander Korda with MGM, according to the former UA producer, "looks to the future more than the present."

Several months ago it was reported that Spyros Skouras, president of Twentieth-Fox, was contemplating a trip to England. Purpose of the visit, according to reports, is to shape the Twentieth-Fox postwar production aims in England as well as to strengthen the company's British exhibitor relations.

As early as last January, Robert T. Kane, in charge of production for Twentieth-Fox in England, on a visit to this country, said in Hollywood, that one of the greatest problems confronting the American film industry was "a post-war distribution system in Europe." He said at that time that Twentieth-Fox, for some months, had been discussing a plan for post-war distribution of its product in France and other European countries after the war.

Hilary A. St. George Saunders, assistant librarian of the British House of Commons, now a Commando, addressing the Academy of Motion Picture Arts and Sciences in Hollywood last week, urged American companies to make films for the post war period. See page 23.

Post-War Planning Is Vital, Says Golden

That the American motion picture industry should join with other industries in post-war planning was urged recently by Nathan Golden, film consultant to the Department of Commerce. He said no other industry was so powerful an instrument for international goodwill and understanding as the motion picture.

Insofar as concrete plans for after the war are concerned, most foreign department officials said that obviously, future development of military and political events must impinge on whatever plans American film companies are making. Dubbing of product for post-war Europe has come in for much discussion and re-evaluation. Surveys of distribution personnel and methods, to determine the best available men for the most important foreign market posts, are being conducted. Nearly every film produced in the last two years which has a "universal, human interest appeal," has been earmarked for foreign distribution following the war.

The "old order" of doing business in Europe after the war won't apply, according to Mr. Seidelman. "All companies," he said, "will have to adapt themselves to changed conditions and since we are dealing with a product so desired and so sought after, for which there is absolutely no substitute, I am sure that with common sense planning we will fit into whatever economic developments arise in European countries after the war.

"I think that the people in the liberated countries might have some ideas of their own concerning motion pictures," he added. "I don't think we can force our plans on them without giving much thought to their particular problems. I think that every country will have its economic difficulties, but success at the box office is inevitable. People will be so delighted to go to theatres again and see American motion pictures which have been denied to them for so long, that they'll find the money. They may not be able to pay high prices, but the scale of admission prices probably will be lowered to admit the greatest numbers of people."

Industry Made Mistake After Last War

He does not believe the U. S. Government will continue motion picture production after the war. "There would be no need for it," he said. He did think, however, that if the Government desired certain "educational or goodwill" short subjects to be made for foreign consumption, that officials would call upon the industry to produce such films. Mr. Silverstone agreed on this point, and added further that the major companies "undoubtedly would know what kind of pictures to make in order to promote greater international understanding, without the intervention of the Government." Other foreign department officials concurred in this opinion.

That Paramount is giving "much thought to post-war plans" was indicated by Mr. Hicks. "We haven't ironed out all definite details," he said, "because at this point that is impossible to accomplish, but generally, we know what we are going to do. We're keeping the sound tracks of certain films which we think will have a general, universal appeal after the war. Every major company knows pretty much what it is going to do following the peace, although no one is going to talk about it now."

Mr. Hicks believes that American companies made a great mistake following the last war in their approach to the development of the foreign market. He expressed the hope that distributors would not repeat those errors.

Insofar as British, French or any other home-grown industry is concerned, Mr. Hicks was emphatic: "I say, let them build up their own industries. Let them make their own pictures. If they're good, they'll sell. But if our pictures are better, we should be allowed to put them on a competitive world market."

Mr. Hicks definitely believes that the American motion picture "should have a say at the peace table." Major companies should insist on a free market in those countries in Europe which will be able to do business after the war, he said.

"We want inter-change of motion pictures." After the war, he pointed out that "European nations would need all they could get in the way of entertainment pictures to bolster morale and American companies should do everything possible to give them such pictures."

He repeated, however, that since the American film industry has proved "by what we have given to the war effort that we are a tremendous industry and that we thoroughly understand the role of the screen in wartime as well as peacetime, we should be given every consideration in helping to make the peace."

LAUDY LAWRENCE IN ALGIERS FOR OWI

Laudy Lawrence, who resigned recently from MGM as special representative of the foreign department, has arrived in Algiers and has started work for the overseas film division of the Office of War Information. Mr. Lawrence's duties will take him all over the North African territory, including Tunisia. He will endeavor to expedite distribution of Hollywood product to theatres in the area, working closely with major company officials in North Africa. Before joining MGM Mr. Lawrence was director of foreign distribution for Twentieth Century-Fox and prior to that was supervisor of the foreign department for United Artists.

MISSION TO MOSCOW

YANKEE DOODLE DANDY

CASA-BLANCA

DESPERATE JOURNEY

Face it SQUARE!

Free! Book It Now!
The U. S. Government's
'PRELUDE TO WAR'

EDGE OF
DARKNESS

The
Hard
Way

AIR
FORCE

Now,
Voyager

Just check the season's distribution to date–release for release! Then face the cold fact. The one and only way to give your houses their Squarest Deal is to get 'em the Warner kind of story, the Warner kind of delivery, the

WARNER
KIND OF BUSINESS!

I
GENTLEMAN
JIM

GEORGE
WASHINGTON
SLEPT
HERE

ACROSS
THE
PACIFIC

Soon!
ACTION
IN THE
NORTH
ATLANTIC

ON THE MARCH

by RED KANN

HOLLYWOOD

THE question is not war films, or more accurately war and morale films. Not by a long shot. The question, very particularized, is how many, what kind and how good. All three, in combination, comprise the key to the answer.

As a matter of record, if you will, and not by way of defense at all—not at all—we start this with excerpts of some paragraphs which led off this page on May 8th:

"Surrounded by war, the observation is like the nose on the face: There can be no completely successful escape from it. . . . Because the war is the biggest show on earth, it furrows tired ground again to remark Hollywood at once saw the possibility and then leaped. It was normal as a commercial policy and it was proper as a contribution hastening ultimate victory. Everyone certainly must know this.

"Everyone, too, ought to recognize a world's insides cannot be turned out without the tremors taking substantial hold of Hollywood's thinking and action. Therefore, war films, by which is meant those dealing with the battle fronts, the home front and morale, will continue. They should, if they are important."

"Important" is the word for it. For the truth of the current state of affairs is simple enough, and this is it: Producers, generally and not specifically, have seized upon the war theme as a quick and fast road to financial success. Thus far, they have been right.

They can continue to be right, public-spirited and war-minded as well, if they curb their numerical enthusiasms and get down to more serious cases.

They will be wrong if they persist in converting cowboys into Nazis, beachcombers into Japanese spies and in transforming the villain, no matter what he may have been in his original form, into the Enemy.

Opportunism, Not Opportunity

THE truth also is that Hollywood has been pockmarked with sleazy efforts tying an out-of-kilter percentage of its total production activity to this one theme whether justifiably so or not, and more often not. There are those instances where story material, bearing no resemblance to any facet of the war, abroad or at home, has been altered to introduce an Axis slant because, thus far, that kind of attraction has been hot. The inevitable result has been twofold:

1.—The market has been deluged with war features, ranging mostly from the acceptable—with indulgence—to the poor.

2.—The deluge, superimposed upon other types and kinds of war footage and the realities of enlistment, the draft, rationing, the radio and the newspapers, well nigh has engulfed the public. In approaching desperation, if that frame of mind has not already been reached, the public wants relief.

Because a change of pace is desired this, in our opinion, indicates no walking away from responsibility or obligation. It does not mean the public is throwing up any sponges or abandoning any of its determination to win this war as rapidly as it can be managed. We're in it alright. We're in it, but good, and the waters are swirling well above the ankles by this time.

No relinquishment of resolve can be attributed to those who patronize theatres if they want the entertainment they buy mixed into an appetizing salad. Actually, a reaction of such a character is normal. The whole history of this industry demonstrates this to be the case. While the tensions are tauter and certainly the causes more fundamental, it is simply too much to ask that the career of war films be different from all the other cycles through which the business constantly passes.

Analysis, moreover, is not as complete a stab into the unknown as it may appear. There is England, at war since September 1, 1939. The logbook of her experience is established. It shows, and it is documented, that after the blitz had subsided, the public became bored with the war. It demanded relief from its trials and got it in a variety of manner.

Only a few weeks ago, 105,000 men and women attended a football match in London while the RAF patrolled the skies against marauding planes. Two out of three in Great Britain are tied to the war machine. The eyes of the people of that nation are fixed immutably on victory, yet the people still want their fun when and how they can find it. Yet as contradictory as it may seem to be, reputable war pictures, if *occasionally* offered, are accepted there and their success definitely registered.

It is highly significant to note that here the Office of War Information predicted well over a year ago that the American public, en masse, might become bored with the war, too, in 1943, which this is. Should this be true or become true, the dangers need no stressing nor does the vital need to lick them require any expounding here.

The Spotlight and Its Focus

WHAT this possibility does, however, is to emphasize the need anew to keep the public acquainted with war progress and war objectives. It re-fastens once more spotlight attention on the part which this industry can, and must, play in furthering that assignment. But to conclude that such a task is furthered by swamping tactics is erroneous thinking. Events of the day now tend to verify the observation.

It has been reported before, but it seems to fit again, that OWI has been aware of what is happening now for a full year. It urged Hollywood to watch its step and to tread with caution because it was convinced the true values and the importances of *significant* war features would face diminishing reaction if the aggregate number were not held in check.

Today, this is the approximate condition. The meaningful are suffering at the hands of the meaningless.

For ourselves, therefore, we line up squarely behind Harry M. Warner when he states:

"We must work to eliminate shortcomings and catchpenny tricks. Let us not make a war picture just like several other war pictures simply because the others proved profitable. There are many facets to this war, a large part of them requiring delicate handling and considerable courage on the part of the man who would attempt to picturize them. This, then, is our chance to demonstrate that we possess that necessary courage and sensitivity, and our chance to make all other Americans feel damned glad that we were numbered among them in this crisis."

He is qualified to speak with full authority on the basis of his company's demonstrated performance. Warners, beyond all odds, have done the outstanding job in combining significant war and United Nations films with box office merchandise. The dramatic sledge-hammer blows in "Casablanca," "Air Force," "Edge of Darkness" and "Action in the North Atlantic" and the provocative "Mission to Moscow" verify the conclusion.

However, they do not substantiate any conclusions seeking to establish that it must be war films only which the public should see or should be expected to see. The public will retain its right of determination now as it always has.

Nor is there validity in branding as "entertainment appeasers" those who would do something, however little, about "the fairy tale version of the world we live in."

A man may forget his defense job for a Sunday picnic. It proves he wants a temporary, if slight, change. Nothing more, nothing less. Monday finds him back at his lathe or at his riveting machine.

Another may leave a typewriter pounding out words like these on war pictures for a brief Sunday in the country. In fact, that's where we are heading right now.

AUTHORITIES CRACK DOWN ON THEATRE VANDALS

Owners Use Direct Action in Effort to Curb Wave of Juvenile Delinquency

Vandalism in theatres, a manifestation of juvenile delinquency which, since Pearl Harbor, has plagued exhibitors no less than parents, social workers and children's court officials, has reached the point where direct action on the part of theatre managers has replaced prolonged discussions of the problem. No longer are exhibitors pondering the "why's" of the wave of juvenile destructiveness and obstreperousness.

Now the long arm of the law is reaching out. Numerous city and town fathers throughout the country, in some instances pressed by theatre operators, have passed curfew laws. Managers have displayed signs warning "gate-crashers" evading payments of the Federal amusement tax that "forcible entry into a theatre is a Federal offense, punishable by a fine of $10,000 or five years imprisonment or both." Some theatres have offered rewards to persons "furnishing information leading to the apprehension of those guilty of destroying furnishings or equipment in this theatre."

Seattle exhibitors are running trailers in local theatres offering a $50 reward for information leading to the arrest and conviction of young vandals or disturbers. The trailer explains that such conduct is a misdemeanor and is punishable by a $300 fine, or imprisonment, or both.

To enforce the "teen-age" curfew law recently passed in Boston, Acting Police Commissioner Kavanaugh has clamped down on violators, warning that breach of the law will result in prosecution of the parents. Thus far curfew measures have been enacted in Cleveland, Bucyrus, Ohio; Battle Creek, Mich., Greenville, Pa., Montgomery, Ohio, Madison and Portage, Wis., among other areas throughout the country.

Civic authorities and exhibitors have sifted through the basic reasons for the increase of delinquency among juveniles and have agreed that the primary causes are: relaxing of parental guidance since the war induced by the fact that millions of mothers and fathers are working at war plants and are away from the home for longer periods than heretofore; shortage of teaching staffs caused by the draft; decrease in police personnel, also because of the draft; failure of social agencies to cope adequately with the problem by increasing recreational facilities for children, due to the shortage of trained personnel and lack of available funds; decrease in theatre personnel, off to war or to war industry.

Community Cooperation Often Successful

Wherever possible, exhibitors are seeking the guidance and aid of police departments, children's courts, social work agencies, churches, schools and parent-teacher groups in an effort to diminish, if not entirely eliminate the vandalism.

In many localities this community cooperation has proved successful. In addition to annoying adult patrons, the youngsters have resorted to more violent means of "expression." They damage theatre seats; wreck havoc in rest rooms; steal plumbing and heating fixtures and anything else which can be "moved"; start fires in refuse cans and of course, force entry into houses without paying at the box office.



FRED GIBBS, manager of the Ace Theatre in Wilmington, Del.

Last month, Allied Theatres of Illinois proposed production of a short subject either by a Government agency or under sponsorship of the War Activities Committee which would depict the unpatriotic nature of the destruction of critical materials in theatres by the juvenile vandals. The proposal was submitted to the National Allied board which met in Detroit recently.

Several weeks ago, police officials in Oakland, Calif., began an inquiry into the wave of pyromania and vandalism in the city which resulted in several small fires in Oakland and Berkeley theatres which caused $25,000 damage at one house. The inquiry was endorsed by the sixth congress of Parent-Teachers Association of the state, meeting at the time, which passed a resolution calling on authorities to correct the situation.

Eternal Vigilance by Exhibitors Needed

Exhibitors are of the opinion that eternal vigilance on their part is necessary if they are to keep their houses open and their equipment intact. In Portland, Ore., for example, numerous conferences between the officers and theatre owners are helping to solve the problem.

Theatre managers in Fall River, Mass., reported they were successful in stemming a wave of vandalism which existed in their houses for several weeks. Greater surveillance in one house reduced considerably seat-cutting and other property damage; another theatre increased its price of admission for children three years old or more to the cost of adult tickets. A third manager brought two culprits to court and reported that others were "scared off" for the time.

Exhibitor Shows Way to Handle Child Patrons

An exhibitor who has converted a tendency toward vandalism in his theatre into a recreational group activity, constructively planned and directed, is Frederick H. Gibbs, assistant manager of the Ace theatre, Wilmington, Del. He initiated a pincer-movement program, two arms of which were extended so effectively that the very youngsters who were the most serious offenders a year ago, today are models of deportment.

Wilmington's juvenile court, its social agencies, schools and parent-teacher organizations are looking to the Ace theatre as a successful community center for children which should be duplicated throughout the city. Mr. Gibbs has made his theatre a place of recreation and relaxation for war-weary adult patrons and also has brought it into the limelight as an important project in the handling of juvenile delinquency.

A year ago, when he went to the Ace, Mr. Gibbs found the problem on his hands. The theatre, a neighborhood house in a densely populated part of the city, was a "second home" to children whose parents were engaged largely in war industry. The kids ran riot. Mr. Gibbs went into action.

He initiated an unofficial "court" in his office for young culprits. The ushers became the arresting officers; the assistant manager, the judge, and the apprehended child the defendant.

There were no lectures in court. He made friends with the children. Then he explained that property damage, boisterousness, at the expense of adults who came to the theatre for relaxation and "a little peace," were unpatriotic acts. He pointed out that with priorities, it was difficult, if not impossible, to obtain required replacement materials. As most of the youngsters have relatives in military service, his arguments were successful. No child wanted to feel that he was hampering the war effort.

Following the "court trial," if the defendant was unsympathetic to the "treatment," Mr. Gibbs banned him from the theatre until the boy relented and promised to behave. If the youngster succumbed to the persuasiveness of the assistant manager, Mr. Gibbs requested a friend of the boy to be responsible for the future behavior of the repentant one.

He utilized the "Young Timers Club," an organization of some 1,600 children, boys and girls, who come to the Ace for special Saturday morning shows, to help put over his program. Each member of the club acts as a committee of one to help keep the members orderly at all times in the theatre. The club's officers have their headquarters in Mr. Gibb's office and hold periodic meetings there.

But that was not enough. A realist, Mr. Gibbs knew he had to offer an outlet for exuberant spirits. He converted an empty store in the back of the Ace into a playroom. He redecorated it and installed games, a phonograph, radio and candy and popcorn machines. He staffed the room with a competent usher as "manager." The playroom is open during the same hours as the theatre. It not only serves as a haven for children during their period of "exile" from the film house, but it also has become a recreational center for all youngsters in the neighborhood.

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HITS!

Ban on Driving Cuts Suburban Gross

Rural Business Also Off in 13 Eastern States, but Big Cities Hold Up

Sharp decreases in rural and suburban theatre business in 13 eastern states were reported this week, following the Office of Price Administration's renewed ban on "pleasure driving" and reiterated warnings that oil and gasoline in those states were more scarce than they have been at any time since Pearl Harbor.

The ban, effective Thursday, May 20th, was followed this week by an order from the Office of Defense Transportation, slashing truck delivery schedules, and reducing bus and taxi mileage by extending from June 30th to July 25th the validity of "T" coupons. The measure took effect Thursday.

ODT spokesmen estimated that in most of the area affected, the saving would be 20,000 barrels of gasoline daily. OPA officials said last week the pleasure driving proscription would save 30,000 barrels daily.

How the slashing of commercial truck schedules would affect film deliveries, was made clear Tuesday afternoon by ODT spokesmen. They pointed out that the regulation, Number 17, applied only to private carriers. Film delivery companies in the National Film Carriers Association, are classed as common carriers.

In the greater New York area, however, there are several private carriers. Their representatives met this week to consider elimination of overlapping services.

Agents of the OPA, in their scrutiny of drivers and cars near places of amusement, were reported in some localities to be penalizing taxicab drivers who carried fares to theatres.

The ODT Tuesday urged avoidance of buses and cabs for conveyance to places of amusement. It stated: "There is no gasoline available for non-essential uses. Transportation cannot be furnished pleasure seekers."

The area affected by the ODT and OPA strictures comprises Connecticut, Delaware, Maryland, Maine, Massachusetts, New Hampshire, New Jersey, New York; virtually all of Pennsylvania and Virginia; Rhode Island, Vermont, the District of Columbia and part of West Virginia.

Questioned about the possibility of further measures to save gasoline, executives of the OPA said Tuesday afternoon they envisioned curtailment of rations for salesmen, including film salesmen, only as a "last resort."

Business Still Strong In Large Cities

In the New York headquarters of the large circuits, the business reports since last week reflected the effectiveness of the measures. Business in one New Jersey situation was said to have dropped 50 per cent.

In general, observers said, the attendance decrease in the rural and suburban localities amounted to from 10 to 15 per cent.

Notable, in their opinion, was the continued good business, however, in large cities and in their outlying districts which are served well by bus or train lines. What effect the ODT slashing of commercial mileage may have was still to be determined.

The Century circuit, with theatres in the commuting areas of Greater New York, reported a sharp drop in receipts in its Nassau and Suffolk County houses.

The Walter Reade circuit, the theatres of which are mainly in New Jersey, noted a 20 per cent drop in attendance at its Morristown houses. The Rosenblatt and Welt circuit described the business decline at its Hightstown, N. J., theatre, as 50 per cent; at its Staten Island houses, 25 per cent; and in Raritan, N. J., 10 per cent.

Increased Attendance in Fall River Houses

In the opinion of Fall River theatre managers, the new OPA ban on pleasure driving will aid the theatre business. An increase of patronage already has been noted since the new regulations have gone into effect.

In that area, the Hi-Way Casino, night spot on the Grand Army Highway between Fall River and New Bedford, has closed, presumably because of the edict against pleasure driving. The cocktail lounge will remain open.

In other instances road spots which have done excellent business during the summer months in past years but which have delayed this year's opening because of uncertainty have dropped their plans to resume business.

It seems doubtful that the Dartmouth Auto Theatre, located half way between Fall River and New Bedford on the Grand Army Highway will be opened this season, because of the ban. Last year, this open air theatre which is capable of accommodating hundreds of cars, opened early in May.

Manager William S. Canning, Interstate Empire manager and operator of golf driving ranges in Newport and Tiverton, R. I., has announced that he will not open these ranges because of the OPA ruling.

Albany Territory Is Hit by OPA Ban

The ban on pleasure driving has cut severely into all Albany exchange territory grosses, but has been felt more by small town and subsequent run locations than by first run houses.

Although the general feeling exists that this time the ban is a temporary expedient of short duration, first run locations were uniformly reticent in stating the percentage of loss attributable to the ban. However, near-clear downtown streets bore testimony that the ban was being generally observed.

The general feeling is that the percentage of loss runs as high as 30 per cent for first runs, with much more in neighborhood and small town locations.

As a direct result, Neil Hellman, independent exhibitor who has three neighborhood theatres in Albany and Troy, announced that his Open Air Theatre on the Albany-Saratoga Road would not open unless and until the ban was lifted. The Hellman open air theatre was scheduled for opening Memorial Day weekend. First runs report that business picked up again over last weekend, with customers again apparently ready to ride buses and trolley cars to the business section but not to neighborhood locations.

So far as small towns are concerned, exhibitors say neighbors' opinion will prevent most of the violations. Little or no OPA checkup is needed in small towns, exhibitors say. Professional baseball, already severely hurt by poor spring weather in Albany, suffered greatly in the first week. Most ball parks are remote from bus lines or trolley cars.

Midwest Floods Close Houses; Cut Grosses

Flood conditions in the Mississippi, Missouri and Illinois territories have forced many theatres to close, while attendance at others has been reduced as much as 50 per cent in some situations. The Missouri River overflow has brought greatest damage to the Illinois River Valley, theatres in Beardstown, New Athens, Bluffs, Dupo and other communities having ceased operations completely, it was reported.

Added to the woes of exhibitors and exchange men is the serious problem of shipping. Deliveries continue under difficult conditions, but delays are frequent, occasioned by detours of as long as 150 miles in some instances. Illinois River points cut off from St. Louis have been serviced by railway express from Chicago, it was said, but delivery agents admitted that if the situation became more critical, shipments to southern Illinois and Missouri might not be maintained.

Early reports of $50,000,000 property damage and 150,000 homeless are apparent reasons for the drop in theatre business. High water marks in the communities surrounding St. Louis, resulting from 18 days of rain, make it prohibitive for farmers to attend St. Louis theatres, accounting for a decline of receipts in the city's houses.

The Missouri situation is not as critical as in Illinois, Fred Wehrenberg, president of the MPTO of Eastern Missouri, St. Louis and Illinois, reported. He said his office had received many reports of the drop in theatre business, but no specific figures were available. Missouri exchange representatives said they had received very few reports on receipts either, but that no closings had been brought to their attention.

Service men stationed at midwestern Army posts have joined with the Red Cross in battling the flood, and state guardsmen from Indiana, Illinois and Missouri are assisting in the rebuilding of levees.

Deer, MPPDA Representative, Addresses Women's Club

Irvin E. Deer, field representative of the Motion Picture Producers and Distributors of America, told of the film industry's responsible role during wartime in an address before the annual convention of the Illinois Federation of Women's Clubs in Chicago, Wednesday.

Mr. Deer said that the industry was probably the only big industry in America serving the nation without profit. "Millions of dollars have been secured for the U.S.O., the Red Cross Army and Navy Relief and United Nations Relief funds," Mr. Deer said. He concluded his speech with an appeal for cooperation by those assembled in order that theatres remain open and continue the essential work in which they are now engaged.

Morey To Join Monogram As Exchange Supervisor

M. Edward Morey, New England district manager for Republic Pictures, will join Monogram June 1st as supervisor of exchange operations with headquarters in the New York office, it was announced by Monogram last week. Mr. Morey was New England district manager for Monogram prior to his Republic association, and formerly was with the Universal sales staff.

Joins OWI Overseas Branch

Paul Stewart, who appeared in RKO's "Mr. Lucky," has joined the Overseas Branch of the Office of War Information.

MAKE FILMS FOR POST-WAR WORLD, STUDIOS TOLD

Saunders, British Official, Says Features Should Cement Peoples

by WILLIAM R. WEAVER
in Hollywood

American and British producers should start now to make pictures designed to influence the shaping of the post-war world, in the opinion of Hilary A. St. George Saunders, assistant librarian of the British House of Commons, staff aide to Commando chief Lord Louis Mountbatten, novelist and governmental pamphleteer.

Mr. Saunders arrived in the United States early this month as official representative of the British Government and in Hollywood last Thursday, on invitation of the Academy of Motion Picture Arts and Sciences, following conferences in Washington with Elmer Davis, director of this Government's Office of War Information.

He addressed some two hundred guests of the Academy, including studio heads, at a luncheon in his honor at the Beverly-Wilshire Hotel on Friday.

He held a press conference at the Biltmore Hotel on Thursday. It was his first visit to the United States.

He was asked, at the close of his press conference, precisely what kind of pictures he had in reference as subjects that might influence the post-war world.

He said, "Good Lord, I have no particular subject, or story, in mind. I've never made a picture. But I do know it can be done, and I think it must be done if we are to prevent the American and British peoples from drifting apart when the war's over, as they did after the last one, whereas if we do prevent it we shall be able to perpetuate the unity of effort which is enabling us to win over our enemies."

Pressed for an indication of the type of film which might serve the purpose he considered essential, Mr. Saunders mentioned "Our Town" as the best example he could think of at the moment.

"That gave our people a real appreciation of your American way of living. Most of our people still think your towns and cities are dominated by gangsters, and only seldom do you send us a picture showing the manner in which your people actually live. 'Our Town' is the kind of picture our people, who have had it dinned into them that this is the people's war, need to convey to them that the peace is going to be the people's peace."

Screen More Effective Than Printed Word

He went on, "I don't mean only the people of Britain and the United States, but all the people of all the countries," and added his conviction World War II would not have occurred if the unity he believes can be maintained, preponderantly by influence of the screen, had been continued after World War I.

The reason for proceeding at once with the production of pictures designed to promote the success of the peace to come, the author said, is because the end of the conflict will come abruptly ("in two bits" was the precise phrase) when it does come, and the time-lag between inception of a story-idea and attainment of world-wide distribution for the finished picture would amount to delay which can be avoided.

Asked whether he believed that the motion picture can achieve the object he had in mind more effectively than the printed word, the writer whose "Combined Operations" is the Book-of-the-Month Club selection for June said: "Quantitatively yes, because so many more people see the pictures than read books. Among the reading class the book, which can be kept at hand and read again and again, does the job."



At the Academy luncheon for Hilary St. George Saunders, assistant librarian of the House of Commons and now attached to the Commando staff of Lord Louis Mountbatten. The scene was the Florentine Room of the Beverly-Wilshire Hotel. In attendance was a representative cross-section of Hollywood. At the dais, right to left, were E. J. Mannix, Y. Frank Freeman, Walter Wanger, president of the Academy; Mr. Saunders, James Hilton, Nelson D. Poynter, Eric Cleugh, British consul in Los Angeles; Charles Boyer, Loyd Wright, Hal B. Wallis, Michael Curtiz, Charles Brackett and Lamar Trotti.

Urges Films for Home Front and for Servicemen

On Friday, addressing the larger audience at the Beverly Wilshire, the Academy guest broadened his recommendations to include the making of two kinds of pictures, one for the men in the armed services and another for civilians.

For the men in service are recommended pictures providing plenty of lively entertainment, comedies and musicals. (At his press conference, in part by way of correcting a Washington story crediting him with the view that a degree of spice was desirable in pictures at this point, he had singled out the Ginger Rogers-Fred Astaire musicals as typifying the product desired for this purpose).

For civilians, he said, pictures which inform observers with respect to the war and what it's about are required, provided they be of excellent quality. "When I say 'excellent' that is just what I mean," he declared. "Good war pictures are not good enough. Many of your war films have been good, but the high standard of war films necessary has not yet been reached. You must stop using bombers when pursuit planes are correct. In England the public is quite war-conscious and quite critical of technical errors. I must say, in your war pictures and films of England, you are not getting proper technical advice. I would advise that you send your technical advisers and writers to England every so often for a sort of refresher course to keep them up to date." He said it would be ridiculous, of course, to make all pictures war pictures.

U. S. Films Help British "Carry On"

"You've done a great job," he told luncheon guests, "and you must go on without any pause. Remember, the people in our country who are looking at your films are laboring under a great stress, with their heads held high and looking always upward. By continuing your great film work you help them carry on.

"Hollywood films are recognized everywhere in the world by their perfection of photography, acting and direction. You can't afford to lose your great reputation by any falling off in quality.

"There is one other thing I would like to see. Films seem to follow public interest. Why not get one jump ahead of the public and create a new interest for the public to follow?"

Walter Wanger, Academy president, who presided at the luncheon, said, "We of the motion picture industry are conscious of our responsibility in this struggle, and in the post-war period as well as now. This war has already taught us that the people realize the importance of communications and we can never go back to mental or spiritual isolation as long as the press, radio and films are free. It is our duty on the home front to fight to keep these mediums from being taken over by any individual or group."

Heaven Can Wait, But



It's Big! It's Gay! It's on the way.



Have You Booked "PRELUDE TO WAR"?

Push Copper Drive, Theatre Men Told

O'Donnell and Smith Cite Need for Emphasizing Scrap Collections

The collection of scrap copper, brass and bronze is the most urgent war service job confronting exhibitors, New York theatre men were told Friday at a luncheon of the theatres division of the War Activities Committee.

Although the country's theatres have reported copper collections amounting to 1,164,727 pounds since December, the 40 representative exhibitors at the WAC lunch were told bluntly that the figure was not good enough.

Robert J. O'Donnell, head of the Interstate Circuit at Dallas and national chief barker of the Variety Club, and Allen G. Smith, chief of the amusements branch of the War Production Board spoke on the urgency of a concerted theatre scrap drive for copper.

Nation wide copper collections soon will be launched with intensive drives in New York City, Boston, Philadelphia and Pittsburgh, Mr. O'Donnell said. He had just completed a tour of 25 exchange cities to spur organization of copper campaigns.

Tuesday the War Activities Committee disclosed that Mr. O'Donnell had been named national chairman of the theatre copper salvage campaign. The tour which he made at the request of the WPB was credited with having spurred the formation of copper committees from coast to coast.

A quota of 6,000,000 pounds is expected from theatres by the WPB, Mr. Smith disclosed. The collections to date have been reported by only 14 per cent of the country's theatres, he said. He urged the New York exhibitors, as well as the operator of every other theatre in the nation, to answer Mr. O'Donnell's call for an all-out scrap collection which would surpass all previous war service efforts.

Sample Drives in Theatres Cited

Copper is so scarce that the North African campaign had to be delayed for a month, Mr. Smith revealed. Prodigious amounts are needed for direct battle use, he said, citing figures of copper consumption. A battleship requires more than 2,000,000 pounds, a single light tank 500 pounds of copper, and every bullet, shell, truck or communications device used in battle consumes copper, he pointed out.

Sample copper campaigns in Minneapolis and St. Paul, Denver, Omaha, Kansas City and other exchange centers showed that theatre men could publicize this need and gather sufficient scrap to top quotas by a large margin, Mr. O'Donnell said.

Under the leadership of John J. Friedl, 484 theatres in the Twin Cities area gathered 192 tons. Denver collected 128 tons and Omaha and Des Moines 760,000 pounds. These cities accounted for almost two-thirds of the national total, he said, urging other sections to organize committees to bring their collection rate to this figure.

Salvage of carbon copper drippings is now routine in practically all theatres, Mr. Smith reported. He urged continued care in recovering all copper drippings. Of 110,000 pounds of copper plate used for carbons 99,000 pounds has been reclaimed, Mr. Smith said.

Mr. O'Donnell, outlining plans for a national campaign, told the WAC that copper collection should not be viewed as a special drive for a limited period but rather as an all year program until the war is won.

"In every community the showman is the backbone of every war drive," Mr. O'Donnell said, pointing out that exhibitors could make a direct and vital year-round contribution to the war effort by saving copper scrap.

The National Film Carriers Association, he said, had pledged itself to haul to scrap yards any reasonable amount of scrap collected by a theatre. Clinton Weiss, the carrier group's secretary, has asked all local delivery men to participate.

Any profits from the sale of scrap collected by theatres will be devoted to charity, under the WAC plan. Most would remain in the community.

Organize Campaign in New York Area

Collection of 20 pounds of copper for every pound used by the industry was set as the goal of the national drive by Mr. Smith. But Mr. O'Donnell, reporting on campaigns now under way, predicted the ratio would reach 50 to one.

At New York the local theatre division of the WAC has named a subcommittee headed by Fred Schwartz and Sam Rinzler to organize a campaign for the entire metropolitan exchange territory.

Previous objections by Mayor LaGuardia and other city officials to theatre scrap collections are not expected to block the renewed drive. The committee will meet with the Mayor shortly to submit evidence from other cities in rebuttal of claims by some New York officials that scrap matinees caused juvenile delinquency, conflicted with other salvage drives or obstructed theatre exists, lobbys or sidewalks.

The national chairman left New York Sunday to visit Buffalo on Monday and to speak Tuesday at Detroit salvage and Variety Club meetings. He was to return to Dallas Thursday.

Mr. O'Donnell will return to New York in several weeks to confer with Arthur Mayer, head of the WAC salvage program; S. H. Fabian, theatres division chairman, and Oscar Doob, publicity chairman, to outline plans to enlist all exhibitors in the national copper campaign. A special press book and other material will be prepared to aid exhibitors.

PARALYSIS DRIVE NET OVER $2,100,000

More than $2,100,000 was collected for the National Infantile Paralysis Fund by the country's theatres, Nicholas M. Schenck, chairman of the motion picture industry's March of Dimes, reported at New York on Monday. The figure is of that day. All returns are not yet in. The drive last year brought $1,450,000.

Fifteen million patrons contributed, it was estimated.

Industry Starts New Campaign To Sell Bonds

Successfully completing its intensified aid to the Treasury Department's recent Second War Loan, exhibition this week continued to sell Bonds, and on Thursday, its effort was channeled into a unique campaign, the "Buy a Bomber and Send Your Name to War" drive.

This is designed to cushion the sales decline which would normally follow the Loan drive. It allows patrons who buy the Treasury issues to sign a scroll in the theatre lobby. The theatre owner then sends the scroll to the North American Aviation Company, where it is microfilmed, and placed in the cabin of a B-25, the famed "Mitchell" bomber.

The War Activities Committee, through which this drive is being conducted, reported this week wide exhibitor cooperation. Through National Screen Service exchanges, the showman may obtain, without charge, a special 100-foot trailer, and explanatory 40 by 60's.

Meanwhile, at the WAC New York headquarters this week, increasing exhibitor response was noted in booking the Government's full length war film, "Prelude to War." Free to all, and with a gratis trailer, the film, in only four exchange centers, has been booked into 106 houses.

Voluntarily, and long before this country went to war, the motion picture industry was aiding the Government, Francis Harmon, WAC chairman, told southerners last week, in a six-station broadcast from the New Orleans Rotary Club, where he was guest.

The total amount of theatre collections in the recent annual Red Cross drive will be announced shortly, it was said at New York headquarters. The sum was expected to exceed $3,000,000.

A. A. Adams, Paramount theatre partner in Newark, and Ben Griefer, manager of the Paramount and Adams theatres in that city, have been awarded citations by the United States Treasury for their leadership in Bond drives.

Another to receive the citation was William S. Canning, city manager in Fall River for the Interstate circuit, and local WAC director.

The presentation was made by Albert C. Sheahy, Deputy Administrator of the Massachusetts War Savings Bond and Stamp Committee, during the visit to Fall River May 18th of the two-man Japanese submarine, when Bonds and Stamps totaling $683,919, more than twice the quota, were bought.

Sales of Stamps and Bonds totaling $3,339,801 for the past 11 months were reported by Edward M. Fay, state chairman of the War Activities Committee for Rhode Island.

Thousands of cigarettes for service men will be realized from a special premiere showing of "Mr. Lucky" at the RKO Capitol theatre in Trenton, N. J., next Thursday night. The general admission to the premiere is $1.10, and the entire receipts will go to the Trenton Civilian Defense for the purchase of cigarettes for service clubs in Trenton and clubs in foreign countries where U. S. boys are stationed.

Appointed Chicago Editor

Lloyd Lewis, former amusement and sports editor of the Chicago *Daily News,* has been named managing editor. Mr. Lewis at one time was on the publicity staff of Balaban & Katz in Chicago.

Film Bureau Head In Army

Dr. Leo Handel, director of the Motion Picture Research Bureau, reported for Army duty last Friday. Ruth McCollum, assistant to Dr. Handel, will continue the bureau's operations.

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Dear Mr. Exhibitor:

The gratifying success of "THE HUMAN COMEDY" everywhere prompts this letter because we're both making more than money out of it.

For deep-down-in-your-heart satisfaction we ask that you stand in the lobby when the folks come out after seeing this great box-office attraction. It's something to feel the gratitude of people, to see the smile coming your way with a "Thanks neighbor" in the starry eyes.

Sentimental, why not! Sure, you're in business to make money and so are we, and we're both making it out of "THE HUMAN COMEDY" but it's the extra something in audience relationship that we may both justly prize in presenting this splendid box-office attraction.

One of the critics said that "THE HUMAN COMEDY" with its story of our people at home comes closer to the hearts of Americans in these times and does more good for the job we're all doing than any film now showing. We're proud of its success but we're doubly proud of it for that reason.

Sincerely yours,

Metro-Goldwyn-Mayer

P. S. Let's give them all a big hand: William Saroyan's "The Human Comedy" starring Mickey Rooney with Frank Morgan, James Craig, Marsha Hunt, Fay Bainter, Ray Collins, Van Johnson, Donna Reed, Jack Jenkins, Dorothy Morris, John Craven, Ann Ayars, Mary Nash, Henry O'Neill • From the story by William Saroyan • Screen Play by Howard Estabrook • Produced and Directed by Clarence Brown.

Let's Keep Selling Bonds!

LITHO

SALES HEADS MAKE PLANS FOR 1943-44 PRODUCT

Most Companies Finishing Current Season Films; Hold Sales Meetings

Formulation of plans for 1943-44 product continues to occupy the attention of company sales executives, and at the same time, emphasis is being placed on the completion of the current season's product.

Paramount last week officially announced its final block-of-five for the year. Twentieth Century-Fox set release dates on three films, not designating them, however, as the year's final block. MGM announced this week that nine pictures have been scheduled for the June-July-August block, and that its block for April is now the April-May block.

United Artists has concluded its regional sales meetings, while Columbia, after holding sessions in Chicago and New York, still has one scheduled for San Francisco on June 5-6. Both companies, together with Producers Releasing Corporation, Monogram, Twentieth Century-Fox and Republic, have announced product plans for next season. Universal's plans for sales meetings were set in motion last week.

Final Paramount Group Ready for Showing

Warners announced July 3rd as the release date of its film. "Background to Danger," with George Raft, Brenda Marshall, Sydney Greenstreet, Peter Lorre and Osa Massen as members of the cast.

Neil Agnew, vice-president in charge of distribution for Paramount, announced that all five of the company's final releases for the season will have trade showings next week. "So Proudly We Hail" and "Submarine Alert" are scheduled for June 21st; "Alaska Highway" and "Henry Aldrich Swings It," June 22nd, and "Dixie," June 25th.

The company's backlog for next season, includes such films as "No Time for Love," "True to Life," "Miracle of Morgan's Creek," "Triumph Over Pain," "Great Without Glory," "Lady in the Dark," "The Good Fellows," "Riding High," "Let's Face It," "Hostages," "Tornado" and "Henry Aldrich Haunts a House."

Exhibitors Are Guests of Twentieth Century-Fox

Twentieth Century-Fox already has released "Ox-Bow Incident," while "Jitterbugs" is set for June 11th, and "Coney Island," June 21st. The last-named film was trade shown on May 26th in all exchanges, while a special screening was held on May 20th at the home office. Guest exhibitors later in the day attended a luncheon at the Hotel Astor in New York where Spyros Skouras, president of the company, gave assurances that his company would produce pictures which exhibitors wanted and that he, personally, was doing all in his power to guarantee that policy.

Others who spoke were Tom J. Connors, vice-president in charge of distribution; A. W. Smith, Jr., eastern sales manager, William Gehring, western sales manager, and Ray Moon, New York branch manager. It was indicated that the company would place greater emphasis upon pre-selling of product, inaugurate institutional advertising campaigns and enlarge its scope of operations to provide for future post-war considerations.

"BELL" PRINT COMING TO NEW YORK SOON

Paramount's special feature, "For Whom the Bell Tolls", was completed last Friday and sent to the Technicolor laboratories. The first print of the picture will be brought to New York shortly by Y. Frank Freeman, studio head. Since the company's purchase of the Ernest Hemingway novel in 1940, the film has been nearly three years in the making. Because of the set cost ceiling at studios, the company chose the Sierra Nevada Mountains in northern California, 11,000 feet above sea level, as the winter location of the troupe.

Columbia Holds Sales Meeting in New York

Columbia's second sales session was held in New York on May 26-28, sales personnel of New York, Albany, Boston, Buffalo, New Haven, Philadelphia, Cincinnati, Cleveland, Pittsburgh and Washington exchanges attending.

A. Montague, general sales manager, told the delegates that Columbia has just completed its greatest year in dollars grossed as well as its greatest year in the number of accounts served and the number of pictures sold per each account. The company has 650 more contracts this year than last and is now selling to 11,430 theatres, he said.

Film fare in the lighter vein is part of the company's future production plans. Announced as future musicals are "Rhapsody in A Flat," "Gone Are the Days," and "Victory Caravan." In the script stage are "Hey, Rookie," "Tropicana" and "Jam Session." In production is "Cover Girl," while soon to be released are "Two Senoritas from Chicago," and "What's Buzzin', Cousin."

United Artists Ends Regional Sessions

The United Artists' sales meetings concluded, Carl Leserman, general sales manager, left New York on Monday for a tour of western exchange cities. He was accompanied by Edward Schnitzer, western division manager. The first stop was to be Chicago with the tour ending in Los Angeles. One of the company's important negotiations which was completed last week was the signing of Andrew Stone to produce 12 films for UA in the next six years. Mr. Stone had signed with the company originally for only one film, "Hi Diddle Diddle."

The appointment of Jack Ellis as New York branch manager, succeeding Sam Leftkowitz, was announced by the company. A. J. Sullivan was promoted to manager of the UA branch in Seattle following the resignation of Frank M. Higgins. Mr. Sullivan formerly was a member of the Seattle sales force.

RKO has not announced plans for next season's product, but as reported in the May 15th issue of MOTION PICTURE HERALD, the company has a backlog of 14 films, five of which are expected to be released by the end of the summer. Of this number, four are still in production. The company announced that the Ned E. Depinet sales drive, which closed on May 21st after a 15-week competition among divisions and exchanges, was the most successful in the company's history.

Conferring at Studio on Universal Product

W. A. Scully, Universal sales manager, left New York on Monday for a trip to the coast, where he will confer with studio executives on next season's product. Three films already have been set for June release, "Captive Wild Woman," "All by Myself" and "Corvettes in Action." Early action is also expected on "Mr. Big," "We've Never Been Licked" and "Phantom of the Opera," among others.

During Mr. Scully's stay on the coast, discussion will center about "For All We Know," special feature produced by Charles Boyer and Julien Duvivier, and plans will be formulated for its release.

The annual convention of Producers Releasing Corporation has been set for Kansas City on June 18-20. Additional meetings will be held after that date, Arthur Greenblatt, vice-president in charge of sales, said. Mr. Greenblatt will preside at the convention. The company disclosed a short time ago that 42 films, the same number as released last year, were on next season's production list.

According to Leon Fromkess, studio production head, PRC will finance and control wholly the company's productions, starting in July. Mr. Fromkess described the move as an "important step towards the status of a major."

Metro Designates Last Block for April-May

Monogram has also set sales meetings which will be held regionally in four locations—New York, June 1st; Chicago, June 5th; Kansas City, June 9th, and San Francisco, June 13th. Samuel (Steve) Broidy, general sales manager, will preside at the opening New York session.

The last MGM block of five for April is now designated as the April-May block, according to a company announcement. Nine pictures have been scheduled for the June-July-August block. They are: "Bataan," "Du Barry Was a Lady," "Harrigan's Kid," "Hitler's Hangmen," "The Human Comedy," "Pilot No. 5," "Presenting Lily Mars," "Random Harvest" and "The Youngest Profession." Three films which have been trade shown but not designated for either block are: "Above Suspicion," "Swing Shift Maisie" and "Dr. Gillespie's Criminal Case." Trade showings of "Hitler's Hangmen" will be held on June 8th in all key cities except Memphis, June 12th, and Albany and Oklahoma City on June 14th.

Buys PRC Franchise

Henri Elman has acquired the interest of George Topper in the Chicago franchise of Producer's Releasing Corporation, becoming the sole owner. George Topper will resume theatre management, operating the Haymarket and Star & Garter theatres for Florence Abel, owner. Victor Bernstein, city salesman and booker for PRC, has joined the Chicago Monogram exchange in the same capacity and Harry Goldberg will succeed him at PRC.

Appeal Board Defines Run Conditions

Orders Distributors to Make New Offer at Less Clearance

Precise clearance terms under which distributors must offer "some run" to William Sosna, Mexico, Mo., third run theatre operator, were defined last week by the Appeal Board of the motion picture arbitration system in their 70th ruling.

It was the most specific definition to date of "terms and conditions not calculated to defeat the purposes of Section VI."

The board acted on the case for the second time, reversing the arbitrator's approval of runs offered to the Sosna theatre after the board had remanded the case to the arbitrator, Ethan A. H. Shepley, last October. It directed RKO, Twentieth Century-Fox, and Paramount to make new offers of some run within the terms specified by the board.

Bases Clearance on Price Differential

These included a drastic reduction in the clearance margins between the Sosna and the first and second run Rex and Liberty theatres, operated by the Frisina circuit.

The very minimum which may be reasonably offered the Sosna under Section VI, the board said, is 60 days between first run Liberty and second run Rex and not more than seven days on third run after the Rex. Playing second run on pictures which the Rex plays first, the Sosna is entitled to a maximum of 14 days clearance the board said.

These limits were based on a five-cent differential in admission price. On pictures where both the Rex and Sosna charge only ten cents the maximum reasonable clearance for the third, or only possible remaining "some run," is one day, according to the award. Costs were divided.

In asking that the board review the remanded decision by the arbitrator Mr. Sosna charged that the offers had been unfair in regards to film rental and admission prices conditions as well as clearances. However, the board's ruling was based only on the clearance factor.

Board Says Complainant Has Right to Experiment

The board found that Mr. Sosna had been sold pictures on third run at prices of $2.50 to $5 less than the Rex, in some cases buying them for $7.50 for two days. Distributors argued that they knew of no sales of their pictures for less than $10.

"While this Board will not be satisfied with a distributor's unreasoning insistence on an arbitrary minimum price, any more than it will disapprove terms simply because they do not assure the exhibitor a profit, there must be some indication of discrimination or other departure from normal and fair standards before we can denounce payment of what appears to be a customary rental fee as a condition calculated to defeat the purpose of Section VI. There is no such indication in this record," it wrote.

With regard to admission prices the board found it unfair for the Sosna to be held to long clearances at a 10-cent admission when the first and second run theatres play the same pictures at ten cents on bargain nights.

In answer to defense arguments that Mexico was not large enough to support three theatres the board observed,

"The complainant has a right to try the experiment unhampered by any unjust terms imposed upon him, and while our authority under Section VI does not extend to interference with the distributor's choice of run, we have jurisdiction to disapprove terms and conditions which add unfairly to the complainant's burden."

Detroit

Clearances of the Butterfield circuit's theatres in Pontiac, Mich., were attacked in Detroit's 12th case by the Huron theatre, operated by Ketzler and Bouford. All consenting distributors are named. Delays of four to five months are charged. The Huron asks a maximum of 21 days between the first run Strand, State and Oakland and the second run Eagle; seven days between Eagle and Orpheum and three days for the Huron behind the third run Orpheum.

New York

The Plaza theatre, Newark, and the five distributors settled the 48th New York case with a consent award Tuesday. Eli M. Spark, abitrator, approved clearances of 14 days to Warners Tivoli and seven days to the Central Newark, and elimination of clearance granted by Warners to the Ormont, East Orange.

Washington

Clearance of the Alpha theatre, Catonsville, Md., over the Ellicott theatre, Ellicott City, was cut from 14 to seven days on RKO product by Joseph A. Rafferty, arbitrator of Washington's 13th case. Costs were divided. He rejected a demand to base availability on Baltimore.

Syracuse

The clearance demand of the Colonial theatre, Skaneateles, N. Y., against RKO, Paramount, MGM and Twentieth Century-Fox was dismissed in Buffalo's 16th case by Regis O'Brien for lack of proof. He fixed clearance on Warner pictures as 21 days after Syracuse.

April Tax Total $13,283,115

A sharp upturn in amusement business outside of New York was indicated by a $1,400,000 increase in Federal admission tax collections between March and April, disclosed in the monthly report of the Internal Revenue Bureau.

April collections, the bureau announced, were $13,283,115, the largest for any month since last December, compared with $11,874,676 in March and $10,788,463 in April of last year.

With collections in the Third New York (Broadway) district declining nearly $600,000 in the same period, the increase for the remainder of the country amounted to approximately $2,000,000.

The special report on Broadway collections showed a drop from $2,368,546 in March to $1,786,817 the following month, all of the decline being experienced in box office admissions, receipts from which dropped from $2,220,022 to $1,584,741, while all other categories showed increases; tickets sold by brokers returning $17,819 against $12,777 in March; tickets sold by proprietors in excess of the established price $157 against $154; permanent use or lease of boxes and seats $1,158 against nothing, and admissions to roof gardens and cabarets $182,942 against $135,593.

MPTOA Plans Drive Against High Rentals

The Motion Picture Theatre Owners of America will launch a concerted drive against high film rentals within a few weeks, Edward Kuykendall, president, said Monday in a bulletin to members reporting on the meeting of the MPTOA directors at New York, May 4th to 6th.

The committee on prices and sales policies appointed at the meeting will meet soon to discuss application of the remedies proposed by the directors. Herman Levy, chairman, has asked MPTOA members to communicate grievances to the committee for consideration.

A five-point price program summarized in the bulletin calls for individual opposition to high terms; organized efforts to secure adjustments from branch and home office managers; exchange of buying information; adjustment by distributors to specialized local problems; use of booking agencies for combined strength and boycott of unfair distributors. It is the most definite MPTOA program in the price and sales policy field ever adopted.

Mr. Kuykendall's review of the memorandum on the Consent Decree submitted to the Department of Justice, confirmed reports in Motion Picture Herald on May 8th and 15th as to its contents and similarity to previous demands.

The exhibitors group asked the Government for full season sales with 20 per cent cancellation; a simpler extra-legal arbitration system without a central appeal board and using industry arbitrators; local mediation machinery; and a simplified standard film contract. It called theatre divorcement "a fake-issue" of no benefit to the small exhibitor.

Mr. Kuykendall also warned members that the industry faces a serious increase in taxes during 1943.

Trustees of Pacific Coast Conference of Independent Theatre Owners on Friday approved a resolution at Hollywood favoring abolition of the Consent Decree, and urged resumption of the New York anti-trust suit.

The organization, headed by Robert Poole, said it stood "firm in its position that because of the inadequacies of the Consent Decree and its lack of protection to the independent exhibitors, the decree should be abolished." The PCCITO "urged that the Attorney-General's office proceed with its action against the consenting parties."

Attacking sales on percentage of pictures which do not belong in that class the Indignant Exhibitors Forum of Cincinnati this week told members that demands for preferred time and percentage were made to guarantee successful runs for pictures which distributors fear will not hold up on merit.

Receives Television Patent

A patent has been awarded C. E. Thompkins, president of J. R. Clancy, Inc., Syracuse, N. Y., on television studio apparatus for rapid change of scenes in television studios. Scenes may be dismantled as quickly as televized and other scenes set in their places without interrupting the program, according to Mr. Thompkins.

Hold Earlier Showings

The Twentieth Century theatre in Cincinnati has inaugurated "twilight" shows. Previously, the theatre was open evenings only. On Mondays, Thursdays and Saturdays, the theatre holds midnight shows.

Ritchey on Sales Trip

Norton V. Ritchey, vice-president in charge of foreign distribution for Monogram Pictures, left New York on Monday on a business trip to Mexico and South America.

M-G-M TRADE SHOWINGS

"HITLER'S HANGMAN"

ALBANY	20th-Fox Screen Room	1052 Broadway	MON. 6/14	8:30 P.M.
ATLANTA	20th-Fox Screen Room	197 Walton St., N.W.	TUES. 6/8	10:30 A.M.
BOSTON	M-G-M Screen Room	46 Church St.	TUES. 6/8	10 A.M. Also 2:15 P.M.
BUFFALO	20th-Fox Screen Room	290 Franklin St.	TUES. 6/8	7:45 P.M.
CHARLOTTE	20th-Fox Screen Room	308 South Church St.	TUES. 6/8	1:30 P.M.
CHICAGO	H. C. Igel's Screen Room	1301 S. Wabash Ave.	TUES. 6/8	1 P.M.
CINCINNATI	RKO Screen Room	16 East Sixth Street	TUES. 6/8	7 P.M.
CLEVELAND	20th-Fox Screen Room	2219 Payne Avenue	TUES. 6/8	1 P.M.
DALLAS	20th-Fox Screen Room	1803 Wood Street	TUES. 6/8	2:30 P.M.
DENVER	Paramount Screen Room	2100 Stout Street	TUES. 6/8	2:30 P M.
DES MOINES	20th-Fox Screen Room	1300 High Street	TUES. 6/8	1 P.M.
DETROIT	Max Blumenthal's Sc. Rm.	2310 Cass Avenue	TUES. 6/8	1:30 P.M.
INDIANAPOLIS	20th-Fox Screen Room	326 No. Illinois Street	TUES. 6/8	9 A.M.
KANSAS CITY	Vogue Theatre	3444 Broadway	TUES. 6/8	1 P.M.
LOS ANGELES	20th-Fox Screen Room	2019 S. Vermont Ave.	TUES. 6/8	1 P.M.
MEMPHIS	20th-Fox Screen Room	151 Vance Avenue	SAT. 6/12	1 P.M.
MILWAUKEE	Warner Screen Room	212 W. Wisconsin Ave.	TUES. 6/8	1:30 P.M.
MINNEAPOLIS	20th-Fox Screen Room	1015 Currie Avenue	TUES. 6/8	1 P.M.
NEW HAVEN	20th-Fox Screen Room	40 Whiting St.	TUES. 6/8	10 A.M.
NEW ORLEANS	20th-Fox Screen Room	200 South Liberty	TUES. 6/8	1:30 P.M.
NEW YORK NEW JERSEY	M-G-M Screen Room	630 Ninth Avenue	TUES. 6/8	9:30 A.M. Also 1:30 P.M.
OKLA'MA CITY	20th-Fox Screen Room	10 North Lee Street	MON. 6/14	1 P.M.
OMAHA	20th-Fox Screen Room	1502 Davenport	TUES. 6/8	1:15 P.M.
PHILADELPHIA	M-G-M Screen Room	1233 Summer Street	TUES. 6/8	2 P.M.
PITTSBURGH	M-G-M Screen Room	1623 Blvd. of Allies	TUES. 6/8	1:30 P.M.
PORTLAND	B. F. Shearer Screen Rm.	1947 N.W. Kearney St.	TUES. 6/8	1 P.M.
ST. LOUIS	S'Renco Screen Room	3143 Olive Street	TUES. 6/8	10 A.M.
SALT LAKE CITY	20th-Fox Screen Room	216 East First St., South	TUES. 6/8	1 P.M.
S. FRANCISCO	20th-Fox Screen Room	245 Hyde Street	TUES. 6/8	1:30 P.M.
SEATTLE	Jewel Box Preview Theatre	2318 Second Avenue	TUES. 6/8	1 P.M.
WASH., D. C.	20th-Fox Screen Room	932 New Jersey, N.W.	TUES. 6/8	1 P.M.

"Hitler's Hangman"—Patricia Morison, John Carradine, Alan Curtis, Ralph Morgan

$3,000,000 Notes To Be Redeemed By Paramount

Announcement was made on Monday by Stanton Griffis, chairman of the executive committee of Paramount, of the serial numbers of $3,000,000 of the company's four per cent debentures, series of 1956. The committee authorized redemption at a special meeting on May 20th. The next payment date is June 23rd.

The action is subsequent upon the directorate's authorization last May 6th of payment of $3,090,000 in cash to the trustee, under indenture covering the company's four per cent debentures to be applied in anticipating future sinking fund obligations.

A proxy statement and notice of the annual stockholders' meeting has been mailed out, the meeting to take place at the home office at noon on June 15th. Resolutions proposed by James Fuller, a stockholder of Hartford, are to be voted upon, and 16 directors are scheduled to be elected.

Present Board Proposed For Reelection

Company proposes reelection of the present board, as follows: Neil F. Agnew, vice-president in charge of domestic sales; Barney Balaban, president; Stephen Callaghan; Y. Frank Freeman, vice-president in charge of production; Harvey D. Gibson; A. Conger Goodyear; Mr. Griffis; Duncan G. Harris; John D. Hertz; John W. Hicks, Jr., vice-president in charge of foreign sales; Austin C. Keough, vice-president and chief counsel; Earl I. McClintock; Maurice Newton; E. V. Richards, president of Paramount-Richards Theatres, Inc.; Edwin L. Weisl; Adolph Zukor, board chairman.

The proxy statement reports to stockholders that 12 of the directors held common shares, as follows: Mr. Balaban, 2,000; Mr. Callaghan, 100; Mr. Freeman, 450; Mr. Goodyear, 4,100 (plus 2,100 shares in trust in which Mr. Goodyear has a substantial interest); Mr. Griffis, 6,000 (plus contingent beneficial interest in trusts owning 20,000 common shares and $15,000 principal amount of four per cent debentures); Mr. Harris, 1,180; Mr. Hertz, 1,000 (Lehman Brothers, of which Mr. Hertz is a partner, also owns 100 common shares); Mr. Keough, 1,946; Mr. McClintock, 100; Mr. Newton, 10,665 (plus an interest in a trust owning 9,190 shares); Mr. Richards, 6,750, held by Rochelle Investment Corp., controlled by Mr. Richards, plus 1,935 shares pledged to Rochelle as collateral; Mr. Weisl, 100; Mr. Zukor, 380 shares.

Cite Remuneration To Executives

Stockholders were also told, in the proxy statement, of the following remuneration paid to board members and company executives receiving over $20,000 in the last fiscal year. Mr. Agnew, $64,200; Mr. Balaban, $242,695; Mr. Callaghan, $2,616; Walter B. Cokell, $23,400; Mr. Freeman $130,000; Mr. Gibson, $1,916; Henry Ginsberg, $114,375; Leonard H. Goldenson, $33,000; Mr. Goodyear, $2,116; Mr. Griffis, $14,923; Mr. Harris, $2,166; Mr. Hertz, $1,966; Mr. Hicks, $41,600; Jacob K. Karp, $36,400; Mr. Keough, $78,000; Mr. McClintock, $1,966; Mr. Fred Mohrhardt, $20,800; Mr. Newton, $2,666; Mr. Weisl, $2,266; Mr. Zukor, $108,800.

The company disclosed that it holds unmatured notes of Adolph Zukor in the amount of $90,000 (originally $202,500), also unmatured joint notes of Adolph and Eugene Zukor in the amount of $101,250 (originally $202,500).

The company reported 101 employees on its payroll receiving annual salaries of between $20,000 and $50,000; 27 receiving between $50,000 and $100,000, and 18 receiving in excess of $100,000, a total of $8,262,205 annually paid to the 146 in the high brackets.

OFFERS THEATRES FOR CHURCH SERVICES

Church services in film theatres to relieve a serious overcrowding situation in the Atlantic City, N. J., churches because of the large number of service men stationed there, have been arranged by A. J. Vanni, zone manager for the Warner circuit out-of-town theatres in the Philadelphia area. Each Sunday morning, the 2,000-seat Warner Stanley on the Boardwalk holds two Catholic masses, at 9 and at 11, with Protestant services scheduled at 10 A. M. Mr. Vanni is making all the circuit houses in Atlantic City available to all denominations for religious services.

Loew's Half-Year Net $6,376,228

Loew's, Inc. and affiliated Loew and Metro-Goldwyn-Mayer interests, this week reported net profit of $6,376,228 for the 28 weeks ending March 18th, 1943. The earnings represent a $1,083,687 increase over a comparable period last year when $5,292,541 profit was reported for the 28 weeks ended March 12th, 1942.

David Bernstein, Loew's vice-president and treasurer, citing earnings of $3.83 per common share after deducting dividends on preferred stock, which has since been retired, listed the corporation's 28-week, March, 1943, operating income at $19,632,511, some $7,159,397 more than the $12,473,114 operating profit for the 28 weeks of the year previous, equivalent to $2.91 per common share.

Mr. Bernstein disclosed that an $8,862,771 reserve had been set aside for Federal taxes from the March, 1943, 28-week operating profit, representing a tax increase of $6,012,941 more than the $2,849,830 tax from operations charged against the 28 weeks ending March, 1942.

For both 1943 and 1942 periods, the company set up $2,600,000 in each period as reserve for contingencies, besides a reserve of $1,793,512 for depreciation charged against income of the 1943 period, and a $1,730,743 depreciation reserve charged in 1942.

ITO of Arkansas Elects C. C. Mundo President

The Independent Theatre Owners of Arkansas elected C. C. Mundo of Little Rock as president, at the annual convention in that city last Sunday and Monday. Other officers are F. J. Daugherty, of Helena, secretary; Charles Bonner, of Pine Bluff, vice-president.

The principal speaker was Edward Kuykendall, president of the Motion Picture Theatre Owners of America, who asserted exhibitors desired films in large blocks; that they were cooperating with the Department of Justice in an endeavor to establish equity in trade practices; and that although warfare existed between theatre owners and distributors, they would settle their differences amicably.

Other speakers were Herod Jimerson, H. G. Krumm, R. I. Bostic and William Shepherd.

Precision Votes Dividend

The board of directors of General Precision Equipment Corporation on Tuesday declared a cash dividend of 25 cents per share on the capital stock of the corporation, payable June 15th to stockholders of record on June 5th.

Universal Plan On Merger Is Before Court

Hearings before New York Supreme Court Justice William T. Collins were to be held on Wednesday to determine the fairness of the proposed plan for merging Universal Pictures Company, Inc., into the Universal Corporation. The termination of the minority stockholders' suit was practically concluded last Friday.

Joseph M. Proskauer, counsel for both the company and corporation, already has submitted evidence to the court asking approval of the plan. It is expected that unless opposition is registered by the minority stockholders, represented by Joseph Nemerov, the hearings will be ordered closed and approval given to the proposed merger.

The plan contemplates the redemption of the present outstanding shares of the picture company's eight per cent preferred stock at a cost of approximately $1,444,000, and the exchange of three shares of the company surviving the merger for each common share of the company not presently held by Universal Corporation.

Mr. Proskauer explained that each company subsequently would offer such additional evidence as the court might deem necessary in order to determine the fairness of the proposed plan. He pointed out that the present management had turned the picture company from a losing venture into a success. His argument was in answer to criticism from minority stockholders who instituted an action protesting the proposed merger.

The management's action, Mr. Proskauer said, was responsible for the results which were accomplished. Stockholders would have owned worthless paper insetad of being offered three shares of Universal Corporation stock where they possessed only one share of the film company's stock, he said. The voting trust certificates last week were quoted at $18 a share.

Shain to 20th Fox Publicity

Sam Shain, former editor of *Motion Picture Daily*, has been appointed director of trade relations for Twentieth Century-Fox, the company announced Tuesday. Mr. Shain, who will work directly under Hal Horne, director of advertising, exploitation and publicity, will incorporate into his new department the departments of trade publicity, headed by Joseph Shea, and trade promotion, headed by David Bader.

Mr. Shain has been identified with motion picture trade publications for the past 15 years, having been on the staff of *Variety* for 11 years before joining *Motion Picture Daily*.

The appointment was effective Tuesday.

Cashman to Manage RKO Playdate Department

John Emmet Cashman, RKO home office sales member, has been promoted to manager of the playdate department, it was announced last week by Robert Mochrie, general sales manager.

Mr. Cashman, who has been with RKO interests for more than 20 years, succeeds Michael G. Poller, recently appointed assistant to Mr. Mochrie.

Walton District Manager

Edward Walton, branch manager in Seattle for J. T. Sheffield-Republic exchange, has been promoted to district manager in the middle west. He has been succeeded by Peter Higgins.

WAR COMPLICATING TALENT HUNT, SHOW BOOKING

Summer Stock Loss Cuts Scouts' Field; Revues Find New Popularity

The war has made Hollywood's search for talent increasingly difficult, particularly in exploring the stage, radio, night clubs, straw hat circuits and other sources for eligible male actors. Nevertheless, talent scouts for major companies continue to scour the countryside, ever hopeful that their explorations will turn up a Clark Gable, Tyrone Power or James Stewart to replace the stars now in military service.

With this summer's stock company operations cut to a minimum because of gasoline shortages and the driving ban, an important source of talent discovery has been eliminated for the film companies. However, the stage, radio, civic and little theatre groups, supper clubs in hotels and college play productions remain. The percentage of promising young leading men, either for musicals, comedies or dramas, is small, nevertheless, because the war has claimed so many of them.

One Star in Three Years Good Average

After combing the colleges and universities for male talent, Maurice Golden, MGM's talent head for 17 mid-western states, observed recently that practically every eligible student already was signed up for the Army after graduation. He pointed out that of the five contracts signed during the 10 weeks since the MGM Chicago talent office opened, only one was with a man.

Mr. Golden said that results of his activities so far have been considered highly satisfactory, as studio officials have stressed that if he finds only one outstanding male actor in three years, his efforts would be considered successful.

RKO's operations proceed along standard lines, Arthur Willi, the company's eastern talent head, said last week. "We have been more fortunate than other companies. The draft has made few inroads on our leading male stars," he said. He admitted that the industry's loss of box office stars like Tyrone Power, Clark Gable, Robert Montgomery and others posed a problem, since there seemed little likelihood of their being replaced by capable successors. RKO, however, had been fairly successful in obtaining promising newcomers not subject to draft, he said.

Policies Are Varied on Signing Players

Mr. Willi said that more than half of the newscomers signed in New York by RKO in the past several months had been sent to the coast without first being screen-tested. A reverse policy, however, is employed by Twentieth Century-Fox, according to Joseph Pincus, the company's eastern talent head. Before signing players to contracts, he said, screen-tests are given in every instance.

Columbia Pictures' policy, according to Mrs. Ad Schulberg, eastern talent representative, has been to sign promising new players, regardless of draft status, so that even if they should be pressed into service, the company would have a backlog of potential starring actors under contract after the war. Eastern talent bureaus of Universal and Republic operate only in the vicinity, the major portion of the scouting being done by the coast offices.

Martin Jurow, eastern talent head for Warners, shortly will visit mid-western cities to uncover further talent. In the last two months, five actors of the leading man type have been sent to the coast from New York. Robert Hutton, Tom Tully, Warner Anderson and Robert Shayne were signed to contracts, while Michael St. Angel will be screen-tested. Warners give screen-tests only on the west coast.

USO EMPLOYS 1,064 ACTORS IN MAY

Some indication of why the talent shortage has grown so serious for film theatres with stage show attractions can be gleaned in the USO - Camp Show report issued at its New York headquarters this week. During the month of May 1,064 performers, all professional, were on the payroll, entertaining soldiers and sailors. A year ago there were 402. During the past 22 weeks of the winter season, a total of 8,237,192 service men saw USO's Red, White and Blue circuit performances, including 180,302 who saw the shows in hospitals.

Booking of Stage Shows Difficult

There is scarcely a theatre in the country which operates on a policy of films and stage presentations that isn't hard hit in advance bookings of popular orchestras, comedy-revues and novelty acts. This is the opinion of several leading theatrical agents in New York who book bands, singers, dancers, comedians and other performers for motion picture theatres. Vaudeville in film houses, which started on an upswing last autumn for the first time in years, continues to be popular with amusement seekers, particularly in war industry cities, but bookings are suffering because of the draft and the drain upon theatre talent by the USO-Camp Shows.

Nevertheless, booking agents point out that few, if any, film-stage show houses will close this summer, compared to the many theatres which shut down for the two months in previous years. According to present indications, they say that even in the east, where gasoline restrictions are more seriously affecting the amusement industry, first run theatres which present stage attractions are for the most part situated in large cities where war plants are now concentrated. Despite gas and tire shortages and the pleasure driving ban, theatrical agents are of the opinion that such theatres will continue operation during the summer months, getting good grosses from war worker audiences.

Every day, more orchestra men, more singers, dancers, comedians, jugglers, acrobats and other variety performers are being called to the Army. Many have left their lucrative posts to join the Navy, Marine Corps or Coast Guard. Still others are engaged in touring Army camps and bases for the USO. Thus the field has been narrowed.

Screen star personal appearances also have been slightly reduced since the war, it was reported.

Newspapers Give Space to Shows

Film news columns of daily newspapers are giving more attention to vaudeville reviews and news of performers who appear in motion picture theatres. A few months ago, the New York *Post* inaugurated a vaudeville column, "Four a Day," which appears every Monday. The New York *World-Telegram* began a variety column last Wednesday which will run every week on that day. Other newspapers have increased slightly the amount of space on their stage-film news pages for variety news and brief reviews.

Bookers of acts for theatres, even the large first run houses on Broadway, have seen their advance dates, which hitherto were scheduled ahead as much as six months or more, creep up to three, two, one month and even, two weeks. In some cases, talent buyers for film theatres have been forced to book acts as close as one week and even five days ahead. Last minute shifts in stage programs are common to all theatres these days, according to William Howard, circuit official of RKO.

Although most theatres have tried to maintain quality programs, opportunity currently is widespread for lesser-known acts and for unknown performers to crash the footlights, a spokesman for the William Morris Agency reported. Agents as well as theatre bookers, constantly in search of talent to fill the gaps made by drafted performers, are more willing to sign acts which formerly never obtained an audition, he said. Every available source is being combed to uncover talent waiting for "a break." Amateur shows, radio, night clubs, hotels and other spots are bringing forth new performers.

Only Yardstick Today Is Performance Quality

The only yardstick applied by film theatre bookers these days, according to Sam Rausch, booker for the Roxy, New York, is whether or not a performer is good. Unknown actors are no risk, he said, if they have something to offer the public. The talent shortage, he added, has called for more ingenuity and resourcefulness on the part of both performers and theatre bookers, who are molding available material to meet the requirements of present-day entertainment demands.

Robert Weitman, manager of New York's Paramount, reported this week that the theatre has had little difficulty in scheduling its bills. The orchestras are booked ahead to the end of the year, as well as many supplementary acts. Long holdovers at the Paramount have helped the situation considerably, it was observed.

The Strand, Capitol, and Loew's State report that operations continue, despite increased talent shortage and wherever possible, schedules are being adjusted to meet exigencies.

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THE BLOCK-BUSTER OF ALL ACTION-THRILL-SERVICE SHOWS . . . JUST THE KIND OF EN-TERTAINMENT THE COUNTRY'S CRYING FOR!

"It's a mighty production," says M. P. Daily, to which M. P. Herald adds: "A bull's-eye by everything that counts at the box-office" . . . and Boxoffice: "A hit" . . . Variety: "Will get its share of biz" . . . Film Daily: "Told with a kick" . . . Showmen's Trade Review: "Top entertainment" . . . and so on all down the line!

CTACULAR SOUTHWESTERN 50-CITY WORLD PREMIERE!

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

It was a week for announcing pictures—some are; some aren't—and here they are:

"Noon to Midnight," described as a comedy-drama concerning a war nurse, was acquired by Metro-Goldwyn-Mayer with Irene Dunne in mind as the star;

"Glory," pertaining to the Free Fighting French, was announced by Universal as a vehicle for Jean Gabin, who made "Moon Tide" for Twentieth Century-Fox and decided not to make a picture for which he had been named by RKO Radio's Dudley Nichols;

"Johnny Zero," the song hit, was purchased by Columbia with John Stone appointed to produce a picture based on the career of the Jap-fighter celebrated in the lyric;

"Address Unknown," a book by Kressman Taylor, which experienced great popularity in the period when Nazi oppressions were being exposed, was acquired by Sam Wood for production as an independent venture, with a possibility of it being released through United Artists;

"Berlin Revolt," described as "dealing with the final phases of the war in Germany," was announced by Producers Releasing Corporation;

Errol Flynn to Star in Audubon Biography

"On to Oregon," a novel by the late Mrs. Honore Willsie Morrow concerning pioneers who made their way to Oregon in 1844, has been announced by MGM for production with an all-star cast;

"Bloodhounds of Broadway," adapted from a short story by Damon Runyon, was announced as the second picture Runyon would make for Twentieth Century-Fox;

"The Third Glory," a vehicle for Susanna Foster; "All Out for Rhythm," to star Allan Jones, and "Rhythm on Parade," a musical for production by Alexis Thurn-Taxis, were announced by Universal;

Warner Brothers announced acquisition of picture rights to the biography of the late John James Audubon, the venerated ornithologist (1785-1851), and decision to produce it on a lavish scale, with cooperation of the Audubon Society of America, and with Errol Flynn portraying the role of Audubon.

Gottlieb Leaves Universal Producer Post

Alex Gottlieb, who produced all but two of those Bud Abbott-Lou Costello comedies for Universal, and who has just completed production of "Fired Wife" for the same company, left the studio, under conditions described as amicable, dissolving a contract which had five years, with options, to run.

Kenneth Macgowan, who announced his resignation a few weeks ago from Twentieth Century-Fox, where he was rated a Number One producer, changed his mind last week and signed a new contract under which he will continue in employment as a producer for that company. His next film has not yet been set.

Andrew Stone, now producing in "Hi Diddle Diddle" for United Artists under a deal which started as a one-picture commitment and was expanded to cover four, made a new contract with the producing organization which calls for production of two pictures annually for the next six years representing a total expenditure of $12,000,000, which appears to call for a dozen million-dollar productions.

Emmett Lavery, who wrote the scripts for "Hitler's Children" and "Behind the Rising Sun," has been given a producer-writer contract by RKO Radio and been assigned "China Sky," from the book by Pearl Buck, as his first undertaking under that designation.

Alfred Zeisler, who was executive-producer at the UFA studios in Berlin up to the point where Nazi interference with the affairs of the German film industry became intolerable to an American craftsman, is to portray himself in W. R. Frank's production of "Dr. Joseph Goebbels, His Life and Loves," which Mr. Zeisler also will direct.

Ray Milland has been named to star in Paramount's "Ministry of Fear," which is not, as might be assumed, a war picture, but a mystery.

Joseph Cotten is to appear opposite Olivia de Havilland in RKO's "Government Girl" by a series of circumstances which shed light on the working out of the talent pooling arrangement entered into by that studio's Charles Koerner and David O. Selznick some weeks ago. Cotten is a Selznick contractee and goes to RKO on a straigtht loan. Miss de Havilland, a Warner contractee, was loaned to Selznick's for one picture, in exchange for the loan of Ingrid Bergman to that studio for "Casablanca," and goes to the RKO assignment in execution of that arrangement. Although the announcement of the RKO-Selznick pooling arrangement included mention of only four minor players, the operation of the machinery appears to justify early estimates that it will include much more.

Walt Disney is introducing, in one sequence of his forthcoming "Surprise Package," a new technique which is being kept secret.

A-Mike Vogel has joined RKO as a writer.

Studios Shooting 44

Studios completed camera work on 10 pictures and started seven new ones in a week that witnessed easing of the production load from its 1943 peak established the week before, when 47 features were in shooting stage, to a still significant 44, second highest weekly level since 1942.

Twentieth Century-Fox topped the week, in point of new undertakings, by starting "Guadalcanal", a war picture described by its title, with Preston Foster, William Bendix, Anthony Quinn, Lloyd Nolan, Richard Jaeckel, Reed Hadley, John Archer and Ralph Byrd in the principal roles.

Columbia started "Restless Lady", a comedy presenting Evelyn Keyes, Edmund Lowe, Allyn Joslyn and John Hubbard.

Universal launched "The Mad Ghoul", for the mystery fans, with Evelyn Ankers, David Bruce, Turhan Bey and George Zucco. Monogram turned cameras on "He Couldn't Take It", offering Joan Woodbury, Eddie Quillan, Maxie Rosenbloom, Armida and Sidney Miller.

Prdoucers Releasing Corporation started two: "Danger, Women at Work", with Patsy Kelly, Cobina Wright, Sr., Isabel Jewell, Frank Jenks and Warren Hymer; and "Strange Music", with Francis Lederer, Sigrid Gurie, Alexander Granach, J. Carroll Naish and J. Edward Bromberg. Both represent inauguration of the company's policy of bigger budgets.

Republic started "Wagon Tracks West", a Bill Elliott Western with George Gabby Hayes, Ann Jeffries, Tom Tyler and Robert Fraser in support.

The status of product-to-come at the weekend:

COMPLETED

Columbia
Attack by Night
Clock Struck Twelve

Monogram
Law Rides Again
Spotlight Revue

PRC
Lone Rider No. 4

Republic
Black Hills Express
Silver Spurs

Universal
Girls, Inc.
Fired Wife

STARTED

Columbia
Restless Lady

Monogram
He Couldn't Take It

PRC
Danger, Women at Work
Strange Music

Republic
Wagon Tracks West

20th Century-Fox
Guadalcanal Diary

Universal
Mad Ghoul

SHOOTING

Columbia
Without Notice

Goldwyn
North Star

MGM
Thousand Shall Fall
Heavenly Body
Whistling in Brooklyn
America
Russia
Madame Curie
Guy Named Joe
Cry Havoc

Monogram
Black Market Hustlers
Six-Gun Gospel

Paramount
Minesweeper
And the Angels Sing
Uninvited
Hour Before Dawn

RKO Radio
Seventh Victim
Iron Major
Behind the Rising Sun
Tarzan and the Sheik

Republic
Nobody's Darling

20th Century-Fox
Song of Bernadette
Holy Matrimony
Girls He Left Behind
Claudia
Night Is Ending

UA
Hi Diddle Diddle (Stone)
Johnny Come Lately (Cagney)

Universal
Hers to Hold
Cobra Woman
Angela
Sherlock Holmes and Spider Woman

Warners
To the Last Man
Saratoga Trunk
This Is the Army
Animal Kingdom
In Our Time

Tahiti Honey

starring

Simone SIMON ★ Dennis O'KEEFE

Michael **WHALEN**
Lionel **STANDER**
Wally **VERNON**
Tommye **ADAMS**

JOHN H. AUER—*Director*

Screen Play by Lawrence Kimble • Frederick Kohner • H. W. Hanemann • Original Story by Frederick Kohner

A REPUBLIC PICTURE ★ BUY U. S. WAR SAVINGS BONDS

STUDIOS ACQUIRE 35 STORY PROPERTIES IN APRIL

Total Continues to Decline; 128 Items Bought in Four Months of This Year

Purchase of story properties continued to decline during April, only 35 having been acquired by companies during the month. The figure brings the four-month total for 1943 to 128; last year, the same period produced a total of 200 purchases.

The April total was also slightly less than the preceding month when 38 stories were bought. Metro-Goldwyn-Mayer was the most active on the story buying market in April, obtaining eight assorted properties which included four originals, three magazine stories and one play. Irwin Shaw's "Sons and Soldiers" was purchased by the company for a reported $60,000 plus a percentage of the film receipts.

Published novels received major attention by story departments during April as the companies obtained eight books, RKO and Warners acquiring two apiece. "Mama's Bank Account" and "The Fanatic of Fez" were bought by the former, while Warners purchased "The Conspirators" and "Handbook for Jealousy." Universal, Twentieth Century-Fox, Monogram and David O. Selznick were others acquiring novels.

The balance of the properties purchased were originals or magazine stories except for Republic's acquisition of the Cole Porter song, "Blow, Gabriel, Blow," the rights to which were obtained for use in one of the company's forthcoming musicals.

Properties Acquired During April

ABBOTT AND COSTELLO IN SOCIETY, original by Howard Snyder and Hugh Wedlock, acquired by Universal as a vehicle for the two comedians.

BLACKSMITH OF BRANDON, THE, magazine story by Harland Manchester, purchased by MGM.

BLOW, GABRIEL, BLOW, Cole Porter song. Film rights acquired by Republic for use in a musical.

BLUEPRINT OF A MIRACLE, article in *American Magazine* by Don Eddy, bought by MGM.

CHRISTMAS HOLIDAY, original by Herman J. Mankiewicz, acquired by Universal.

CONSPIRATORS, THE, novel by Frederic Prokosch, acquired by Warners to star Humphrey Bogart, Ann Sheridan and Paul Henreid.

DESTINATION, TOKYO, purchased by Warners for another feature with the cast of "Air Force." Delmer Davis is to direct.

DESTINY, original by Joseph May and Fritz Kortner, purchased by Universal.

DR. GILLESPIE'S WOMAN DOCTOR, original by Helen Jones as another in MGM's series starring Lionel Barrymore.

EVERYTHING FOR THE ARMY, original by Phil Rapp, purchased by MGM.

FANATIC OF FEZ, THE, novel by Charles L. Leonard, purchased by RKO.

FOR WOMEN ONLY, original by Prescott Chaplin, purchased by Republic.

GOD IS MY CO-PILOT, original by Colonel Robert Lee Scott, bought by Warners for production by Hal B. Wallis.

GOD STRIKES BACK, play by Mico Lades, bought by 20th Century-Fox.

GUARDING AGAINST SABOTAGE, original by Karl Kamb, bought by MGM.

HAIRY APE, THE, play by Eugene O'Neill, rights acquired for film production by Jules Levey.

HANDBOOK FOR JEALOUSY, novel by Sinclair Lewis, purchased by Warners, and first to appear in serial form in *Cosmopolitan*.

KIKI, play produced by David Belasco more than decade ago, acquired by Warners from Mary Pickford.

LABOR FOR THE WIND, Irwin Shaw play, "Sons and Soldiers," purchased by MGM for a reported $60,000.

MAMA'S BANK ACCOUNT, novel by Kathryn Forbes, acquired by RKO.

MARSEILLES, original by Maurice DeKobra and Leyla Georgie, purchased by Paramount.

MOONLIGHT IN VERMONT, original by Albert Beich, acquired by Universal.

MURDER IN THE GREEN ROOM, original by I. A. L. Diamond, bought by Universal.

PROFESSOR GOES WILD, THE, original by Clarence Green, purchased by Universal.

SALUTE TO A LADY, novel by Victoria Wolf, written under the title of "Truth in Demand—The Diary of an Army Nurse," purchased by Twentieth Century-Fox, probably to star Maureen O'Hara.

SHERLOCK HOLMES VERSUS MORIARTY, original by Paul Gangelin and Brenda Weisberg, for another of Universal's Basil Rathbone mystery films.

SINCE YOU WENT AWAY, novel by Margaret Buell Wilder, purchased by David Selznick for United Artists release.

Universal Acquires Novel, "Death of Hitler"

STRANGE DEATH OF ADOLPH HITLER, THE, novel by Clement Wood, bought by Universal.

THIRD GLORY, THE, original by Robert Arthur, acquired by Universal.

UP AND DOWN BROADWAY, original by Harry Clork and Dorothy Kingsley, purchased by MGM.

VICTORIA GRANDOLET, novel by Henry Bellaman, bought by Paramount.

WASHINGTON, I LOVE YOU, original by Ruth McKenney, author of "My Sister Eileen," purchased by Columbia. D. A. Doran will produce.

WEEKEND PASS, original by Clyde Bruckman, purchased by Universal.

YESTERDAY'S CHILDREN, novel by LaMar Warrick published by Crowell Publishing Company, acquired by MGM. Story deals with the effect of the war upon an American family.

YOU CAN'T FOOL A MARINE, magazine short story by Natalie Marcus, purchased by MGM.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
May, 1942	30	11(a)	5	46
June	35	16(b)	4	55
July	24	12(c)	4	40
August	35	13(d)	4	52
September	22	10(e)	2	34
October	32	9(f)	5	46
November	12	12(g)	1	25
December	17	8(h)	.	25
January, 1943	10	6(i)	1	17
February	32	5(j)	1	38
March	23	10(k)	5	38
April	18	13(l)	4	35
TOTALS FOR 12 MONTHS	290	125(m)	36	451

(a) Including 4 magazine stories and 2 radio scripts.
(b) Including 1 magazine story, 1 song and 1 poem.
(c) Including 3 films, 1 radio script and 1 song.
(d) Including 2 magazine stories, 1 newspaper comic strip and 1 radio serial.
(e) Including 4 magazine stories.
(f) Including 2 magazine stories and 2 songs.
(g) Including 2 novelettes.
(h) Including 2 magazine stories.
(i) Including 2 magazine stories.
(j) Including 3 magazine stories.
(k) Including 1 magazine story and 1 song.
(l) Including 3 magazine stories and 1 song.
(m) Including 24 magazine stories, 6 musical compositions, 4 radio scripts, 3 films, 1 newspaper comic strip, 2 novelettes and 1 poem.

Western Electric Promotes F. R. Lack

Frederick R. Lack was elected vice-president of Western Electric by the directors, who met in New York recently. Mr. Lack had resigned from the company last November to serve in the Army-Navy procurement office at Washington. He will now resume direction of the company's New York radio division.

Van Dyke in Sales Post

Arthur Van Dyke has been appointed sales manager of the Chicago exchange for Twentieth Century-Fox, it was announced last week by Herman Beiersdorf, Great Lakes district manager for the company.

Club Invites Sales Chiefs

The Reelfellows Club, composed of Chicago film salesmen, has voted to invite all of the local branch and district managers to their regular semi-annual luncheon meeting at the Blackstone Hotel on Sunday, June 6th.

April Box Office Champions



Howard Hawks, director

AIR FORCE: Warner Bros. Howard Hawks production. Jack L. Warner, executive producer. Produced by Hal B. Wallis. Directed by Howard Hawks. Screenplay by Dudley Nichols. Cast: John Garfield, Gig Young, Harry Carey, John Ridgely, George Tobias, James Brown, Ward Wood, Charles Drake. Release date, March 20, 1943.



Bruce Humberstone, director

HELLO, 'FRISCO, HELLO: Twentieth Century-Fox. Produced by Milton Sperling. Directed by Bruce Humberstone. Screenplay by Robert Ellis, Helen Logan and Richard Macauley. Photography by Charles Clarke and Allen Davey. Cast: Alice Faye, John Payne, Laird Cregar, Jack Oakie, Lynn Bari. Release date, March 26, 1943.



Earle C. Kenton, director

IT AIN'T HAY: Universal. Produced by Alex Gottlieb. Directed by Earle C. Kenton. Screenplay by Allen Boretz and John Grant from a story by Damon Runyon. Cast: Lou Costello, Bud Abbott, Cecil Kellaway, Eugene Pallette, Shemp Howard, Grace McDonald, Eddie Quillan. Release date, March 19, 1943.



George Cukor, director

KEEPER OF THE FLAME: Metro-Goldwyn-Mayer. Produced by Victor Saville. Associate producer, Leon Gordon. Directed by George Cukor. Screenplay by Donald Ogden Stewart from the novel by I. A. R. Wylie. Cast: Katharine Hepburn, Spencer Tracy, Percy Kilbride, Frank Craven, Margaret Wycherly. Release date, December-February, 1943.



Vincent Sherman, director

THE HARD WAY: Warner Bros. Jack L. Warner, executive producer. Directed by Vincent Sherman. Screenplay by Daniel Fuchs and Peter Viertel. Photography by James Wong Howe. Musical director, Leo F. Forbstein. Cast: Dennis Morgan, Ida Lupino, Jack Carson, Joan Leslie, Gladys George, Faye Emerson, Julie Bishop, Roman Bohnen. Release date, February 20, 1943.



Irving Pichel, director

THE MOON IS DOWN: Twentieth Century-Fox. Produced and written for the screen by Nunnally Johnson from the novel by John Steinbeck. Directed by Irving Pichel. Photography, Arthur Miller. Musical director, Alfred Newman. Cast: Sir Cedric Hardwicke, Henry Travers, Lee J. Cobb, Dorris Bowdon, Margaret Wycherly. Release date, April 9, 1943.

HE'S TERRIFIC!

HE'S SURE-FIRE!
says The Hollywood Reporter

He has a
PERSONALITY
that comes over like a million!
says Film Daily

HE HA

HE'S
says BOB RI



DONALD O'CONNOR

HE'S THE PRIZE SURPRIZE OF THE YEAR!





...with FUN that's FRESH!

AT UNIVERSAL WE SPELL IT

SELLULOID

On every screen! "Prelude To War"

HAT SOMETHING!

says Archer Winsten, in the New York Post

ATURAL!

ago Herald American

OK





with ROMANCE that's RIOTOUS!



...with SONGS that SWING!

DONALD O'CONNOR

in

Mister BIG

with

GLORIA JEAN • PEGGY RYAN

ROBERT PAIGE • ELYSE KNOX

SAMUEL S. HINDS • BOBBY SCHEERER

THE BEN CARTER CHOIR

and

RAY EBERLE with EDDIE MILLER'S BOB CATS

Screen Play, Jack Pollexfen - Dorothy Bennett - Original Story by Virginia Rooks

Directed by CHARLES LAMONT — Associate Producer, KEN GOLDSMITH

UNIVERSAL PICTURES

Job Order for 4 Theatre Men Is Rescinded

Four New England showmen who had been told by their draft board to seek "essential" work, were relieved of that necessity this week in an action which also focused attention again on the word "essentiality" and its application to the motion picture industry's distributive personnel and exhibitors.

The men are Samuel Hadelman, operator of the Capitol and Colonial, Bridgeport; George Miller, manager of the Whalley, New Haven; Phillip Gravitz, booker at the MGM exchange there; and Jack Post, a booker in that city for the Fishman circuit.

David E. Fitzgerald, chairman of Draft Board 9B, wrote last week to Maxwell Alderman, secretary of Allied of Connecticut, that the men might remain in their present positions. The local exhibitor unit had asked clarification of their situation, in view of assurances from national industry leaders that the War Manpower Commission has not discriminated against the film industry in its "work or fight" modification of some months ago.

Mr. Fitzgerald stated classification of the showmen had been discussed with state and national Selective Service headquarters, and that a "legal" ruling was expected.

Meanwhile, as Selective Service begins drafting fathers not in essential work, exchanges are expected to face serious personnel problems. Women are being hired; but the "personal" factor in booking is the result of long years in the business, it is stated.

In Toronto, spokesmen for the Famous Players Canadian circuit asserted last week they would appeal any compulsory war work drafting by the Government which affects key employes. Stressed was the need for proper maintenance to avoid theatre tragedies which might occur from carelessness or inexperience.

One theatre manager already has been ordered by selective service boards to report for work in a paperbox factory. The circuit is understood to have protested the order because, it contends, the work is not war-essential. It is also understood the Government granted the circuit the right to protest, but urged that it be done only for key workers.

Bert Lytell Reelected Actors Equity Head

The entire slate of officers of Actors Equity were reelected at the organization's annual meeting in New York on Friday. The election was unopposed. Those chosen to serve for an additional three years were: Bert Lytell, president; Augustin Duncan, first vice-president; Cornelia Otis Skinner, second vice-president; Dudley Digges, third vice-president; William Harrigan, fourth vice-president; John Beal, recording secretary; Paul Dullzell, treasurer.

Chorus Equity will meet June 4th in New York to vote for the coming year's officers. Paul Dulzell, present executive committee chairman, heads the regular ticket, which also is unopposed.

Gootee Heads Music Union

J. Wharton Gootee was elected president of the Pennsylvania and Delaware Conference of American Federation of Musicians' Locals, representing the officers of the 20 musicians' union locals in the two states. Mr. Gootee, at the annual conference last week in York, Pa., was elected for the two-year term, succeeding the late Frank L. Diefenderfer, who headed the conference for 14 years until his recent death. Other officers elected were: Claire Meeder, George W. Snyder and D. Mason, vice-presidents; George H. Wilkins, secretary, and O. Oscar Dell, treasurer.

FROM READERS

EXHIBITOR REACTIONS TO WAR PICTURES

To the Editor of the Herald:

We never get *too many good pictures* be they war or otherwise. This is a time of war and the folks accept that.—*J. P. HARRIS, Harris Amusement Company, Pittsburgh.*

To the Editor of the Herald:

We are getting plenty of war pictures.

I, personally, like them all because I think they bring home a much needed message to our American people—but my customers are beginning to complain.—*AL J. WAGNER, Blue Fox Theatre, Orangeville, Idaho.*

Films Not Under Trade Pact

The agreement between Canada and the United States promising curtailment of imports of non-essential products by South American countries, announced last week by the State Department, is not believed applicable to motion pictures. Reliable sources indicated that no restrictions would be placed on the import of films by our neighbors to the south.

The interest evinced by the Coordinator of Inter-American Affairs in U. S. films for shipment to South American countries as a means of cementing goodwill has been cited as one instance clarifying the position of motion pictures under the agreement. The purpose of the accord, it is said, is to prevent South American buyers seeking Canadian markets for non-essential goods which they cannot secure in the United States. Since few Canadian pictures are sent to Latin America, it is believed that this source will remain unaffected. However, those which are desired will be forwarded without difficulty under the new arrangement, it is reported.

A stricter control may be maintained over shipments of film apparatus and equipment, but it is believed that all needs for repair, maintenance and operation will continue to be provided.

Wisconsin Exhibitors Protest Bingo Bill

The Senate Committee on State and Local Government at Madison, Wis., by a three to two vote recently recommended passage of the Gettelman bill to legalize Bingo when played to promote patriotic, charitable or fraternal causes. Appearing against the measure were Harry Perlewitz, business manager of the ITPA of Wisconsin and Upper Michigan, and Charles W. Trampe, Milwaukee exhibitor and exchange man, who told the committee he would test the bill in court if it became law.

A temporary injunction restraining police at Reading, Ohio, a Cincinnati suburb, from interfering with Bingo in one of the community's churches was issued last week by Judge Stanley Struble. The action was seen as pointing the way to further efforts by Senator Lawrence A. Kane to push through his amendment to the Ohio chance game law which would allow Bingo to be conducted for religious and charitable purposes.

Changes Stage Shows

Loew's Capitol in Washington has dropped its Rhythm Rockets, line girls, for a revue type of show and straight bands. The Rhythm Rockets will tour the various USO camps under the direction of Harry Krivit, director of the troupe.

Carter Barron, Loew's zone manager, has announced that Billy Rose's Diamond Horseshoe Revue and the Latin Quarter Revue will be among the attractions to be seen at the Capitol.

Board Refuses Union Request For Increase

The refusal last week of the War Labor Board to consider the request of New York's projectionists' local 306, for wage increases from six circuits, was answered this week by the union president, Herman Gelber, in a statement which commented the action leaves the union's "hands free." He then added, of the dispute with the circuits:

"In 1932, when we had a contract with the same exhibitors, which had two years to run, they asked for a cut and received a 10 per cent cut despite the fact we had a contract. Now, when we ask for similar relief, we have the sanctity of contract thrown at us."

The 10 per cent cut was never restored, he charged. The union had asked WLB jurisdiction under the "Little Steel" formula, which allows altering of the contract, which has two years to run. The circuits are the Skouras, Randforce, Loew's, Paramount, RKO and Warners.

In Washington, WLB spokesmen said its refusal to act was dictated by its belief it should not be used to break collective bargaining agreements.

The National Labor Relations Board Los Angeles office this week continued consideration of a petition for designation of an extras' bargaining agency, after hearing testimony from the Screen Actors Guild, the Association of Motion Picture Producers, and the Screen Players Protective Committee.

The latter presented the petition. The AMPP opposed it, contending the studios' contract with the SAG is valid. The SAG is holding in abeyance its own plan for an autonomous extras' group.

Delay Tax Bill In Alabama

The Finance and Taxation Committee of the Alabama Senate has postponed indefinitely a bill preventing Alabama municipalities from levying a tax of one per cent on motion picture theatre tickets after protests were registered against the measure by a number of officials in communities throughout the state.

James A. Simpson, Birmingham, who offered the bill, asked the support of the committee for passage of the measure, declaring that Federal, state and local governments "are picking the golden goose too closely," adding that theatre taxes are already nearing "the point of confiscation."

The state sales tax, it was explained, was two per cent, the Federal tax 10 per cent and additional taxes were imposed by other municipalities. One instance of this was given in citing the position of Bessemer, a community which collects 10 per cent on the sale of theatre tickets.

Judy Garland to Give Concert

Judy Garland will make her concert debut in Philadelphia during the summer. The young star was signed by the Robin Hood Dell as a guest soloist for one of the Thursday evening concerts during the outdoor concert series, presented by the men of the Philadelphia Orchestra. Paul Robeson is a further addition to this series' soloists.

Reopen Illinois Theatre

The Ritz theatre in Carlyle, Ill., has reopened. Charles Beninati and D. Frisina, partners, redecorated the theatre after damage was caused by fire.

ONE OF GENE'S BEST

★

Brought back by the overwhelming demand of exhibitors and the public . . . An exciting adventure of the modern West...with songs by Gene...laughs by Smiley.



GENE AUTRY

BOOTS AND SADDLES

A RE-RELEASE





with

SMILEY BURNETTE

and

JUDITH ALLEN
RA HOULD

JOSEPH KANE—*Director*

Screen Play by

JACK NATTEFORD • OLIVER DRAKE

Original Story by

JACK NATTEFORD





BUY U. S. WAR SAVINGS BONDS

A Republic PICTURE

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

There would seem to be no branch of war activity, no individual service, but is destined, in due course, to receive its screen Iliad. The Navy, the Air Force, the Fire Service, the A.R.P. organization, the A.T.S. have had theirs. Now, at last, the Army, particularly that section known to the Man in the Street as the Poor B....y Infantry or more tersely the P.B.I.—would seem destined to reach its motion picture epitome in a commercial entertainment film blessed with the approval and practical collaboration of the War Office.

Of course there have been other films about the Army, and one in particular about the infantry—Ealing's "Nine Men." It is casting no slur on these to suggest that "The Way Ahead" which is the title of the new film, a Two Cities production, is likely to be more ambitious and more authoritative than any of its predecessors.

It will be made on a spectacular scale at a large budget, has the prospect of a Grade A star as an attraction, and full Army background and assistance. What was done by "The Gentle Sex" for the A. T. S., in fact, will be done and probably more lavishly for the Army.

Film Is Not Planned As Documentary

The film will not be a documentary, though it will have a documentary background. A personal story, in which human values, romance and comedy, have been infused, has been written by Eric ("Journey into Fear") Ambler, and London actor-impressionist Peter Ustinov. It will trace the progress of the mere man through civilian life, into the Army, through the processes of raw recruitment and training, into battle and military victory.

The script already has been vetted by the Army brass hats. Carol Reed, whose directorial record includes "Kipps," and "Young Mr. Pitt" will be in charge. Although at the moment of writing no finality has been achieved, it is hoped—and expected—that David Niven will be temporarily released from the Army to star in the film.

Total of War Pictures Is Decreasing

Thus the documentation of the war goes on, covering practically every activity and section. It is true, and maybe it is fortunate, that the sum total of exclusively war pictures grows visibly less every day, the trend towards escapism more marked and obvious. A survey of pictures in current production in British studios is not without its significances.

At Ealing, for instance, "San Demetrio—London," Michael Balcon's story of the high seas in wartime, an epic of courage and achievement, continues in production.

There are no stars in "San Demetrio, London" for the real-life incident itself had none, but it has a cast of seasoned players, each chosen after a careful consideration of the qualities necessary to re-create the original characters. Stage actor Walter Fitzgerald plays Chief Engineer Charles Pollard, O.B.E.—the man who repaired the tanker's engines under fire—and Mervyn Johns is Boyle, the tanker's "greaser" who died of his injuries and was buried at sea. Lawrence O'Madden plays Captain E. S. Fogarty Fegen of the "Jervis Bay" who was posthumously awarded the V. C. for outstanding courage. Gordon Jackson, the young Scots actor who made his name in "The Foreman Went to France" appears as Jamieson, messroom steward, and Arthur Young—of B. B. C. repertory—as Captain Waite of the "San Demetrio."

GRETA GARBO TO PLAY JOAN IN ENGLAND

Greta Garbo will sail from the United States some time in September for England to play the role of Joan of Arc in a film version of George Bernard Shaw's play, "Saint Joan." The picture will be produced by Gabriel Pascal and will be directed by Clarence Brown. Release of the film in the United States has not yet been determined.

Balcon Concentrates on Factual Drama

Mr. Balcon's production schedule consistently has shown a bias in favor of factual drama, with a war background, although, of course, the inclusion of Will Hay comedies, for instance, indicates that man cannot live by cordite alone. Now Mr. Balcon, scanning the far distant horizons with his telescope, plans for 1944 a film based on the life and criminal adventures of Landru, the French Bluebeard.

The suggestion that Charles Chaplin is planning a film devised in terms of comedy around the same eminent personality is not deterring Mr. Balcon. Research has been going on for some time, and already Angus McPhail and newspaperman T. E. B. Clarke have been assigned the job of writing the script for the film, titled "Ladies Man."

Purely escapist, of course, are the two Gainsborough pictures in current production "Bees in Paradise" the Arthur Askey extravaganza which Val Guest is making, and Tommy Handley's fantasy, "Time Flies," due to come off the floor shortly.

Noel Coward Producing "This Happy Breed"

Although the most ambitious of Two Cities current productions "This Happy Breed" is not exclusively a war film, the war, and the impact of the war on an ordinary English family living in a London suburb, does play a backbone role therein. The film is a Noel Coward creation. He wrote it and he is nominally in charge of production. It is being made in Technicolor.

On the largest stage at Denham, a set has been put up representing a small segment of this typical Clapham street, particularly one house, the home of the Gibbons family. It is this modest home, with its lace curtains, aspidistras and ordinary folk, which is the dramatic pivot of the film, a pivot around which revolves a historical and documentary panorama of England between two wars. Dictators rise to power, wars break out and nations fall, but the aspidistra and the cabbage plants continue to flourish in Sycamore Road. And Sycamore Road's residents are born, and live and die, make love and go to war, remain sober, steady and sane in a world of chaos.

David Lean, co-director of "In Which We Serve," directs, with Ronald Neame in charge of the photography, and Havelock Allan and Neame, with him, jointly responsible for the production.

John Mills, Celia Johnson and Kay Walsh—all were in the naval film made by Mr. Coward. They, with Robert Newton, have leading roles in the new film.

Olivier To Star in Film Of "Henry V"

No direct reference to the war, however, is to be found in "Henry V," which Two Cities is to make in Ireland, from a screen adaptation of the Shakespeare play made by Dallas Bower. Reasons for the selection of Eire as location for the film are that there will (it is hoped) be found locations both pacific and picturesque, and enough extras and horses to satisfy the needs of the script. Laurence Olivier and Dallas Bower, associate producer, already have finalized arrangements there. Olivier will have the title role.

At Elstree Donald Taylor is completing his Strand Film production on the London Philharmonic Orchestra's wartime experiences, at Teddington, Desmond Hurst is at work on the new Warner film, "Youth Looks Ahead" (originally titled "The £1,000 Window") and at Riverside the Vera Lynn musical "I Love to Sing" nears its final stages.

Odeon Theatres Dissolves Firestone Partnership

Haskell Masters, general manager of Odeon Theatres of Canada, has announced the dissolution of partnership with Firestone Theatre Enterprises, operating two suburban theatres in Toronto, and one house in Brantford, Ont.

The company's recent acquisition of the Marpole and Lonsdale theatres are to be followed by the purchase of more Canadian theatres, Mr. Masters disclosed. The reported purchase of the Halifax by Odeon, however, was not confirmed by the general manager.

Shoot Scenes in New York

A Columbia production unit arrived in New York this week to film scenes for "Jam Session." The orchestras of Charlie Barnett, Teddy Powell and Jan Savitt will appear before the camera during the unit's stay.

BRITISH EXHIBITORS FACING CRITICAL STAFF LOSS

Services Call Up Women; Theatres Seek Part Time, Substitute Workers

by AUBREY FLANAGAN
in London

Although operating a filmhouse in wartime Britain under current conditions is not exactly a sinecure, mainly by reason of the difficult manpower situation, it is clear that it is going to be even more difficult in the immediate and more distant future. Staffs, already down to what the exhibitor would call a rock bottom minimum, are to be depleted by reason of the calling of men and women—mainly women this time—to national service.

It already has been made clear to exhibitors that they must expect further inroads on their employees. A precise figure has not been stated categorically, but the high maximum of 12,000 has been mooted in official circles. Whilst it may be an exaggeration, it is clear that a very high percentage of the industry's 58,000 employees —the figure excludes projectionists—will be taken.

Combing Labor Market For Theatre Help

Currently, therefore, British picture house owners, both the independents and the circuits, are combing the already depleted labor market for substitute staffs and part time employees. At present there are very few women below the age of 31 in British theatres, comparatively few men at all. The very young girl, the staid and sober materfamilias, and veterans of past wars, form for the most part the staff backbone of British picture houses today. Nonetheless, the Ministry of Labour expects to drain the theatres of thousands, many of whom have been deferred.

Facing this concrete threat the British exhibitor is practically powerless. He has been told that the picture industry must fall into line with other British industries, and contribute its quota of manpower and womanpower to the war machine. He has been told, too, by various Government authorities, that drastic though the new comb-out may be, it will not be allowed to hinder the operations of cinemas so much as to close them.

Joint talks have been held between the Government departments, both the Board of Trade and the Ministry of Labour, on the one hand, and the Cinematograph Exhibitors Association and the National Association of Theatrical and Kinema Employees on the other.

What exactly will be achieved cannot as yet be guaranteed. The draftings will go on. That much is certain. They may, however, be staggered in age groups so as not to hit the business with one fell blow.

Part time workers inevitably will form a considerable percentage of the alternative labor groups. Married women with children may be enticed to take on part time jobs as usherettes and cashiers, from which class it is believed the drainage will be operated. It has been guaranteed that feminine first and second projectionists, of whom there is an increasing band in British picture theatres and who, of course, have been trained to replace the male projectionists called to the colors, will remain exempted.

Exhibitors faced with this admittedly grave problem are not unaware of the likely difficulties of finding alternative labor. The competition offered by the munition factories, with their relatively high wages, is one with which it will be difficult to contend. Under existing labor laws exhibitors will have to find their new employees through the Employment Exchanges operated by the Ministry of Labour.

Exhibitors, Unions Seen Not Cooperating

The Board of Trade, too, has been and is of some assistance to the industry in its tussles with the Ministry of Labour, and has done something appreciable in helping protect the picture house citadel.

Although there has been such collaboration between the industry and its legislative equivalents, and although collaboration between both the unions and the exhibitors association has been of obvious assistance in the situation, there are current complaints from the provinces and elsewhere that a like spirit of cooperation is not forthcoming locally, that in some districts, despite the menace facing the exhibitor, the picture house proprietor and the union official have failed to present a united front to the Ministry of Labour's representatives. The result of such a condition, it is claimed, has been disastrous to the exhibitor.

The circuits have submitted to the Ministry a manpower list based on a formula of skeleton staffs, hoping to persuade the Ministry of Labour not to be too drastic in its draftings. Such a step was taken before, during an effort to stave off an earlier call up.

At present in Britain there are some 2,000 picture houses which operate on an evening performance only basis. The other 2,500 run continuously. Whether this last group will be so affected as to have to adapt themselves to the former procedure is doubtful. Such a course would be as vigorously avoided, as was the recently floated kite of cut playing time as a solution of the raw stock problem.

Of the approximately 58,000 employees in British cinemas today, 5,000 already are over age, and it is hoped a bedrock foundation upon which other grades can be safely laid. In addition, 15,000 others are full time workers and the remainder part time or evening only employees.

Large cinemas, with regular audiences of 3,000 or more are currently staffed by a mere half dozen or fewer usherettes and it is the exhibitors' insistence that quite apart from considerations of trade survival, there is emphatic need for efficient and experienced handling of such numbers.

Probably the draftings will be made in at least two groups—women of the 1906-1910 group in the first six months and women of the 1901-1905 groups in the following six months. Staggering would ease the situation to some extent and permit the exhibitor to scour the labor markets a little less roughly for his replacement labor.

Distributors Also Losing Feminine Help

Picture houses, however, are not the only trade section to be affected by the insatiable appetite of the Moloch of War. Renters' offices are still losing women employees, gradually and uncomfortably. Although the production companies have not had too many causes for complaint recently, the processing laboratories have.

Despite the fact that they are greatly and increasingly concerned with work for Government departments and the services they continue to be deprived of the services of highly skilled key personnel. This is true, despite promises that it would not be done.

British laboratories have so much work to do these days that most of them work on a 24-hour, three-shift basis. Yet, in one laboratory so working only three key men have been left. Obviously skilled men and women cannot be turned out like sausages and the processing plants are getting anxious for their future—and that of the Government customers.

Warner Films Achieve Record in London

Warners' "Yankee Doodle Dandy," playing in 44 Associated British theatres, and "Casablanca," being shown in 28 of the circuit's houses, have set records for weekly grosses over the circuit, according to a report from the Warner London branch. The grosses were also highest in the producing company's history, it was said. Advertising campaigns by Max Milder, managing director in London, were used extensively to promote the films.

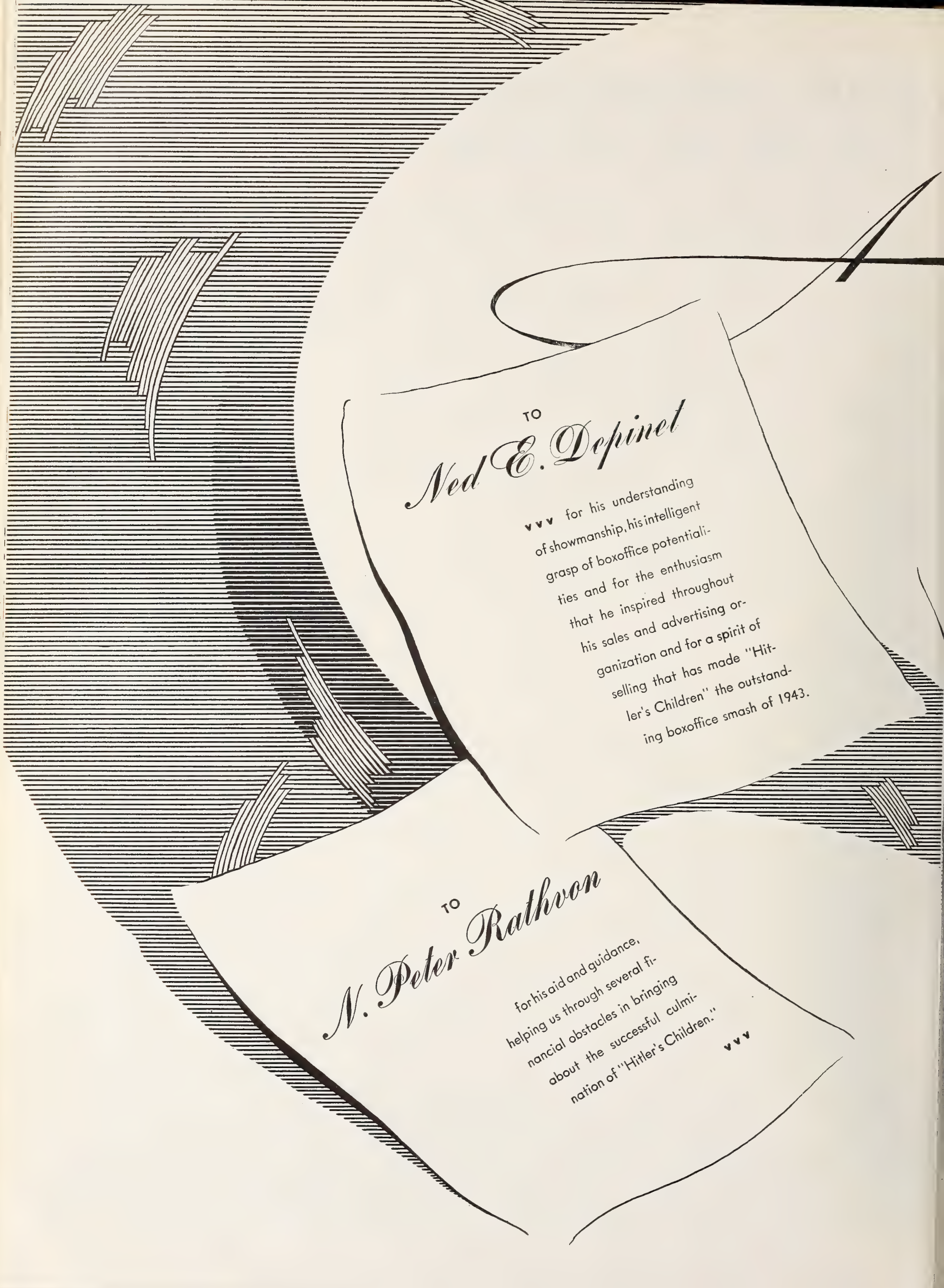
Pathe Films, Ltd., Names Moffatt Managing Director

William Moffatt, former Associated British Pictures executive, has been appointed managing director of Pathe Films, Ltd., of London. He succeeds William Gell, who held the position for a number of years.

Mr. Moffatt resigned from Associated British Pictures in May and was succeeded by Arthur Jarratt, who was recently named chairman of George Humphries Laboratories.

RCA Receives Fourth "E"

RCA Laboratories has been awarded the Army-Navy "E" for the fourth time. The Princeton plant was honored on this occasion, former awards going to the RCA plants at Camden and Harrison, N. J. and the Radiomarine division of the company, which also received the Maritime Commission "M" pennant and the Victory Fleet flag.


TO
Ned E. Depinet
vvv for his understanding of showmanship, his intelligent grasp of boxoffice potentialities and for the enthusiasm that he inspired throughout his sales and advertising organization and for a spirit of selling that has made "Hitler's Children" the outstanding boxoffice smash of 1943.
TO
N. Peter Rathvon
for his aid and guidance, helping us through several financial obstacles in bringing about the successful culmination of "Hitler's Children."
vvv

Letter of Appreciation

TO

Charles W. Koerner

for his co-operative spirit and sensing, in the early making of "Hitler's Children," that a boxoffice hit was in creation. For the help received by all branches and all heads of the RKO studio—we humbly thank for their co-operation. v v v

RKO
we thank you

Edward G. Golden
Robert L. Golden

PRODUCER OF "HITLER'S CHILDREN"

Nathanson, Canadian Trade Leader, Dies

General Theatres and Regal Films Head, opened First Theatre in 1916

Nathan Louis Nathanson, a founder and former president of the Famous Players Canadian Circuit, and lately head of the General Theatres circuit in the Dominion, died Wednesday night in Toronto at the age of 57.

Mr. Nathanson was born in Minneapolis May 5, 1886. He was proud of his start as a newsboy in that city at the age of ten and he kept framed in his office a picture of himself holding a cornet in the uniform of the Minneapolis Newsboys' Band.

His first full-time job was a brief one in a railroad ticket brokerage office and he soon went to work for a concessionnaire at the Wonderland Amusement Park in Minneapolis. In 1907, he followed the concessionnaire to Toronto, then a city of about 200,000, where they opened a stand at the Scarboro Beach Amusement Park. From Toronto he moved to Dominion Park in Montreal.

Joins Billposting Company As a Salesman

Tiring of seasonal work, Mr. Nathanson entered the services of a billposting company, the Connor-Ruddy Company, as a salesman. Several years later he became sales manager and a director of the company, now the E. L. Ruddy Company, in which he retained a financial interest until recently. His personal interest in the exploitation branch of show business was reflected by his later formation of his own agency, the Nathanson Wadsworth Company.

In 1916 Mr. Nathanson bought, from Ambrose J. Small, the Majestic theatre in Toronto, then the home of the Blaney melodramas. Under his direction the house was completely remodeled and opened in August, 1916, as the Regent, Toronto's first deluxe motion picture theatre. The opening picture was "Little Lady Eileen," starring Marguerite Clark.

Within a few months after opening the Regent, Mr. Nathanson organized his own distributing company, Regal Films, his first place of business being a loft over Ruddy's sign shop on Wellington Street in Toronto. The exchange shortly moved to larger quarters at 37 Yonge Street.

Regent Flagship Of Enterprises

The Regent became the flagship of the Nathanson enterprises during the period of expansion which included the openings of the Flower in Ottawa, the Garden and Teck in Toronto, and houses in Galt and Guelph.

Associated with Mr. Nathanson during this period were such financial figures as J. B. Tudhope, W. J. Sheppard, Hon. W. D. Ross, later Lieutenant Governor of Ontario; and J. P. Bickell. Later Sir Herbert Holt and I. W. Killiam entered the picture.

Mr. Nathanson's association with the circuit and its expansion continued until 1929, when he resigned after a proposed deal with Gaumont British which he had favored was rejected by the directors. In 1930 control of the circuit passed to Paramount and continued there until 1933, when Paramount went into reorganization. In that year the trustees in reorganization invited Mr. Nathanson to return as president of the circuit.

He remained as president of Famous Players Canadian until 1941, when he resigned to form General Theatres. He acquired a controlling interest in the Odeon circuit with his son, Paul, as president.



N. L. NATHANSON

At his death, Mr. Nathanson was still associated with Regal Films, his original distributing company, managed by his brother, Henry; with Empire-Universal Films, which distributes Universal and Monogram Films; with Esquire Films, which distributes English pictures; and with General Theatre investments.

He was a member of the Canadian Broadcasting Corporation board of governors.

Mr. Nathanson is survived by his widow, the former Irene Harris, daughter of Barney Harris, Toronto showman; his son, Paul, and two daughters.

Philadelphia's Aldine Cancels "Burlesque"

"Lady of Burlesque," booked to open at the Aldine theatre in Philadelphia Wednesday, was cancelled Tuesday, and "Cabin in the Sky" was extended to a fifth week. Newspaper advertising for "Burlesque" has been running since Sunday, and Michael O'Shea had been scheduled to make personal appearances. The Pennsylvania Censorship board passed the picture last week.

Kirsch Named by Variety Club

Jack Kirsch, president of Allied Theatres of Illinois, has been made first assistant chief barker of the Chicago Variety Club, replacing Clyde Eckhardt, who has been transferred to Los Angeles by Twentieth Century-Fox. W. E. Banford, Metro Chicago branch manager, has been named second assistant chief barker and chairman of the committee to raise $10,000 for the LaRabida Sanitarium.

Army Leases Theatre

Warners' Earle theatre in Atlantic City, N. J., dark for the past four years, was leased to the Army for use as a classroom for trainees of the Army Air Forces stationed there, it was announced by Colonel Eugene R. Householder, commanding officer. The house, seating 2,000, will be used for lectures and the showing of training films.

U. S. Product Dominant in New Zealand

Hollywood supplies approximately 85 to 90 per cent of the feature films exhibited in New Zealand, with England furnishing the remainder, it was reported last week by *Foreign Commerce Weekly*, official publication of the Department of Commerce.

Most newsreels and short subjects, other than those produced domestically, are imported from Australia, and the only films produced in New Zealand, the publication disclosed, were propaganda shorts, made by the Government to show participation of New Zealand forces in the war; industrial and other activities on the home front, and to illustrate the need for various war measures.

On March 31, 1942, there were 548 theatres, with a total seating capacity of 267,652, in operation in New Zealand. During the preceding 12 months, paid admissions totaled 31,218,474. The publication said nearly all the theatres in cities and large towns had two projectors, most of which were manufactured in the U. S.

Motion picture equipment and films imported by the country during the first 11 months of 1942 were valued at £193,780, a decrease from £229,284 in the corresponding period of 1941. New motion picture film imported from the U. S. in December, 1942, was valued at £21,-616, making a total for the year of £119,395. Figures for motion picture equipment were not included in the report.

Honduras imports about 90 per cent of its films from the United States, according to *Foreign Commerce Weekly*, with only nine per cent supplied from Mexico and about one per cent from England, Argentine and Cuba.

The publication also disclosed that Nigeria's 13 film theatres, the first of which was opened in 1937, had an annual attendance of about 625,000, with men in the audience outnumbering women about 10 to one. All features shown in 1942 were imported from America and England. During the year, 72 "sets," which include a feature and enough shorts to make up a two-hour program, were imported from the U. S.; 58 newsreels, 31 educational films and 33 "sets" from England and newsreels from Egypt.

All films are in the English language. The favorite features are musical productions, adventure stories and comedies which emphasize action rather than dialogue. The publication said "a large portion of Nigeria's 24,000,000 inhabitants now have no opportunity to attend the theatres. Those who have access to theatres seem very much interested in films, however, and events exhibited on the screen are freely discussed and sometimes even serve as topics for newspaper items."

Yates' Scranton Plant To Produce Plastics

Herbert J. Yates, president of Consolidated Film Industries, has a backlog of Government orders for plastics amounting to $7,000,000, and a Scranton, Pa., factory soon will be in full operation completing the orders.

At a conference of Republic studio executives on Monday, he said, "I am in it (plastics) to stay, as well as in Republic and Consolidated." Then, he added, "Consolidated is now processing more film per month than ever before in its history."

13 More Enter Service

Four home office employees of Twentieth Century-Fox, and nine from branch offices entered the armed services last week, boosting the total to 936, the company announced recently.

TWO WARNER BROS.' TRADE SHOWINGS

"ACTION IN THE NORTH ATLANTIC"

and

"BACKGROUND TO DANGER"

CITY	PLACE OF SHOWING	ADDRESS	ACTION IN THE NORTH ATLANTIC		BACKGROUND TO DANGER	
			Day and Date	Time	Day and Date	Time
Albany	Warner Screening Room	79 N. Pearl St.	Mon. 6/7	12:00 Noon	Mon. 6/7	2:10 P.M.
Atlanta	RKO Screening Room	191 Walton St. N. W.	Mon. 6/7	10:00 A.M.	Mon. 6/7	2:00 P.M.
Boston	RKO Screening Room	122 Arlington St.	Mon. 6/7	2:00 P.M.	Mon. 6/7	4:10 P.M.
Buffalo	Paramount Sc. Rm.	464 Franklin St.	Mon. 6/7	1:30 P.M.	Mon. 6/7	10:30 A.M.
Charlotte	20th Century-Fox Sc. Rm.	308 So. Church St.	Mon. 6/7	10:00 A.M.	Mon. 6/7	2:00 P.M.
Chicago	Warner Screening Room	1307 S. Wabash Ave.	Mon. 6/7	1:00 P.M.	Mon. 6/7	3:10 P.M.
Cincinnati	RKO Screening Room	Palace Th. Bldg. E. 6th	Mon. 6/7	1:30 P.M.	Mon. 6/7	11:00 A.M.
Cleveland	Warner Screening Room	2300 Payne Ave.	Mon. 6/7	9:20 P.M.	Mon. 6/7	8:00 P.M.
Dallas	20th Century-Fox Sc. Rm.	1803 Wood St.	Mon. 6/7	10:00 A.M.	Mon. 6/7	2:00 P.M.
Denver	Paramount Sc. Rm.	21st & Stout Sts.	Mon. 6/7	2:00 P.M.	Mon. 6/7	4:10 P.M.
Des Moines	20th Century-Fox Sc. Rm.	1300 High St.	Mon. 6/7	12:45 P.M.	Mon. 6/7	2:55 P.M.
Detroit	Film Exchange Bldg.	2310 Cass Ave.	Mon. 6/7	10:00 A.M.	Mon. 6/7	2:00 P.M.
Indianapolis	Paramount Sc. Rm.	116 W. Michigan	Mon. 6/7	1:00 P.M.	Mon. 6/7	3:10 P.M.
Kansas City	Paramount Sc. Rm.	1802 Wyandotte St.	Mon. 6/7	1:30 P.M.	Mon. 6/7	3:40 P.M.
Los Angeles	Warner Exch. Sc. Rm.	2025 S. Vermont Ave.	Mon. 6/7	10:00 A.M.	Mon. 6/7	2:00 P.M.
Memphis	Paramount Sc. Rm.	362 S. Second St.	Mon. 6/7	10:00 A.M.	Mon. 6/7	2:00 P.M.
Milwaukee	Warner Th. Sc. Rm.	212 W. Wisconsin Ave.	Mon. 6/7	1:30 P.M.	Mon. 6/7	3:40 P.M.
Minneapolis	20th Century-Fox Sc. Rm.	1015 Currie Ave.	Mon. 6/7	2:00 P.M.	Mon. 6/7	10:30 A.M.
New Haven	Warner Th. Proj. Rm.	70 College St.	Mon. 6/7	10:30 A.M.	Mon. 6/7	2:00 P.M.
New Orleans	20th Century-Fox Sc. Rm.	200 S. Liberty St.	Mon. 6/7	10:00 A.M.	Mon. 6/7	1:00 P.M.
New York	Home Office Sc. Rm.	321 W. 44th St.	Mon. 6/7	10:30 A.M.	Mon. 6/7	2:30 P.M.
Oklahoma	20th Century-Fox Sc. Rm.	10 North Lee Ave.	Mon. 6/7	10:00 A.M.	Mon. 6/7	12:45 P.M.
Omaha	20th Century-Fox Sc. Rm.	1502 Davenport St.	Mon. 6/7	1:00 P.M.	Mon. 6/7	3:15 P.M.
Philadelphia	Vine St. Sc. Rm.	1220 Vine St.	Mon. 6/7	11:00 A.M.	Mon. 6/7	2:15 P.M.
Pittsburgh	20th Century-Fox Sc. Rm.	1715 Blvd. of Allies	Mon. 6/7	2:00 P.M.	Mon. 6/7	4:10 P.M.
Portland	Star Sc. Rm.	925 N.W. 19th Ave.	Mon. 6/7	1:30 P.M.	Mon. 6/7	3:40 P.M.
Salt Lake	20th Century-Fox Sc. Rm.	212 E. 1st South	Mon. 6/7	2:00 P.M.	Mon. 6/7	4:10 P.M.
San Francisco	Republic Sc. Rm.	221 Golden Gate Ave.	Mon. 6/7	1:30 P.M.	Mon. 6/7	3:40 P.M.
Seattle	Jewel Box Sc. Rm.	2318 Second Ave.	Mon. 6/7	1:00 P.M.	Mon. 6/7	3:10 P.M.
St. Louis	S'renco Sc. Rm.	3143 Olive St.	Mon. 6/7	1:00 P.M.	Mon. 6/7	3:10 P.M.
Washington	Earle Th. Bldg.	13th & E. Sts. N. W.	Mon. 6/7	10:00 A.M.	Mon. 6/7	2:00 P.M.

Book 'PRELUDE TO WAR' Free!

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ALIAS BOSTON BLACKIE: Chester Morris, Adele Mara—This is a very good picture on the lower half of a double feature. It has action and comedy. Played Tuesday-Thursday, May 11-13.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

CITY WITHOUT MEN: Linda Darnell, Doris Dudley—Only a programmer which needed something to hold it up. Played Wednesday, Thursday, May 5, 6. —Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

COMMANDOS STRIKE AT DAWN: Paul Muni—This is an excellent picture. The best we have played of this type. Fair business in bad weather. Played Sunday, Monday, March 7, 8.—Otto Ingiversen, Ritz Theatre, Montgomery City, Miss . Rural patronage.

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—A fair picture that will do extra business. Play it.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

COMMANDOS STRIKE AT DAWN: Paul Muni—Melodrama in Norway drew big audiences which went away satisfied, if a little critical of Commando scenes. Played week of Monday, April 12.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

DARING YOUNG MAN: Joe E. Brown, Margaret Chapman—If your patrons like a crazy show this surely will suit. I had bad weather on this but those who did come out were well pleased. Played Sunday, April 18.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

DESPERADOES, THE: Randolph Scott, Glenn Ford, Claire Trevor—Very good action film, swell color, good business, no kicks—and a natural for any small town where Westerns rate A-1, and boys, this is it.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

FIGHTING BUCKAROO: Charles Starrett — This Western is okay. Charles Starrett is either improving or else Columbia is putting a little more production value in its Westerns. My people all like good Westerns. Played Sunday, Monday, May 9, 10.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

LAW OF THE NORTHWEST: Charles Starrett, Shirley Patterson—Poor action feature—Starrett, as a Royal Northwest Mounted Police, has no draw, but as a cowboy, yes.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

REVEILLE WITH BEVERLY: Ann Miller—What a natural—enough bands and radio stars to pack them in anywhere. Only then we couldn't get them out.—Harland Rankin, Centre Theatre, Chatham, Ont.

REVEILLE WITH BEVERLY: Ann Miller, William Wright—Good program picture. Played on Cash Night. Played Tuesday, April 27.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

SOMETHING TO SHOUT ABOUT: Don Ameche, Janet Blair—The bricklayers and Hazel Scott did it, battling against a poor story. Janet Blair is an engaging amateur. The point is, the public is entitled to more for the money. Played Thursday-Saturday, April 22-24.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

SUBMARINE RAIDER: John Howard, Marguerite Chapman—This picture very timely and well received. No outstanding stars, but well acted. A better "B" picture. Played Saturday, Sunday, May 1, 2.—A. W. Bates, Librarian, Florida State Prison, Raiford, Fla. Prison patronage.

YOU WERE NEVER LOVELIER: Rita Hayworth, Fred Astaire—Just a program picture. Played on Sunday to walkout business. Played Sunday-Monday, April 17-19.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

Metro-Goldwyn-Mayer

EYES IN THE NIGHT: Edward Arnold, Ann Harding—Good cast wasted on an impossible story. Business below average. Played Saturday, Sunday, May 15, 16.—C. A. Jordan, Operahouse Theatre, Cogswell, N. D. Small town patronage.

EYES IN THE NIGHT: Edward Arnold, Ann Harding—Don't miss this mystery program picture. So many of my patrons came to see their beloved star brought back to the screen—Ann Harding. The children liked the dog "Friday." Many good comments. Business only fair. Played Monday, Tuesday, April 19, 20.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

FOR ME AND MY GAL: Judy Garland, Gene Kelly—My chief operator declared this was the best picture he had seen in five years, and judging by the public response, he was right. Liked it very much myself. A fine back-stage story, splendid vaudeville, and sparkling performances. Kelly's style is very refreshing. Played Wednesday-Saturday, May 5-8.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

JOURNEY FOR MARGARET: Robert Young, Laraine Day—Terrible. Don't play it if you can keep from it.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

JOURNEY FOR MARGARET: Robert Young, Laraine Day—A good picture that drew fairly well. Many good comments. Played Monday, Tuesday, April 12, 13.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

NORTHWEST RANGERS: James Craig, Patricia Dane—Northwest stories are always acceptable here and this was no exception. Had some extra business. Played Friday, Saturday, May 7, 8.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

PANAMA HATTIE: Red Skelton, Ann Sothern—Played this one late but the picture still gave us normal business. Was well received by a midweek audience. Played Tuesday-Thursday, May 11-13.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

REUNION IN FRANCE: Joan Crawford, John Wayne, Philip Dorn—Well produced, well acted, but a flop at the box office here. The title is not appealing, and the story not convincing. The cast did the best it could, some in roles not suited to them. One patron wanted to know why John Carradine played the role of a Nazi. We couldn't give a satisfactory answer. Played Sunday, Monday, May 2, 3.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—This seemed to please. Played Saturday, Sunday, March 17, 18.—Otto W. Chapek, New Annex Theatre, Anamoose, N. Dak. Rural and small town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable—One of MGM's top bracket releases with two great stars—the last that Gable played in before he joined the forces. A good story and much enjoyed by my adult patrons. Many good comments on this one—would recommend it. Played Saturday, May 8.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—I enjoyed this show as most of my customers did. Gable has quite a following in our town and this picture was a good one. Above average business, although weather was bad. Played Sunday, Monday, May 9, 10.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

STAND BY FOR ACTION: Robert Taylor, Brian Donlevy—This sounds like an action picture, but it's mostly talking except for the last 15 minutes. However, it pleased a big crowd, and they all liked it. Business was excellent. Played Friday, Saturday, May 7, 8.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TISH: Marjorie Main—Business above the average both days. Picture pleased both the young and old. Played Sunday, Monday, April 10, 11.—C. A. Jordan, Operahouse Theatre, Cogswell, N. D. Small town ptaronage.

THREE HEARTS FOR JULIA: Ann Sothern, Melvyn Douglas—Nice entertaining feature that drew better the second night than the first.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—This was a good picture and was liked by all. Played Saturday, Sunday, April 10, 11.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—Stupid. Title drew fair patronage, but I guess the public's growing up and asking for more intelligent stories and portrayals. Played Monday-Wednesday, April 5-7.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

WHISTLING IN DIXIE: Red Skelton—Best little comedy for the money in a long time. Could hear 'em laughing a block away. Played Monday-Wednesday, January 18-20.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial mining, agricultural center patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—This was one picture my patrons had looked forward to. Business was good the first night but awful the second night. Many disappointed patrons. Played Wednesday, Thursday, April 21, 22.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—A swell show that pleased 100 per cent and did above average business. Walter Pidgeon always gives a good performance. Played Sunday, Monday, April 18, 19.—C. A. Jordan, Operahouse Theatre, Cogswell, N. D. Small town patronage.

YANK AT ETON, A: Mickey Roney—This was a lot better than I thought it would be, and everyone else thought the same. Played Saturday, Sunday, March 27, 28.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Monogram

SILVER SKATES: Belita, Kenny Baker — Belita lacks the lustre of Henie and quite a bit of the finesse, but the picture drew very well and pleased. Played Monday-Wednesday, April 19-21.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

SMART ALECKS: East Side Kids—This picture was enjoyed by the kids especially; although several men and women got a few good laughs out of it. I would recommend this picture for action houses. Played Friday, Saturday, May 14, 15.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

Paramount

AMONG THE LIVING: Albert Dekker, Susan Hayward—This is an excellent horror picture for audiences that like horror pictures. Well produced. Those that came liked it. Played Sunday, Monday, May 16, 17.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

GLASS KEY, THE: Brian Donlevy—A good show. Played Saturday, Sunday, March 20, 21.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

GREAT MAN'S LADY, THE: Barbara Stanwyck, Joel McCrea—This is one of the outstanding pictures and was well received. This type of picture has a great appeal on the inmates and more like it will be

(Continued on following page)

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appreciated. Played Saturday, Sunday, May 8, 9.—A. W. Bates, Librarian, Florida State Prison, Raiford, Fla. Prison patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell, Rudy Vallee—Very good. Color always helps. Paramount has had above average pictures this season. All companies should make fewer war pictures. Played Sunday, Monday, May 2, 3.—Otto Ingiversen, Ritz Theatre, Montgomery City, Miss. Rural patronage.

HAPPY GO LUCKY: Mary Martin, Barbara Hutton, Eddie Bracken—A lively musical comedy, not much plot, but some laughs. And, brother, that is what they want these days. Anything that will get a laugh, will get by. Our public does not want war pictures—they are almost unanimous on that subject. —A. E. Hancock, Columbia Theatre, Columbia City, Ind.

HENRY ALDRICH, EDITOR: Jimmy Lydon, Charlie Smith—Played this to satisfactory cash customers. —Harland Rankin, Plaza Theatre, Tilbury, Ont.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—A good pictures for all ages. Brought many good comments. Business only average. Played Wednesday, Thursday, April 14, 15.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

MY HEART BELONGS TO DADDY: Richard Carlson, Martha O'Driscoll—A swell program picture; the story means absolutely nothing, but the cast carries the slim plot into the hearts of the audience for lots of laughs. Played with "Reunion in France" to below average business. Played Sunday, Monday, May 2, 3.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PALM BEACH STORY: Claudette Colbert, Joel McCrea—This show did very average business. No sell out.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

PRIORITIES ON PARADE: Jerry Colonna, Ann Miller—This little musical went over well, and got plenty of laughs. Played Tuesday, Wednesday, April 13, 14.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

ROAD TO MOROCCO: Bing Crosby, Bob Hope—Far from sensational. Our patrons are wild about Bob Hope—on the radio. Bing has fallen as a box office lure.—Rudolph Covi, Covi Theatre, Herminie, Pa.

STAR SPANGLED RHYTHM: Betty Hutton, Eddie Bracken, Victor Moore—Tops. Played to the best business of any picture in the past year. Played Sunday, Monday, April 25, 26.—Otto Ingiversen, Ritz Theatre, Montgomery City, Miss. Rural patronage.

STAR SPANGLED RHYTHM: Betty Hutton, Eddie Bracken, Victor Moore and all-star cast—Some show, fellows, and some business. Don't overlook this one. Played Sunday, Monday, May 9, 10.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TOMBSTONE: Richard Dix—This is a good action Western. Played Tuesday, Wednesday, March 30, 31. —Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

TRUE TO THE ARMY: Judy Canova, Allan Jones, Ann Miller—This picture is full of entertainment. Good slapstick musical. Those who came enjoyed it very much. Paramount has been producing good pictures as the majority of its program. Played Sunday, Monday, May 9, 10.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

WILDCAT: Richard Arlen, Arline Judge—This picture is just what the title says. Good action comedy for the weekend crowd. Played Friday, Saturday, April 16, 17.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

PRC

ALONG THE SUNDOWN TRAIL: Bill Boyd—Just an "oatie" which seemed to satisfy the Western fans. Doubled with "Rhythm of the Islands." Played Friday, Saturday, May 14, 15.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me.

CORREGIDOR: Otto Kruger, Elissa Landi—Good action picture which deserved to do a lot of extra business but our town was hit by a flood just before we showed it, so business was only average. Played Wednesday, Thursday, May 12, 13.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO

BAMBI: Disney Feature—They came from everywhere to see one of Disney's best cartoons; business was the best since "Random Harvest," which we played one month ago. A welcome change to our booking schedule which is top-heavy with other types of pictures. Played Friday, Saturday, April 30, May 1.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

BIG STREET, THE: Lucille Ball, Henry Fonda—Another terrible picture to ask anybody to play. How they get by I can't understand.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

BIG STREET, THE: Lucille Ball, Henry Fonda—The greatest mystery Hollywood has ever produced the mystery being why I had a job to keep the staff from hiding from the customers when they saw what it was like. Only redeeming feature, Agnes Moorehead's performance. Played Monday-Wednesday, May 10-12.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

FALCON'S BROTHER, THE: George Sanders, Jane Randolph—Okay for a double in small town action spots. Played Friday, Saturday, May 14, 15.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—Was generally well liked. Ginger still packs a box office punch. Played Sunday, Monday, April 18, 19.—Rudolph Covi, Covi Theatre, Herminie, Pa.

PIRATES OF THE PRAIRIE: Tim Holt—Not an outstanding Western by any means, but pleased on our double bill weekend spot. Played Friday, Saturday, May 14, 15.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

PRIDE OF THE YANKEES: Gary Cooper, Teresa, Wright—A credit to the film industry and an inspiration to every young man. We were more than proud to have shown it. Business good.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—A fine picture for any town. Played Saturday-Monday, April 24-26.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

PRIDE OF THE YANKEES: Gary Cooper, Teresa Wright—This is a swell picture which everyone enjoyed. We advertised it as big and did good business. Played Sunday, Monday, April 25, 26.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

TARZAN TRIUMPHS: Johnny Weismuller, Frances Gifford—Here is one that will go to town on Friday and Saturday. Play it.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Bob Hope brought out an average crowd on Friday, but we played to half a house on Saturday. The picture is not as good as it might have been and definitely not suited to small towns. Played Friday, Saturday, May 14, 15.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

Republic

AFFAIRS OF JIMMY VALENTINE: Dennis O'Keefe, Gloria Dickson—This is a good B picture. Many good laughs. Comedy and suspense throughout the picture. Played Friday, Saturday, May 14, 15. —M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

DANGEROUS MOONLIGHT: Anton Walbrook, Sally Gray—Failed to produce any entertainment for our patrons. Played Friday, Saturday, May 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

FIGHTING DEVIL DOGS: Lee Powell, Herman Brix—If your patrons remember serials they will inform you they have seen this picture before. Only fair. Played Friday, Saturday, April 23, 24.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

HIT PARADE OF 1943: John Carroll, Susan Hayward—Well worth Sunday playing time. This is the type of picture that seems to please in the smaller towns. Played Sunday, Monday, May 9, 10.—Otto Ingiversen, Ritz Theatre, Montgomery City, Miss. Rural patronage.

LADY FOR A NIGHT, A: Joan Blondell, John Wayne—This is a very good picture. Was well received. Miss Blondell and the supporting cast were exceptionally fine in all these parts. A truly great picture. Played Sunday, Monday, April 24, 25.—A. W. Bates, Librarian, Florida State Prison, Baiford, Fla. Prison patronage.

S. O. S. COAST GUARD: Ralph Byrd, Bela Lugosi, Maxine Doyle—Made a big mistake with this one. Should have double billed this, but played it solo. So much fake stuff in it, people asked if it wasn't an old serial put together for a feature. Didn't make expenses on this one. Played Thursday, Friday, May 6, 7.—H. R. Cantwell, Meyer Theatre, Biloxi, Miss. Small town patronage.

SANTA FE SCOUTS: Three Mesquiteers—Good Western which pleased on Friday, Saturday, May 14, 15.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHANTYTOWN: Mary Lee, John Archer—Nice little musical show from a new star, which pleased average business. Played Tuesday, May 11.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SOUTH OF THE BORDER: Gene Autry—Good draw. It was its first showing here.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

THUNDERING TRAILS: Three Mesquiteers—Nice Western that got by on a weekend. Seemed to satisfy.—Harland Rankin, Centre Theatre, Chatham, Ont.

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THUNDERING TRAILS: Three Mesquiteers—If your theatre caters to Western fans, on my recommendation book this one. It is the best Western of this combination to date. That is not only my opinion, but that of the audience, who showed their approval. Played Sunday, Monday, May 16, 17.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

Twentieth Century-Fox

MANILA CALLING: Lloyd Nolan, Carole Landis—Timely and entertaining. Played with a Western to nice business.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

REMEMBER THE DAY: Claudette Colbert, John Payne—Very fine picture. Good comments by the few who came. I would recommend this picture—especially to a critical audience. Played Tuesday-Thursday, May 11-13.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

RINGS ON HER FINGERS: Henry Fonda, Gene Tierney — Well received and entertaining. Henry Fonda is well placed in this picture and has a well balanced cast. Played Saturday, Sunday, May 15, 16. —A. W. Bates, Librarian, Florida State Prison, Raiford, Fla. Prison patronage.

Universal

ARABIAN NIGHTS: Jon Hall, Maria Montez—The color photography is the only thing I could honestly recommend for this—by no means the feature that an exhibitor should pay percentage on—and business was poor, too.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn. Rural and small town patronage.

DESTINATION UNKNOWN: William Gargan, Irene Hervey—Held the interest, and that's something nowadays.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

IT AIN'T HAY: Abbott & Costello—Opening day strong but lacks the staying qualities. Can it be that these boys are fading? Production values and photography very poor. Not the favorable comments as on their earlier films. Played Sunday-Thursday, May 9-13.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me.

MOONLIGHT IN HAVANA: Allan Jones, Jane Frazee—We used this to fill in a spot, and to give the exchange a playdate during a drive. The picture is dull and doesn't measure up to Universal's recent musical offerings. Played with "Stand By for Action" to excellent Friday-Saturday business. Played Friday, Saturday, May 7, 8.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

PITTSBURGH: Randolph Scott, John Wayne, Marlene Dietrich—Good show. Played at time of coal strike so had good advertising angle. Was liked.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

RHYTHM OF THE ISLANDS: Allan Jones, Jane Frazee—This one was enjoyed by our Friday, Saturday patrons. We'd like to see Jane Frazee in some bigger and better pictures. Played Friday, Saturday, May 14, 15.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me.

United Artists

CALABOOSE: Noah Berry, Jim Rogers—A very ordinary picture that got by. Nearly spoiled our good one.—Harland Rankin, Centre Theatre, Catham, Ont.

CORSICAN BROTHERS: Douglas Fairbanks, Ruth Warrick—This was a good show and gave good results. Played Saturday, Sunday, April 3, 4.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

GOLD RUSH: Charles Chaplin—Business slightly above average. Appreciated mostly by children. Played Friday, Saturday, May 7, 8.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

IN WHICH WE SERVE: Noel Coward—The best-produced war picture to date. The ship had more appeal than all the glamor gals and kid wonders of the last 30 years. Cast uniformly excellent. Very good business . Played Week of Monday, April 26.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

ONE OF OUR AIRCRAFT IS MISSING: Eric Portman—This is very fine entertainment that brought much favorable comment with nice business.—Harland Rankin, Centre Theatre, Chatham, Ont.

SILVER QUEEN: George Brent, Priscilla Lane—Only fair. With all due respects to Miss Lane, she is not a dramatic actress. It would have been better received had there been a stronger dramatic actress in the cast. Our people could not see her as a gambling queen. Hence the lack of one marred the picture, which had possibilities otherwise.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Warner Bros.

AIR FORCE: The best air show of them all. And I do mean all. Put anything you can behind this one, because you have never had one like it. Played Saturday-Monday, May 1-3.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—This picture was not even as good as "The Big Shot" and not half as good as "Across the Pacific." Played Saturday-Monday, April 10-12.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Very good action picture the men will go for in a big way, but not good for your women patronage. Average business. Played Saturday, Sunday, May 8, 9.—C. A. Jordan, Operahouse Theatre, Cogswell, N. D. Small town patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—We had been told this would flop but it justified our judgment and enjoyed extra business. The caretaker, Kilbride, certainly stole the picture from the stars. Played Sunday, Monday, May 9, 10.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Just a fair picture. A midweek playdate is my advice. Played Friday, Saturday, April 2, 3.—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Extremely fine drama such as you can always expect from Bette Davis. But in this she does not have to make herself thoroughly disagreeable to everyone. Henreid is very well liked, by the ladies especially. Played Sunday, Monday, May 2, 3.—Horn & Morgan, Inc., Star Theatre, Hay Springs, Neb. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—This was an excellent production that afforded Miss Davis every opportunity to "do her stuff." Was appreciated most by women. Business fair. We do wish, however, that it might be possible for this fine artist to be given another type of picture occasionally. Played Sunday, Monday, May 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—I knew Bette Davis was poison to this theatre before I even played this picture, although it was well done as far as acting and directing was concerned. The whole picture was a very clever cigarette ad which should have been furnished to all theatres gratis.—T. J. Watson, Blanchard Theatre, Blanchardville, Wis.

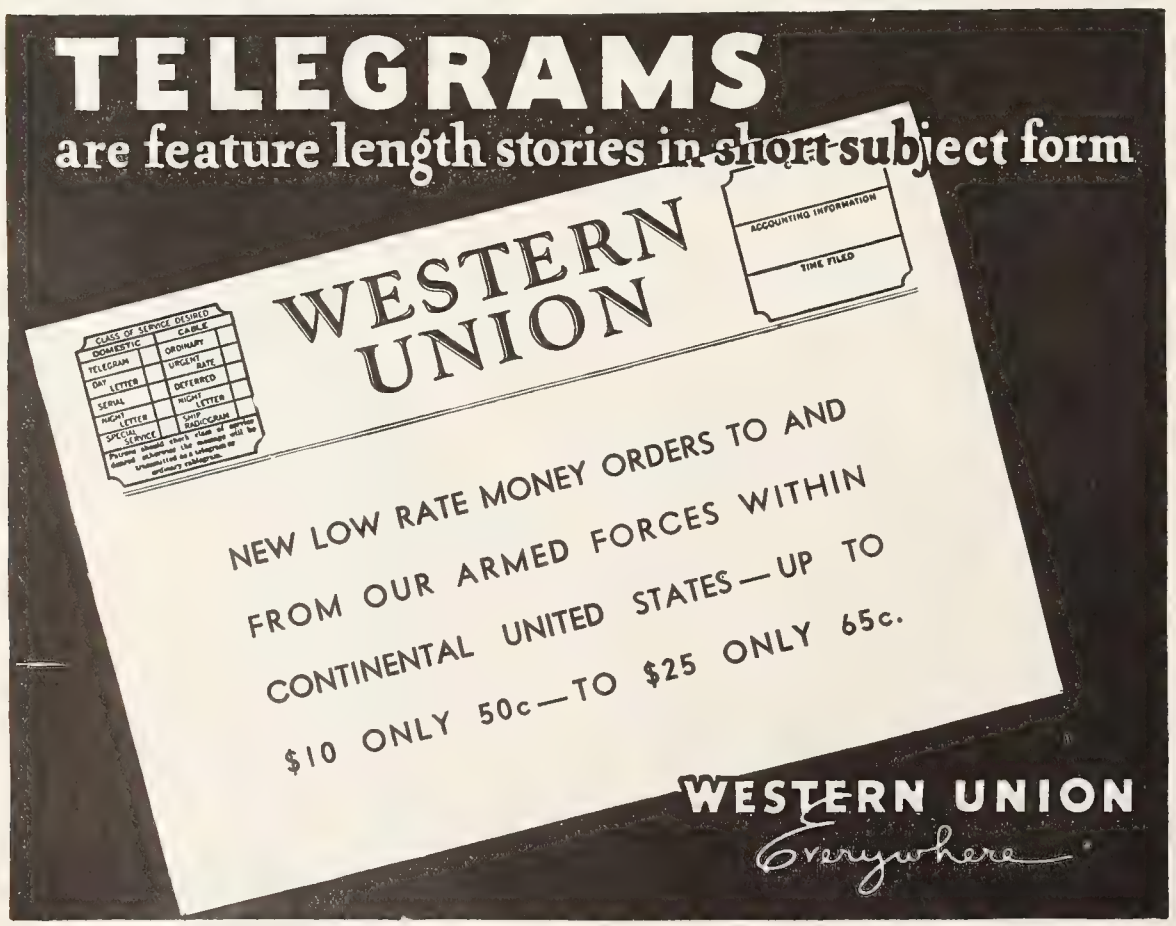
SERGEANT YORK: Gary Cooper, Joan Leslie—We enjoyed good business even when using this feature on midweek dates for a return engagement. Many saw it for the third and fourth time. No finer acting was ever done than the marvelous performance turned in by Cooper. This is a splendid American masterpiece that deserves to be seen and appreciated by every true American. Played Wednesday, Thursday, May 12, 13.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

VARSITY SHOW: Dick Powell, Fred Waring—Only a fair musical that brought no comments from the patrons. Played Sunday, April 25.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Very good musical show, and business accordingly. Played Sunday, Monday, May 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—No good for a small town. Too long and too many walkouts. I had 15 the first showing . This is about like "The Great Ziegfeld." Remember?—J. L. Cooper, Oklahoma Theatre, Antlers, Okla. Small town patronage.

YOU CAN'T ESCAPE FOREVER: George Brent, Brenda Marshall—This was not too bad, and seemed to give satisfaction. Played Tuesday, Wednesday, April 6, 7.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D.



Short Features

Columbia

GREAT CHEESE MYSTERY, THE: Fables—Fair. —A. W. Bates, Librarian Florida State Prison, Raiford, Fla.

Metro-Goldwyn-Mayer

KEEP 'EM SAILING: Two-Reel Specials—An interesting two-reel subject which we played to advantage with a comedy feature.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

SUFFERIN' CATS: Technicolor Cartoon — Above the average cartoon — worth playing. — Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

RKO

CHEF DONALD: Walt Disney Cartoons—Another good one from the Disney studio.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HOW TO FISH: Walt Disney Cartoon—One of the weaker Disneys.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Twentieth Century-Fox

DUTCH GUIANA: The World Today—An excellent 10-minute short which was very interesting on our program.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

THE HOUSE OF TOMORROW: Terrytoons (Technicolor)—If you've played "Superman" cartoons, put this one in for a laugh, as it features "Super-Mouse," and boy, how they'll laugh at it.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

Universal

EGG CRACKER SUITE: Swing Symphonies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla

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JIVIN' JAM SESSION: Musicals—Just filler material—nothing worth while.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

KING OF THE 40-ERS: Person-Oddities—Entertaining reel from the Oddity series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Victory Film

AT THE FRONT: Distributed by Warner Bros.—Doubled with "South of the Border" to very good business. Personally I thought that black and white would have been better.—A. E. Eliasen, Koronis Theatre, Paynesville, Minn.

Warner Bros.

HARE BRAINED HYPNOTIST, THE: Merrie Melodies Cartoons—As usual, this Merrie Melodie went over big here. Bugs Bunny is tops.—Thomas Di Lorenzo, New Palz Theatre, New Paltz, N. Y.

PIGS IN A POLKA: Merrie Melodies Cartoons—Brahms music makes this an excellent color cartoon. —E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SHEEPISH WOLF, THE: Merry Melodies Cartoons—Another good Technicolor cartoon. Our patrons thoroughly enjoy this series.—R. E. Salisbury, Opera House, Presque Isle, Me.

VAUDEVILLE DAYS: Broadway Brevities—A good musical which my patrons enjoyed.—R. E. Salisbury, Opera House, Presque Isle, Me.

WISE QUACKING DUCK, THE: Looney Tunes Cartoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WITH ROD AND REEL ON ANTICOSTI ISLAND: The Sports Parade—A very interesting reel of an island that must be a beautiful and thrilling Utopia.—R. E. Salisbury, Opera House, Presque Isle, Ma.

WITH ROD AND REEL ON ANTICOSTI ISLAND: The Sports Parade—Beautiful color makes this more than a travel talk.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Serial

Columbia

THE VALLEY OF VANISHING MEN: I have played 14 chapters of this Western serial. It is the best Western serial I have shown since the "Lone Rangers." Columbia today is ranked by me on a par with the best in producing serials. They used to be terrible. But they have had three big ones in a row. "The Spider Returns," then "The Secret Code," and now this one, "Valley of Vanishing Men."—M. L. London, Gem Theatre, East Boston, Mass.

Paramount Pep Club Holds Fashion Show

Company employees attended the Paramount Pep Club's fashion show and concert at the group's recreation room in the Paramount Building in New York on Wednesday. The program consisted of vocal numbers by a choral group under the direction of Mrs. Edith Morgan Savage, a fashion show supervised by Lillian A. Silk and the presentation of a door prize.

Among the hostesses were Mildred Iacona, Ethel Sattinger, Annette Singher, Marion Powers, Bess Decker, Mary Flannery, Betty Whalen, Phyllis Fressola, Miriam Knapp, Sally Bowman and Frances Bellante. Clothes worn by the Paramount fashion models were donated for the occasion by Franklin Simon and Company.

Dismiss Infringement Suit Against Warners

Judge Vincent L. Leibell last week dismissed a copyright infringement action in New York Federal Court against Warner Brothers. Robert Shurr and Pat A. Leonard, authors of the play, "The Stuffed Shirt," brought the action, charging that the film, "Meet John Doe," was copied from the play.

The film was produced under Frank Capra's supervision. It was adapted for the screen by Richard Connell and Robert Presnell from the former's published magazine story. The court granted the defendants counsel fees and costs.

SHORT PRODUCT PLAYING BROADWAY

Week of May 24th

ASTOR
Sufferin' Cats ..... MGM
Weapons for Victory..... 20th Cent.-Fox
Feature: The Human Comedy.MGM

CAPITOL
Weapons for Victory..... 20th Cent.-Fox
Feature: Lady of Burlesque.. United Artists

CRITERION
Heavenly Music ..... MGM
Weapons for Victory..... 20th Cent.-Fox
Feature: The Desperadoes.... Columbia

GLOBE
Wings Up ..... Victory Film
Prelude to War..... Victory Film
Feature: They Came to Blow Up America ..... 20th Cent.-Fox

HOLLYWOOD
Sporting Dogs ..... Vitaphone
The Wise Quacking Duck... Vitaphone
Feature: Mission to Moscow.. Warner Bros.

MUSIC HALL
Show Business At War..... 20th Cent.-Fox
Feature: The More the Merrier..... Columbia

PARAMOUNT
Letter from Ireland..... Paramount
Bravo, Mr. Strauss..... Paramount
Weapons for Victory..... 20th Cent.-Fox
Feature: China ..... Paramount

RIALTO
Weapons for Victory..... 20th Cent.-Fox
In South America..... Paramount
Superman in Electric Earthquake..... Paramount
Feature: The Leopard Man.. RKO

RIVOLI
Bellboy Donald ..... RKO
Weapons for Victory..... 20th Cent.-Fox
Feature: The Ox-Bow Incident ..... 20th Cent.-Fox

ROXY
Weapons for Victory..... 20th Cent.-Fox
Feature: Crash Dive..... 20th Cent.-Fox

STRAND
Eagles of the Navy..... Vitaphone
U. S. Army Band..... Vitaphone
Feature: Action in the North Atlantic..... Warner Bros.

Adjourn Two Motions In Damage Action

Two motions were adjourned by Judge Julius Miller in the New York Supreme Court last week in the damage action of the City theatre vs. Motion Picture Operators Union, Local 306. One was for a temporary injunction against the union by the theatre owners, the other for a dismissal of the complaint by the union.

The theatre owners ask $1,000,000 damages for alleged defamatory statements by a union member assigned to picket the house on April 30th, the date on which the union ordered the walkout of its members from the house. The plaintiffs claimed that a "no-strike agreement" existed except in the case of contract violations. The strike was called following the discharge of a stagehand, it was reported.

Walton in Republic Post

Ed Walton, manager of the Sheffield-Republic exchange in Seattle for the past eight years, has resigned to take a position as district manager for Republic in the middle west territory. The change will become effective June 1st.

'Human Comedy' Sets Record

Holdovers of current product continued strong on Broadwday and in key cities throughout the country. Three pictures opened in New York first run theatres this week. MGM announced that "The Human Comedy," which entered its 13th week at the Astor, New York, has set a new record for the past four years at that theatre.

Opening-day records mark release of Paramount's "China" in Los Angeles, San Francisco, Boston and other cities. Early reports of the engagement of "Action in the North Atlantic," Warner Bros., at the New York Strand, were "excellent," according to the theatre management, which said the picture did the biggest non-holiday week-end business in 10 years.

"Bombardier," RKO production, has been setting records in the 50 southwestern cities where it opened simultaneously, the company said. RKO's 'This Land Is Mine," starring Charles Laughton, opened at the Rivoli, New York on Thursday.

"Corregidor," which had its premiere at the Century theatre, Rochester, is playing holdover dates in many situations, according to Producers Releasing Corporation. Its New York opening was held at the Globe on Wednesday, and in Chicago, at the Woods, on Tuesday.

Paramount's "Five Graves to Cairo" at the Paramount in New York, Wednesday, and "My Friend Flicka," Twentieth Century-Fox, at the Roxy, Wednesday, were two other Broadway openings this week. Warner Bros. controversial production, "Mission to Moscow," began its fourth week at the Hollywood, and United Artists' "Lady of Burlesque," entered its third week at the Capitol on Thursday.

Monogram's "Lure of the Islands," started a third week at the Mercury theatre in Buffalo, while the company's "Rhythm Parade," entered a second week at the Twentieth Century theatre in the same city, double-billed with "This Land Is Mine."

Board of Review Holds Junior Conference

"The Motion Picture and the School in Wartime" was the general topic of discussion by 300 boys and girls who gathered Saturday for the Seventh Annual Junior Spring Conference of the National Board of Review of Motion Pictures.

The Conference was held in the School of Education Auditorium of New York University. In attendance were representatives from the Board's motion picture study clubs, called 4-Star Clubs, in schools in New York, New Jersey, Pennsylvania and Connecticut, and of the Young Reviewers, the Board's group of junior film reviewers in New York City.

Seven Coast Officials To Attend 4-A's Meet

Seven west coast representatives of various branches of the entertainment world have been chosen to attend the War Mobilization Conference under the sponsorship of the Associated Actors and Artistes of America to be held at the Hotel Edison in New York, June 3rd and 4th. The representatives are James Cagney, Kenneth Thomson, Abe Lastfogel, Robert Rossen, I. B. Kornblum, Adrian Calman and George Schaefer. Plans for the increased usefulness of the industry and the furtherance of the war effort will be formulated at the conference.

Injured in Car Accident

Mrs. Michael J. Daly, wife of the Daly Theatres head, was struck by a car last Friday in Hartford, Conn., suffering head injuries. She was taken to St. Francis hospital.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending December 31, 1942.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

YOUNG MR. PITT (20th-Fox)

Final Reports:

Total Gross Tabulated	$315,100
Comparative Average Gross	277,423
Over-all Performance	113.5%

BALTIMORE—New . . . 131.2%
BOSTON—Paramount . . . 125.0%
(DG) Night Plane from Chungking (Para)
BOSTON—Fenway . . . 125.0%
(DG) Night Plane from Chungking (Para)
CINCINNATI—RKO Palace . . . 91.6%
CLEVELAND—RKO Allen . . . 150.0%
KANSAS CITY—Esquire . . . 125.0%
(DB) Desert Victory (20th-Fox)
KANSAS CITY—Uptown . . . 100.0%
(DB) Desert Victory (20th-Fox)
LOS ANGELES—Chinese . . . 96.2%
(DB) Tonight We Raid Calais (20th-Fox)
LOS ANGELES—Loew's State . . . 94.7%
(DB) Tonight We Raid Calois (20th-Fox)
LOS ANGELES—Ritz . . . 111.7%
(DB) Tonight We Raid Calais (20th-Fox)
MINNEAPOLIS—World, 1st Week . . . 110.0%
MINNEAPOLIS—World, 2nd week . . . 95.0%
NEW YORK—Roxy, 1st week . . . 136.0%
(SA) Grace Moore and others
NEW YORK—Roxey, 2nd week . . . 106.0%
(SA) Grace Moore and others
PHILADELPHIA—Aldine . . . 110.0%
PITTSBURGH—Fulton . . . 100.0%
PROVIDENCE—Majestic . . . 147.3%
(DB) He Hired the Boss (20th-Fox)
SAN FRANCISCO—Paramount . . . 138.4%
(DB) Tonight We Raid Calais (20th-Fox)
SEATTLE—Paramount . . . 97.2%
(DB) Tonight We Raid Calais (20th-Fox)
SEATTLE—Music Box, MO, 1st week . . . 92.2%
(DB) Tonight We Raid Calais (20th-Fox)
ST. LOUIS—Ambassador . . . 91.3%
(DB) Saludos Amigos (RKO)
WASHINGTON—Capitol . . . 100.0%
(SA) Vaudeville

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CABIN IN THE SKY (M-G-M)

Intermediate Reports:

Total Gross Tabulated	$259,400
Comparative Average Gross	218,923
Over-all Performance	118.4%

BALTIMORE—Century . . . 154.5%
BUFFALO—Buffalo . . . 120.0%
(DB) Air Raid Wardens (MGM)
BUFFALO—Hippodrome, MO, 1st week . . . 138.6%
(DB) Air Raid Wardens (MGM)
CHICAGO—Apollo . . . 152.9%
CINCINNATI—RKO Capitol, 1st week . . . 118.1%
CINCINNATI—RKO Capitol, 2nd week . . . 109.0%
CINCINNATI—RKO Capitol, 3rd week . . . 100.0%
CLEVELAND—Loew's State . . . 110.7%
CLEVELAND—Loew's Stillman, MO, 1st week 100.0%
LOS ANGELES—Carthay Circle . . . 95.0%
(DB) Dr. Gillespie's New Assistant (RKO)
LOS ANGELES—Chinese . . . 96.2%
(DB) Dr. Gillespie's New Assistant (RKO)
LOS ANGELES—Loew's State . . . 102.3%
(DB) Dr. Gillespie's New Assistant (RKO)
LOS ANGELES—Ritz . . . 101.0%
(DB) Dr. Gillespie's New Assistant (RKO)
NEW HAVEN—Loew's Poli . . . 94.4%
(DB) Desert Victory (20th-Fox)
NEW HAVEN—College, MO, 1st week . . . 93.3%
(DB) Desert Victory (20th-Fox)
OMAHA—Paramount . . . 126.0%
(DB) Wrecking Crew (Para)
PHILADELPHIA—Aldine, 1st week . . . 191.1%
PHILADELPHIA—Aldine, 2nd week . . . 157.7%
PHILADELPHIA—Aldine, 3rd week . . . 138.8%
PITTSBURGH—Penn . . . 79.4%
PROVIDENCE—State . . . 125.0%
(DB) American Empire (UA)

THE MORE THE MERRIER (Col.)

Intermediate Reports:

Total Gross Tabulated	$211,100
Comparative Average Gross	151,700
Over-all Performance	139.1%

BALTIMORE—Hippodrome . . . 135.7%
(SA) Archie Robbins, Randall Sisters and others
BOSTON—Loew's Orpheum . . . 128.2%
(DB) After Midnight with Boston Blackie (Col)
BOSTON—Loew's State . . . 114.2%
(DB) After Midnight with Boston Blackie (Col)
BUFFALO—Lafayette . . . 210.0%
(DB) A Man's World (Col.)
CINCINNATI—RKO Albee . . . 100.0%
INDIANAPOLIS—Loew's . . . 147.0%
KANSAS CITY—Midland . . . 166.6%
(DB) Boston Blackie Goes Hollywood (Col)
NEW HAVEN—Loew's Poli . . . 105.5%
(DB) Falcon Strikes Back (RKO)
OMAHA—Brandeis . . . 151.1%
(DB) Underground Agent (Col)
PITTSBURGH—Harris . . . 184.7%
PROVIDENCE—Loew's State . . . 125.0%
(DB) Murder in Times Square (Col)
SAN FRANCISCO—Orpheum . . . 147.8%
(DB) Red Head from Manhattan (Col)
WASHINGTON—Earle . . . 145.1%
(SA) Vaudeville

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THE HUMAN COMEDY (M-G-M)

Intermediate Reports:

Total Gross Tabulated	$432,000
Comparative Average Gross	346,673
Over-All Performance	124.6%

BOSTON—Loew's Orpheum, 1st week . . . 128.2%
BOSTON—Loew's Orpheum, 2nd week . . . 87.1%
BOSTON—Loew's State, 1st week . . . 160.7%
BOSTON—Loew's State, 2nd week . . . 85.7%
BUFFALO—Great Lakes . . . 201.8%
(DB) Quiet Please Murder (20th-Fox)
CINCINNATI—RKO Albee . . . 143.5%
CINCINNATI—RKO Shubert, MO, 1st week . 133.3%
CINCINNATI—RKO Shubert, MO, 2nd week . 93.3%
CLEVELAND—Loew's State . . . 128.5%
CLEVELAND—Loew's Stillman, MO, 1st week 146.1%
INDIANAPOLIS—Loew's . . . 152.9%
KANSAS CITY—Midland, 1st week . . . 150.0%
KANSAS CITY—Midland, 2nd week . . . 104.1%
LOS ANGELES—Ritz . . . 101.0%
LOS ANGELES—Loew's State . . . 117.8%
LOS ANGELES—Chinese . . . 111.1%
LOS ANGELES—Carthay Circle . . . 95.0%
PHILADELPHIA—Boyd, 1st week . . . 178.5%
PHILADELPHIA—Boyd, 2nd week . . . 133.5%
PHILADELPHIA—Boyd, 3rd week . . . 109.2%
PROVIDENCE—Loew's State . . . 150.0%
PROVIDENCE—Carlton, MO, 1st week . . . 87.5%
ST. LOUIS—Loew's State, 1st week . . . 120.0%
ST. LOUIS—Loew's State, 2nd week . . . 93.3%
WASHINGTON—Palace, 1st week . . . 139.6%
WASHINGTON—Palace, 2nd week . . . 120.6%
WASHINGTON—Palace, 3rd week . . . 112.5%
WASHINGTON—Columbia, MO, 1st week . . . 153.8%

Over-all performances as shown in final reports of PICTURE GROSSES are now published for their reference value in the Service Data Department of the Product Digest section.

HANGMEN ALSO DIE (UA)

Intermediate Reports:

Total Gross Tabulated	$185,500
Comparative Average Gross	159,400
Over-all Performance	116.3%

BALTIMORE—Century . . . 159.0%
BUFFALO—Great Lakes . . . 157.4%
(DB) Taxi, Mister (UA)
BUFFALO—Hippodrome, MO, 1st week . . . 105.8%
(DB) Taxi, Mister (UA)
CLEVELAND—Loew's State . . . 114.2%
CLEVELAND—Loew's Stillman, MO, 1st week 107.6%
INDIANAPOLIS—Loew's . . . 112.5%
(DB) Let's Have Fun (Col)
KANSAS CITY—Midland . . . 108.3%
(DB) Power of Press (Col)
MONTREAL—Orpheum, 1st week . . . 100.0%
MONTREAL—Orpheum, 2nd week . . . 66.6%
MONTREAL—Orpheum, 3rd week . . . 77.7%
NEW HAVEN—Paramount . . . 84.5%
PITTSBURGH—Stanley . . . 95.0%
(SA) Xavier Cugat's Band
PROVIDENCE—State . . . 172.7%
(DB) Let's Have Fun (Col)
SAN FRANCISCO—United Artists . . . 181.2%
(DB) Taxi, Mister (UA)
TORONTO—Loew's . . . 110.0%
WASHINGTON—Capitol . . . 86.8%
(SA) Vaudeville

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THIS LAND IS MINE (RKO)

First Reports:

Total Gross Tabulated	$109,050
Comparative Average Gross	86,000
Over-all Performance	126.8%

BUFFALO—20th Century . . . 178.8%
(DB)Rhythm Parade (Mon)
CHICAGO—Palace . . . 133.3%
(DB) Ladies Day (RKO)
CINCINNATI—RKO Albee . . . 107.1%
CINCINNATI—RKO Capitol, MO, 1st week . 109.0%
INDIANAPOLIS—Circle . . . 85.0%
(DB) Ladies Day (RKO)
OMAHA—Brandeis . . . 157.7%
(DB) Ladies Day (RKO)
SAN FRANCISCO—Golden Gate . . . 146.1%
(DB) Vaudeville
SEATTLE—Paramount . . . 99.4%
(DB) Ladies Day (RKO)

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ASSIGNMENT IN BRITTANY (M-G-M)

First Reports:

Total Gross Tabulated	$182,600
Comparative Average Gross	149,500
Over-all Performance	122.1%

BALTIMORE—Century . . . 127.2%
BUFFALO—Buffalo . . . 100.0%
(DB) Harrigan's Kid (MGM)
CLEVELAND—Loew's State . . . 71.4%
MONTREAL—Palace, 1st week . . . 192.8%
MONTREAL—Palace, 2nd week . . . 121.4%
NEW YORK—Criterion, 1st week . . . 216.6%
NEW YORK—Criterion, 2nd week . . . 141.6%
NEW YORK—Criterion, 3rd week . . . 116.6%
PHILADELPHIA—Fox . . . 107.1%
PHILADELPHIA—Keith's, MO, 1st week . . . 117.7%
PITTSBURGH—Stanley . . . 105.0%
(SA) Charlie Spivak's Orchestra and others
PROVIDENCE—Loew's State . . . 120.8%
(DB) She Has What It Takes (Col)
SEATTLE—Paramount . . . 97.7%
(DB) Air Raid Warden (MGM)

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Managers Are Essential

Reports from Canada indicate that the draft of manpower into so-called essential industries is beginning to make itself badly felt in theatres. Already in the United States this situation is beginning to manifest itself, too. Therefore, Mr. J. J. Fitzgibbons' appeal to the Director of National Selective Service in Ottawa has a special meaning for managers everywhere. Mr. Fitzgibbons, as the president of companies operating about two hundred theatres in the Dominion, has pointed out that the managers who are being drafted into essential work are necessary to the safety and protection of the theatre-going public.

Good managers are not easily trained. Large theatres, with thousands of people entering them daily, cannot be managed by inexperienced persons.

The industry has ever recognized that the needs of the armed forces are paramount. Little protest, if any, has been made against the drafting of physically fit young men for the armed forces. But if, as is conceded now, motion pictures are essential to the morale of the civilian population, enough employees must be kept out of other "essential" industries to operate the theatres which show these pictures.

Theatres are not simply opened and closed each day by the hired help. They are managed by experts, many of them trained for years in their field. They are men—and women, too—especially chosen for their ability to handle crowds, to organize the many activities which go on inside the theatre walls aside from the showing of pictures and with the executive ability necessary to supervise the maintenance and operation of large investments.

Let people without the training and experience of the theatre manager be given the training for other essential work.

On Handling Patrons

Experience among showmen has varied on the wisdom of installing signals for the benefit of civilian defense workers, air raid wardens, auxiliary firemen, first aiders, etc. Some have found that the local Office of Civilian Defense appreciates the theatre's display of a colored light to indicate the progress of an air raid alarm—yellow, or confidential, to indicate that enemy planes have been sighted; blue, or caution, to indicate that enemy planes are approaching and headed toward the vicinity; red, or danger, to indicate that enemy planes are actually overhead. In many cities, the theatres have installed colored lights which are lighted on signals from headquarters. When required, civilian defense workers quietly leave.

On the other hand, we heard this week of another type of reaction. One manager told us that, when he was informed that there would be a blackout, he happened to be on the stage. He told the audience of the situation and two men left. A few moments later the sirens were sounded and twenty men dashed madly out of the theatre, bowling over an incoming patron on the way. This showman must start a campaign of education in his community to prevent civilian defense workers from assuming the offensive.

Selling the Newsreel

In recent weeks, the Round Table has received and published several examples of showmen taking advantage of local boys appearing in newsreels of American troops or seamen. Much to-do has been made over these occurrences in the local press, and the theatres, of course, have come in for some good publicity.

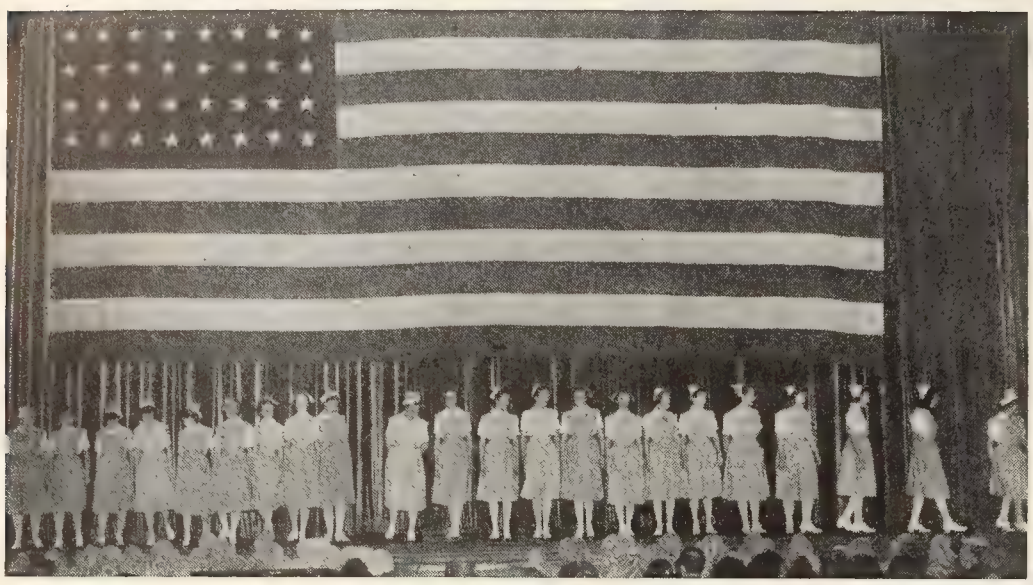
Many more theatres, obviously, could take advantage of opportunities presented by the newsreels, if they knew in advance that local boys would be in the scenes. That is impossible, we have learned,for several reasons. First of all, it would be impractical on account of the time element. Even if the time were available, however, military security would forbid the collection of the names of all the men in one scene.

Some showmen have pointed out that, to overcome these difficulties, they screen the newsreel in advance for themselves alone. A newspaperman dropped in one day during one of these screenings in one theatre and asked to be invited to alll of them after that. What used to be regarded as just a part of the program that everyone had has been found by many showmen to contain what might be turned into money in the box office.

Persistence Pays

Joseph Boyle has been manager of the Broadway theatre in Norwich, Conn., for 15 months. During that time he has assiduously cultivated good relations with the *Norwich Bulletin*, but until now the paper has regarded contests with a cold eye. Joe was justifiably elated last week, therefore, when he was finally able to land a contest on "The Moon Is Down" in the *Bulletin*. Persistence paid in this case. —BOB WILE

THE UNUSUAL IN DISPLAYS

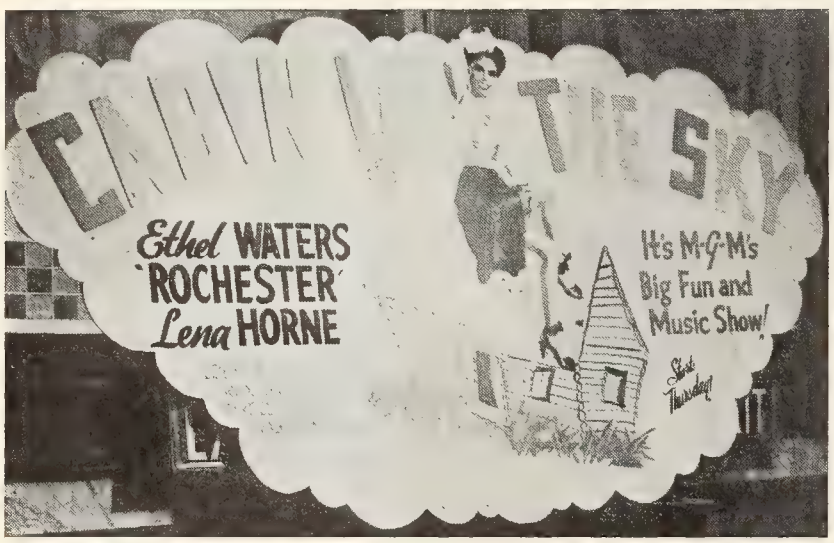


Thirty pretty nurses against the background of the flag made an impressive display for Matt Saunders at the Poli, Bridgeport, Conn., when the blood plasma collection was started there. Five hundred donors were obtained.

Dorris Bowdon, star of "The Moon Is Down", is a Memphis girl. So Arthur Groom, manager of Loew's State, invited her sister and mother as guests of the theatre.



Hand-painted cut-outs were mounted on compoboard by H. T. Drake, house artist for George Olsen, manager of the Madera theatre, Madera, Calif.



This cut-out cloud setpiece, featuring Lena Horne sitting on top of a cut-out cabin, was placed over the exit doors of the Regent, Harrisburg, by Sam Gilman, manager.





On the hottest day in May in ten years, Sidney Kleper of the Bijou, New Haven, had a ballyhoo man dressed as Santa Claus parade through the streets.

A week in advance of the playdate, Tommy Read at the Fox, Atlanta, had a specially mounted cut-out with real hay in the lobby to attract patrons' attention.





By Clarence M. Bunting

A ballyhoo man dressed like the comic in "Lady of Burlesque" created a lot of attention for H. W. Reisinger of Loew's, Dayton, Ohio, especially when he posed with the cut outs of Barbara Stanwyck.

Real pine trees, artificial grass and cutouts from the six and one sheets made an attractive display for T. O. Tabor at the Palace, Athens, Ga. The figures are little dolls.





Artists are hard to get, so J. D. Hillhouse, manager of the State, Galveston, Tex., had to build his own display. That's he at the left.



Not only did this stunt get a lot of laughs, but it caused talk, and talk makes patronage, says Vincent Aldert, Paramount, Brattleboro, Vt., perpetrator of the idea.



A window full of records on "Hello, 'Frisco, Hello" was obtained by Joseph Boyle, manager of the Broadway, Norwich, Conn. It was in a big department store.

R. L. Wickersham of the State theatre, Logansport, Ind., had a giant post card, 40 by 60 inches in size, placed in front of a mailbox on a prominent corner.



Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

MISSION TO MOSCOW (Warner Bros.): The fact that this picture is based on fact, not fiction, should be emphasized in all advertising. Mr. Davies' second mission to Moscow, now in progress, may also be used to exploit the picture by blowups of newspaper stories. Any photographs which may arrive from Russia on this mission may also be used, together with stills from the picture. The comparison ads with heads of the actors compared to the people they portray would be especially appropriate at this time when these people are in the news together again. There is a full page tabloid feature which tells of the Davies family's experiences in Russia, with profuse illustrations. This can be used in a woman's section of a newspaper or as a hand distributed tabloid. Because of Mr. Davies' second mission, it is especially appropriate at this time. Then there is another full page layout for newspapers which introduces the cast, comparing the historical figures in the picture to their counterparts. There is a five-day contest which sells the title, being devoted to a number of other famous missions of history with provision for letters on "Why I Want to See 'Mission to Moscow' " to break any ties. There is a "Believe It or Not" type of cartoon available for newspaper planting. If you are playing the picture before school is out or after school starts again in September, it will be well to note the many opportunities for school tieups. The manager can personally make five-minute talks to classes in history or current events. A good part of all of such talks might be devoted to Mr. Davies' prologue to the picture, reprinted in full in the press book. Discussion might be started either through the newspaper's school page or in the pages of the school's own paper on the question of whether a picture like "Mission to Moscow" helps students to understand current history better. Prizes might be offered school students for the best reviews of "Mission to Moscow". Special theatre parties might be arranged with the assistance and cooperation of school authorities. "The Story of Two Guys Named Joe" is the theme of a series of ads which attracted wide attention in New York. The same idea can be carried out by using a cartoon strip showing the contrast in the lives of Messrs. Davies and Stalin. It can also be used in radio advertising. The book on which the picture is based is available in a movie edition. There is also a revised edition of the book brought up to date with 1943 comment. The 190 people in the cast can be used as the basis of a contest—contestants to guess at the correct number. With this picture, Warner Bros. introduces a new type of accessory, destined, perhaps, to replace the billboard. It is a bus - car card, designed to fit the advertising space in public vehicles.



The creators of the original Hitler Pin Cushion thank **PARAMOUNT** for the exceptional interest displayed in our "HEX-THE-AXIS" novelty-utilities. The Newsette release of our entire line was seen by 60,000,000 people throughout the nation. Distributors and theatre owners can exploit this tremendous publicity by using our "HEX-THE-AXIS" novelties as premiums, give-aways, souvenirs, etc., in the Bond Drives they are conducting.

Write today for complete details and prices.

BASSONS DUMMY PRODUCTS 57-02 48th St. MASPETH, N.Y.C.

Junior War Bond Jamboree Nets Sale of $2000

A Junior War Stamp Jamboree inaugurated by Bob Cox at the Kentucky theatre, in Lexington, Ky., was so successful, that surrounding towns are contemplating following suit. The idea of promoting the sale of War Bonds and Stamps among the children of the city was brought up before the Junior Chamber of Commerce which agreed to sponsor the event with the cooperation of the War Activities Committee.

The show was set for a Saturday morning, the idea being that each child attending the show was admitted by the purchase of a War Stamp of any denomination. The show itself consisted of a cartoon unit, obtained gratis from the exchanges, a 45-minute stage show featuring Bill Cross and his Band, and two singers and three dancers. This was followed up by a Children's War Stamp Auction, with promoted gifts auctioned in War Bonds and Stamps. The first meeting in connection with the event was held three weeks in advance, working with a committee from the Junior Chamber. The following plans were carried out:

Full Page Ad Promoted

Newspaper coverage included a schedule of feature stories which ran every day for two weeks preceding the Jamboree. These followed the usual lines, covering every possible news angle. The papers covered the show with a reporter and cameraman, with a big story following. The newspaper gave the event a full page ad on the Friday before the show, which was paid for by cooperating local merchants. In addition, a four-column cut was landed on the front page of the Sunday paper in all editions.

The radio station agreed to plug the show on all sustaining programs and permitted the theatre to solicit their advertisers for time. This netted the theatre plugs on three daily programs, plus a nightly one. These all ran during the week preceding the show itself.

Children Canvassed Merchants

The committee members from the Junior Chamber of Commerce canvassed all the merchants and obtained over 250 prizes, which ran from complete suits to games, baseball equipment and other items. Each member of the commitee was given a school and arrangements were made to have a talk given before the assembly by them. This was a four-minute talk, which covered the purpose of the show and the value of purchasing War Stamps. Every school child in the city (4,500) was given a card explaining the stunt and inviting him to attend. These cards were obtained gratis.

The show was advertised for 9 a.m., and Cox reports that at 8.30, there were an estimated 1,000 children in front of the theatre. 1,350 children witnessed the show and over 800 were turned away. $2,000 worth of Bonds and Stamps were sold in admissions and during the auction, some items bringing as high as $200.

Cox reports the entire stunt may be duplicated in other situations.

Woodward Employs Slides to Indicate Air Raid Alarms

The problem of how to announce the various air raid warnings to theatre patrons has been solved by Maurice Baum, owner of the Clifton theatre, Huntington, Pa., and Kenneth Woodward, manager of the house.

Without interruption of the picture, a slide is projected with a blue dot and the words, "The blue air raid signal has just been sounded." For the red signal a red dot is used; for the all clear and a white dot. The Clifton's novel plan was heralded by the local newspaper and the local chief Air Raid Warden. As Ken explains it, the audience knows at all times what is going on without any fuss whatever.

Theatre Donated to Safety Patrol Boys

The School Safety Patrol Boys of Miami, 900 strong, recently attended a mass meeting at the Wometco Strand theatre, in celebration of National Patrol Boy Week. Mrs. James Dunn, wife of the newly re-elected city commissioner, acted as chairman and arranged the meeting. The boys saw a safety film, heard their national chairman, and saw the feature, "Cheyenne Roundup."

The Paramount and Wometco chains in Miami have cooperated with the PTA and the three A's to further the success of the Safety Patrol Boys movement. Twice a week, at these theatres, all patrol boys who have faithfully performed these duties during the school week are rewarded by being allowed to attend their nearest theatre free.

Newspaper Campaign Launches "Air Force"

Jerry Zigmond, of the Newman, in Kansas City, gave "Air Force" an initial promotion with strong newspaper space, outdoor displays, and a special punch for the second week, in a newspaper advertisement listing the succession of hits at the theatre with "Air Force" the current one.

Zigmond held a preview of the picture for officials of the armed forces, executives of aviation plants, civic and business leaders, many of whom wrote comments. During the second week he distributed cards to selected patrons seeing the show, who returned them with their "reactions" noted. A selection of comments was published at the beginning of the third week for the run and others in the newspaper displays during that week.

King Garners Newspaper Breaks On Xavier Cugat's Personal

Abundant newspaper breaks were landed by James King for the personal appearance of Xavier Cugat at the RKO Boston theatre, in Boston. An advance story and follow up picture were secured in connection with the maestro's appearance at the newsboys club and WAAC headquarters, where he did caricatures of members of the club and new recruits. Numerous radio plugs were landed and a citation from the Treasury Department to Cugat was made over Station WCOP. A special story on Cugat was had in the Sunday *Advertiser* regarding his drawing of six full color pages for the *American Weekly* and a newspaper interview was illustrated by the bandleader's own caricatures.

Variety of Tieups Obtained for "The More the Merrier"



Haddon Matthews used real lace curtains and flower pots for this special display in the Boyd theatre in Philadelphia. Copy as well as the illustrations attracted attention.

In the two weeks since the first openings of "The More the Merrier" many different promotion methods have been used on this picture.

Among the leading promotional plans was the establishment—amid wide publicity—of an "Eight Girls to Every Man Club" designed to promote more dates for the manless girls in the Nation's capital. Because the lack of men and the eight-to-one ratio are the central theme of the film, a special advance preview was held in the Department of the Interior auditorium in Washington for club members and their guests. Not only Washington newspapers but the wire services played up the story. Twenty newspapers ran large space feature interviews with local girls who had gone to work in Washington government bureaus, on the work of the club and their reaction to the picture. Papers in Detroit and Cleveland played up picture and story features on eight local girls who entertained a single man as their guest for an evening.

Classified Ad Promotion

A classified ad page promotion based on the fact that Jean Arthur starts off the whole story of the picture by offering to share her apartment was run in St. Louis by the *Globe-Democrat* and in Syracuse by the *Herald Journal*.

A man was given away in New Orleans, Hartford, Conn., and Springfield, Mass. In Buffalo, Atlanta, and other large cities, eight girls in a bed or a variation was used. Taxicabs were tied up in several cities to use posters in their windows reading, "Share the Ride—The More the Merrier."

A tieup with the Hotel Association of America netted displays in 5,500 top-ranking hotels in major cities. The displays featured a still from "The More the Merrier" with picture and theatre credits and played up the point that making hotel reservations in advance will avoid the disappointment encountered by Charles Coburn in the film when he is turned away from the Washington hotel in which he tries to rent a room.

The Cigar Institute of America in a tieup with the picture planted placards and counter cards in 25,000 retail cigar stores in key cities. All placards and counter cards carried full picture and theatre credits.

Signal Corp Cooperates On "Reap the Wild Wind"

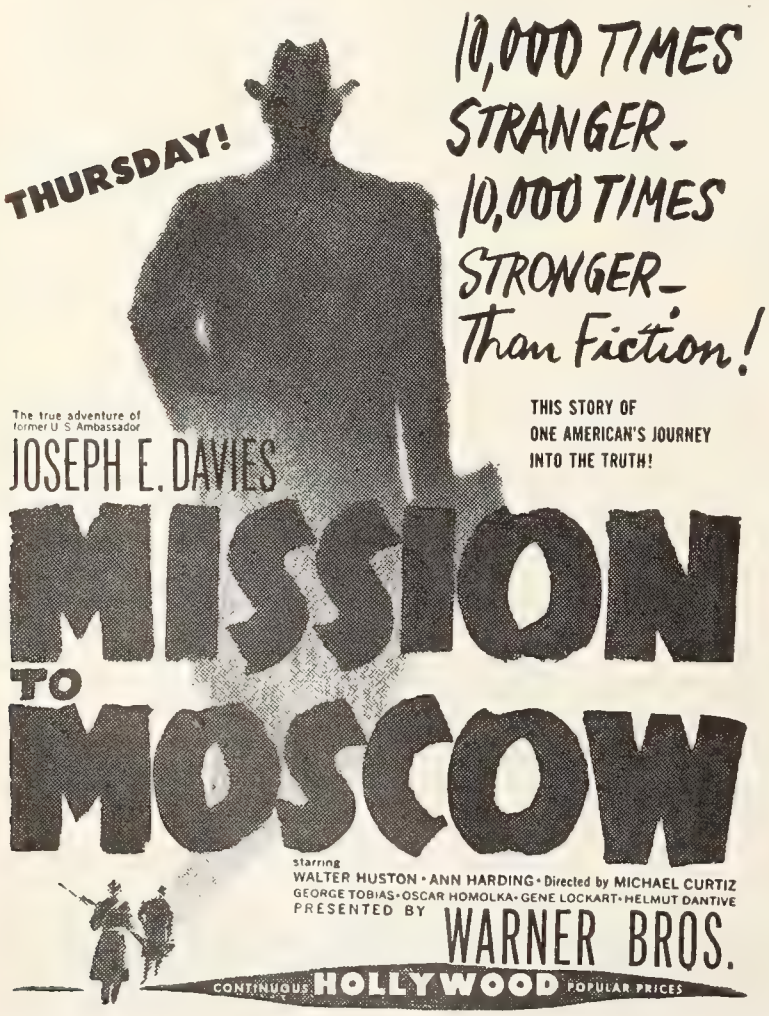
For his date on "Reap the Wild Wind" at the L&J Palace, in Athens, Ga., T. O. Tabor landed plugs over the radio a week in advance of the opening. Window cards were placed in drugstores and restaurants and permission was granted for notices to be planted on the bulletin board at the Signal Corp School. One of the largest beauty salons displayed Max Factor lipsticks with appropriate tiein copy, and an effective lobby display was made from two 24-sheets.

SPECIAL TRAILERS FILMACK

NEWSPAPER ADS THAT SOLD



These teaser ads were used by Harry Hunsaker in advance of the engagement of "The Commandos Strike at Dawn" at the Granada, Reno, Nev.



Unusual treatment distinguished the New York ads on "Mission to Moscow".



The revival of "The Great Dictator" prompted Gordon Carson of the Royal, Fort William, Ont., to use a conversation between the actors to give playdates and so forth.



Alliteration, a fancy border and large type are the outstanding features of Boyd Scott's ad for a double bill at the Grand, Holdenville, Okla.

Danico Interests War Plants In "Desert Victory" Date

To usher in his date of "Desert Victory" at the Esquire theatre, in Davenport, Ia., Fred L. Danico held a special screening for all the top men in the large war industries in the Tri-Cities. After the screening a 15-minute radio interview was held with such men as the Acting Commander of the Rock Island Arsenal and others participating. Needless to say, excellent plugs for the picture were had. All the plant men made announcements in their companies' official bulletins which reach all employees and posters were sent to the plants and placed in spots where employees could see them.

A luncheon with a member of the British War Information Service from Chicago and the heads of the local papers was held to aid in getting the right kind of publicity at the right time. The first break in the papers was Sunday, three days ahead of the opening, with seven photos on the picture page of the paper.

Durbin Lobby Display Done in Silver Flitter and Fluorescence

In selling "The Amazing Mrs. Holliday" at the New Malco theatre, in Memphis, Tenn., Elliott Johnson used the angle of selling Deanna Durbin as a grown woman and featured such lines as "Hollywood's Most Beautiful Woman" in the theatre ads. For his lobby display, an easel was erected covered with blue velour with the frames in silver flitter and plenty of scene stills. This was used a week in advance in the theatre and then moved to a window downtown during the run of the picture.

A facsimile figure of Durbin, dressed in fluorescent dyed clothes was placed in the balcony box and during the trailer a black light was thrown on the figure, which brought out the fluorescent colors, causing a beautiful effect and considerable comment. During the Red Cross Drive, when collections were made, a microphone was placed in front of the Durbin figure and when the booth put on several of her records it gave the impression that Deanna was actually singing from the balcony box.



Tom Delbridge at Loew's Vendome, Nashville, created a stage effect atop his entrance doors with a cutout figure of Barbara Stanwyck and a curtain to represent the burlesque stage.

Radio Quiz Contest Sells "Reveille with Beverly"

To open his date on "Reveille With Beverly" at the Globe theatre, in Bridgeport, Conn., Harry Rose planted a radio quiz contest over station WNAB two days prior to the opening. In addition, 130 bus cards were used on all important lines, 40 by 60s in two music store windows and 200 cards with jive copy were placed on juke boxes throughout the city. For his street ballyhoo, Rose had two buglers and a drummer boy in smart uniforms playing out front on the opening day of the picture.

For "Three Hearts for Julia," Harry decorated the front with flags, bunting and hearts under the marquee with a 10-foot flag on the upright. The Boys Club Band played out front on the opening night, before giving a brief concert on stage. Special tinted heralds were distributed, a cooperative page was promoted in one of the papers.

Hartford Greets O'Shea as Local Boy Who Made Good

When Michael O'Shea, appearing in "Lady of Burlesque" made a personal appearance recently at Loew's Poli, in Hartford, ahead of the picture's opening there. Lou Cohen arranged for the star to meet Governor Baldwin. Pictures were taken at the Capitol and appeared in the local papers together with a story along the "local boy makes good" angle, since the star hailed from Hartford. Visits were also made to O'Shea's Alma Mater, the crippled children's home and other spots.

O'Shea was met at the station with a fife and drum corp, the railroad station was bannered with "welcome" signs and radio promotion included at least four hours time on all four stations. The newspaper coverage was abundant and included cooperative ads from merchants.



A sensational front was employed by Tom Cleary for the showing of "The Mummy's Tomb" at the Princess theatre in Montreal. The Egyptian effect predominates.

Students Write Reviews For "The Moon Is Down"

Joe Boyle planted a review contest on "The Moon Is Down" with the Norwich, Conn., newspaper, on the date at the Broadway theatre there. This was the first actual movie contest to be accepted in a year and a half.

The idea of the contest was to have all high school students, both public and parochial schools, submit a review of the picture. The initial prize for the best review was a War Bond. The book angle was thoroughly exhausted on this campaign and was featured by a John Steinbeck week, plus distribution of book marks in the public library, at all book stores and circulating libraries.

NEED SEE SPECIAL TRAILERS FILMACK

OF A PERSONAL NATURE

HAPPY BIRTHDAY

May 30th
Silvert Setron
B. J. Vanderby
Ray S. Helson
Charles T. Lehning
John C. Makemson
Edward W. Sokolowsky
George E. Dowbiggin
Harry G. Willoughby

31st
John P. Vogt
Morris Brown
Robert Harris
Guy R. Williams
Carl L. Whaley

June 1st
Oscar H. Phillips
Don F. Nichols
James C. Dougherty
Albert T. Stretch

2nd
Floyd C. Nutting
Christopher Parillo
William McCarrell
Haig Assadourian
Mitchell K. Liner
Don T. McCrea
Willis H. Ledbetter

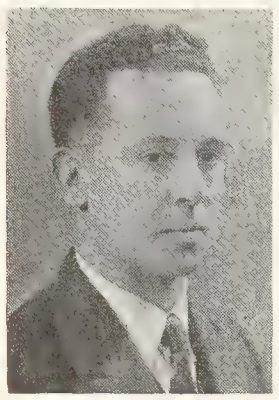
June 3rd
George H. Fennelly
Les Kaufman
Richard Pritchard
Thomas E. Muchmore
Harry Rinzler
Harry E. Alberth
Seymour L. Katz
Melvin K. Dinger
Hyman J. Shapiro

4th
Hubert N. Schrodt
Will J. Glaser
W. L. Snapp
Gene Michael
Marvin F. Huban
Borge Iversen

6th
James A. O'Kelly
Ira Eschay
Carl Beals
Ben Griefer
Ruper N. Koblegard
Jack Nelson
Martin Weinstein
A. H. Roberson
Arthur C. Bowden
Lee Cole

Fred Baldwick, Newest Round Table Member from England

One of the latest additions to the already long list of Round Tablers in the British Isles, is Fred E. Baldwick, now managing the Manchester News theatre in Manchester, England. He has had a most interesting career in every branch of the theatre. Let's let him tell it in his own words. "I first commenced in the business in 1910 (he was 11 years old then) with the Provincial Cinematograph theatres as a page and being much interested in the projection department after a few weeks was put in the 'box' as learner on a staff of six. I worked at various theatres in the circuit. Then came World War I and I volunteered and did two years service, returning to the company after the war. In 1920 I left them, having risen to the position of second chief. My next post was as chief at the Capitol, Manchester, where I remained for just over 11 years, during which period we had the DeForest Phonofilms. This was the first sound on film which was a commercial success and it was installed in 1926, two years before the first Western Electric installation in England. Then came 'talkies' and I did a bit of moving about and in 1936 I opened the Manchester News theatre, one of the first news theatres outside of London, for the Jacey Cinemas, Ltd. I commenced here as chief and just before I was given the combined duties of chief and assistant manager. In November, 1939, I was given full charge and in addition to managing this theatre, also was put in charge of projection for the circuit." Mr. Baldwick adds that though born in England, all of his family's antecedents came from Cincinnati, so he may a little claim to the U.S.A.



NEED SPECIAL TRAILERS SEE FILMACK

Warren Fordyce Started as Sign Boy in Sunnyside

Warren M. Fordyce, manager of Liberty in Pasco, Wash. and the Roxy in nearby Kennewick, started in the business as a sign boy just six years ago. It was with the same circuit, Midstate Amusement Corp., that he is with now, that he got his first experience at the Liberty theatre, Sunnyside, Wash. In five years he worked his way up to assistant manager and finally manager, a post which he attained in March 1942. He moved to Walla Walla later that year as assistant to Jack Wright, who managed three theatres there. In November of last year, he was assigned to his present post. Although Warren is only 22 years old, he is married and the father of a baby.

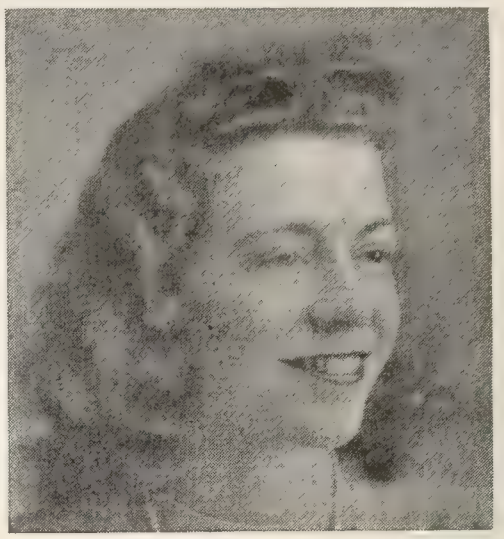
AL DUNN has been promoted from assistant manager of the Fox theatre, in San Francisco, to managership of the St. Francis, succeeding Harry Fontana, who has taken a defense job.

CHARLES SECORD, formerly at the Orpheum theatre in Kenosha, Wis., goes to the Fox Wisconsin home office, in Milwaukee, as a booker. He is succeeded by Sam Springer, formerly with Essaness Theatres, in Chicago. Other circuit changes include: Robert Bartol, former manager of the Odeon, in Beaver Dam, has been shifted to Janesville, Wis., as manager of the Beverly theatre. He succeeds R. W. Hyde, who has been managing both the Beverly and Myers theatres, in Janesville. Hyde will now devote his full time to the Myers. Rudy Finst, former manager of the Retlaw, in Fond du Lac, has been transferred to Racine as manager of the Uptown, succeeding Louis Lamm, who has been shifted to Beaver Dam.

PERRY SPENCER, former personal representative of Gene Autry on a series of Bond Drives all over the country, is now managing the Strand theatre, in Miami. Melvin Curry, formerly manager of the Avondale theatre, in Atlanta, is now assistant manager at the Capitol theatre, in Miami.

ROBERT C. SPODICK has resigned as manager of the Ascot theatre, in the Bronx, to assume a similar post at the Little Carnegie Playhouse.

GUS HARTMANN has been transferred from manager of Warner's Princess, in Camden, N. J., to manager of the circuit's Grand, in Vineland, N. J. He is succeeded by Charles Hessington, former assistant at the Princess.



Anita L. Charette, above, is assistant manager of the Cohoes theatre, Cohoes, N. Y., one of the Fabian theatres. Miss Charette, a native of Cohoes, has been working in theatres there for the past six years.

JIM DARBY has succeeded Lou Schaefer as manager of the Paramount theatre, in New Haven. Schaefer has not as yet announced his plans.

LT. JOHN J. NAUGHTON, former manager of the Essaness Biograph theatre, in Chicago, after winning his commission at Camp Barkley, Tex., came home on furlough to marry Mary Jane Sigman.

GRAHAM GILES, manager of the H&E Balaban Dale theatre, and John Prought, manager of the Globe Theatre, in Chicago, have joined the Merchant Marine.

CLARENCE LAUTEN has been made manager of the Dale theatre, in Chicago.

WILLIAM WOLF was named manager of Warners' Colney theatre, Philadelphia, succeeding Martin Rosenbluth, who resigned to go into private industry. Walter Potamkin, who had been serving as a rotating manager, succeeded Wolf at the circuit's Diamond theatre.

LEW KELLER, has been named manager of the Liberty theatre and publicity director of the Granada and Roxy theatres, in Lewiston, Idaho, replacing Herbert J. Royster, who moved to Portland, Ore., where he will be manager of the Mayfair.

INDEPENDENCE DAY HEADS JULY HOLIDAYS

JULY
1st—Battle of Gettysburg, 1863
Dominion Day in Canada
1st Air Mail Chicago to N. Y., 1919
3rd—Idaho Admitted to Union, 1890
4th—Independence Day
10th—Wyoming Admitted to Union, 1890
15th—St. Swithins Day
24th—Pioneer Day—Utah
25th—Occupation Day—Puerto Rico

Fail to Restrict Argentine Film House Programs

by NATALIO BRUSKI
in Buenos Aires

The Association de Empresarios Cinematografos (Association of Cinematograph Exhibitors) here, representing the majority of theatre operators of Buenos Aires, failed to adopt a resolution designed to limit the length of theatre programs to two features and one or two short subjects.

The move was designed to aid in the conservation of raw stock, which has been a serious problem facing the Argentine industry. Despite the fact that the resolution was approved by 156 out of 175 exhibitors, it failed to become effective, since a unanimous decision was required.

The raw stock situation was somewhat relieved by the importation of 8,000,000 feet from the United States, but the Government has not yet determined in what manner the film is to be allocated to Argentine producers. The Government confiscated the raw stock shipment to forestall an artificial increase in price. The arrival of the stock is said to have prevented the closing of several studios. It was indicated that a commission would be appointed shortly to solve the problem. The Association of Producers of Argentine Films voiced its appreciation to the United States Government for the film.

After one year of negotiation, the local representatives of UFA finally succeeded in obtaining from the Buenos Aires Custom authorities the delivery of 630 kilos of printed films which were confiscated by that department on April 24th, 1942, which they said was introduced clandestinely into Buenos Aires from the Portuguese steamer *Serpa Pinto*.

These films, which came packed in nine trunks and hand bags, were brought by a passenger as personal baggage, and not included in the shipping manifest in order that they could be shipped on board a steamer holding a British navicert. They were discovered in the port of Buenos Aires due to the disappearance of the person who brought them. Hans Biester, the UFA representative, immediately requested the delivery of the films, offering to pay the duties and penalties. He did not succeed, however, as the Congress Committee on anti-Argentine activities, requested their confiscation in order to verify what class of films they were.

Now, after one year, UFA finally succeeded in obtaining the films. They include 20 feature films, 30 educational or documental shorts and six newsreels.

It is believed in informed film quarters that these films will allow UFA to present a program which can be stretched for approximately one year. Furthermore, it is expected that the six newsreels will be divided into four parts, adding stock material and thus converting them into 24 newsreel issues.

Costa Elected President Of Press Photographers

The Press Photographers Association in New York this week elected Joseph Costa president for the coming term. He succeeds Albert C. Aumuller, who has served for the past two years.

Besides Mr. Costa, *Daily News* photographer, others elected were: Murray L. Becker, Associated Press, first vice-president; Joseph Heppner, Metropolitan Photos, second vice-president; Pat Candido, *Daily News,* secretary; John G. Hemmer, *Daily News,* assistant secretary; Victor Twyman, *Daily News,* treasurer; Leonard Morgan, *Journal-American,* assistant treasurer; Ray Howard, *Journal-American,* marshal.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 75—Churchill addresses Congress. . . . U. S. sub sinks Jap ship. . . . Greek pageant in New York. . . . OPA official gives ration notice. . . . Archbishop Spellman tours Malta. . . . Sport news from Australia.

MOVIETONE NEWS—Vol. 25, No. 76—Destruction of Africa Korps. . . . Turkish military mission. . . . Eisenhower visits British. . . . Pacific War Council. . . . Atlantic City train wreck. . . . Bomber hits gas tank.

NEWS OF THE DAY—Vol. 25, No. 273—Churchill addresses Congress. . . . American sub sinks Jap ship. . . . New ration books due. . . . Commando course for WAACS. . . . Princess Elizabeth inspects English Royal Guards.

NEWS OF THE DAY—Vol. 25, No. 274—Yanks take Bizerte. . . . Flood waters on rampage. . . . More jive for Yanks. . . . Allied War Council meets—discussions among Army and Navy chiefs of Britain and America.

PARAMOUNT NEWS—No. 78—Commando course for WAACS. . . . Archbishop Spellman tours Malta. . . . Flood in midwest. . . . Yank sub sinks Jap ship. . . . Churchill addresses Congress.

PARAMOUNT NEWS—No. 79—Final victory in Tunisia. . . . Americans take Mateur. . . . Eisenhower visits British. . . . Axis armies surrender at Bizerte. . . . Allied War Council in Washington.

RKO PATHE NEWS—Vol. 14, No. 78—Churchill addresses Congress. . . . Archbishop Spellman tours Malta. . . . OWI exhibit in New York. . . . Ration books explained. . . . Yank sub sinks Jap ship. . . . Australian swimmers.

RKO PATHE NEWS—Vol. 14, No. 79—Yanks take Bizerte. . . . Mop up around Mateur. . . . Hoards of Axis prisoners taken in African drive. . . . Eisenhower visits British Eighth Army.

UNIVERSAL NEWSREEL—Vol. 16, No. 191—Churchill addresses Congress. . . . Ration Book No. 3. . . . U. S. sub sinks Jap ship. . . . WAACS keep fit down south. . . . Australian surf-riders. . . . Greek benefit in New York.

UNIVERSAL NEWSREEL—Vol. 16, No. 192—African victory complete. . . . Allies plan next move. . . . Sea heroes honored. . . . Atlantic City express train wrecked. . . . Midwest flood approaches crest.

ALL AMERICAN NEWS—Vol. 2, No. 31—American Day celebration. . . . Negro artillery unit trains. . . . Talented child plays with symphony. . . . Dillard University Choir. . . . Cincinnati Clowns win opening baseball game. . . . LeRoy Winbush heads art department of huge store.

Monogram Checking on 16mm Showings

Monogram has been checking the 16mm field recently to make certain 16mm distributors who have contracts are not permitting operators to show the company's product where admissions are charged. Monogram announced several months ago it would not sell 16mm rights on the 1942-43 or 1943-44 product.

The company's contracts with distributors for 1941-42 and prior years' pictures definitely precluded the possibility of 16mm theatrical showings in direct competition with regular theatres. Violations of these contracts have occurred. According to Samuel (Steve) Broidy, general sales manager, rather than become involved with continuous violations, the company has foregone the revenue that would have been derived by the sale of the 1942-43 and 1943-44 programs to 16mm outlets.

National Decency Legion Classifies 11 Films

The National Legion of Decency reviewed 11 films for the current week, classifying six as unobjectionable for general patronage, four as unobjectionable for adults, and condemning one. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Renegade," "Bombardier," "Border Buckaroos," "It's a Great Life," "Man from Thunder River," "Somewhere in France." Class A-2, Unobjectionable for Adults: "Above Suspicion," "Bataan," "Jitterbugs," "Prelude to War." Class C, Condemned: "Passion Island."

NSS Opens New Warehouses to Ease Shipping

National Screen Service has announced that warehouses in San Francisco, Kansas City, Atlanta and Chicago will service exhibitors in those territories. William B. Brenner, in charge of company operations, made the disclosure last week. He said the move was made necessary by increased shipping difficulties.

Previously, the New York warehouse supplied exchanges with all materials. The San Francisco warehouse, however, was completed about 10 weeks ago and has been on full-time operation for the past two months. Work has been started on the construction of the Chicago warehouse, that in Atlanta is nearly completed, and the one in Kansas City is partly finished.

One of the chief reasons for the erection of additional warehouses was to facilitate shipping which faced wartime restrictions, Mr. Brenner said, emphasizing that supply of materials was not a factor in the establishment of the new policy. One of the company's important items, 30x40 and 40x60 lobby displays, for instance, is processed from roll board paper, a sensitized board used also for photographic purposes, of which National Screen is one of the few users in the country.

The warehouses will stock lobby materials for all new releases of Paramount, Warners, Metro-Goldwyn-Mayer and RKO, for which NSS, among others, is accessory distributor, plus a stock of older productions which are in reissue.

The New York warehouse will service Albany, Boston, Buffalo, Cleveland, Detroit, New Haven, Philadelphia, Pittsburgh and Washington.

Chicago warehouse: Dallas, Denver, Des Moines, Kansas City, Milwaukee, Minneapolis, Oklahoma, Omaha, St. Louis.

Atlanta warehouse: Charlotte, Cincinnati, Indianapolis, Memphis, New Orleans.

San Francisco warehouse: Los Angeles, Portland, Salt Lake City, Seattle.

It is planned also to have warehouses for trailers spotted in strategic locations, to overcome transportation and shipping delays caused by the heavy movements of men and materials for war.

Theatre Radio Program Aids Garden Drive

The RKO Golden Gate theatre in San Francisco has incorporated its "Backstage" program over Station KPO with the Victory Garden campaign sponsored by the San Francisco *Daily Examiner.* Films on Victory Gardens are shown to approximately 3,000 persons attending the broadcast.

The theatre also held a coastwide broadcast for the "Land Is Mine" premiere. The film recently opened simultaneously in 25 situations on the west coast.

Walter Vincent Reelected President of Actors Fund

Walter Vincent was reelected president of the Actors Fund of America at the organization's annual meeting last Friday. Others elected to office were: Harry G. Somers, first vice-president; Katharine Cornell, second vice-president; Vinton Freedley, treasurer; Robert Campbell, secretary. The six trustees, elected for three-year terms, are: Charles Dow Clark, J. Herbert Mack, Warren P. Munsell, James O'Neill, Jacob I. Goodstein and Alfred Lunt.

Jasina Takes War Job

Frank S. Jasina has resigned as manager of the Campau theatre in Detroit to enter war work.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York

NEW EQUIPMENT

THEY'RE FLOCKING IN — FROM MAINE TO California—because we still have plenty of good stuff yet—Brandt coin changers, $89.50; RCA 3′ x 5′ multicellular high frequency horns, complete, $225; rectifier bulbs, fifteen ampere, $7.95; six ampere, $3.95; DuPont Fabrikoid, 50″ wide, $1.35 yard; safety steel film cabinets, $2.93 section; Forest 60 ampere suprex rectifier, $211.75; latest Superior Atlas projector mechanisms, $595; Simplex 18″ magazines, pair $49.50; sound screens, Beaded 39½c; Chrome (suprex) 23½c; Flextone washable, 30½c; small theatre vacuum cleaners. $89.50. Get our Jubilee Bargain Bulletin. S. O. S. CINEMA SUPPLY CORP., New York.

HELP WANTED

WANTED MANAGER OR ASSISTANT. MUST be experienced, sober, absolutely reliable. Knowledge of buying, booking and all theatre routine. A1 references, draft exempt, include snapshot. BOX 1635, MOTION PICTURE HERALD.

POSITIONS WANTED

MANAGER, TEN YEARS' EXPERIENCE. DRAFT exempt. Know booking, buying and exploitation. Interested in town about 10,000 population. Desire change from present circuit. BOX 1637, MOTION PICTURE HERALD.

FAMILY MAN, 34, CHRISTIAN, WANTS RE-sponsible connection in West. 13 years' experience as manager, booker, projectionist. BOX 1639, MOTION PICTURE HERALD.

FILM SALES EXECUTIVE 16MM. AND 35MM., college education, draft deferred, experienced office management, advertising, publicity. Highest references. BOX 1638, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRINTING

THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing, at special rates. Supply copy and layout for estimate. BOX 1207A, MOTION PICTURE HERALD.

USED EQUIPMENT

SLIGHTLY USED ALL STEEL BLOWER, 13,500 cfm with 2 hp motor, $230; quiet exhaust fans, from $21.25; 16″ oscillating fans, $22.50; exhaust blower, 530 cfm, $24.50; RCA portable sound projectors, $79.50; Peerless low intensity arcs, $62.50. Big Jubilee Sale Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York.

WANTED TO BUY

WILL TAKE ANY MAKE 16MM OR 35MM SOUND projector, rectifiers, generators, sound equipment. BOX 1634, MOTION PICTURE HERALD.

PIPE ORGAN—STATE PRICE AND ALL INFORmation. B. VAN HOUTEN, 280 W. Leonard St., Grand Rapids, Mich.

BUSINESS OPPORTUNITIES

BRITISH CINEMATOGRAPH ENGINEERS SEEK contact with American manufacturers of projection and sound apparatus with a view to manufacturing approved models under license in Great Britain. Write BOX 1630, MOTION PICTURE HERALD.

BOOKS

THE 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now in preparation. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,250 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

COMPLETELY REVISED 7TH EDITION OF Richardson's Bluebook of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

SOUND TROUBLE SHOOTING CHARTS. A handy tool in the booth. Gives the answers to all questions regarding truoble shooting on every type of sound equipment. $1.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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NEW 567 PAGE BOOK ON AIR CONDITIONING, by Charles A. Fuller, authority on the subject. Available for theatre owners contemplating engineering changes. Book is cloth bound with index and charts and covers every branch of the industry as well as codes and ordinances regulating installation. Order now at $4.00 a copy postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

OBITUARIES

Ellen O'Leary, Mother Of Circuit Head, Dies

Mrs. Ellen O'Leary, mother of J. J. O'Leary, president and general manager of the Comerford Publix Circuit, died on May 25th in Butte, Mont. Mr. O'Leary attended the funeral services, which were to be held in Butte on May 29th. She was 81 years old

Besides her son, Mrs. O'Leary leaves three daughters, Mrs. W. J. Pascoe, Mrs. Roy Zollman, and Mrs. George P. Murphy.

Clarence Margon, Universal Foreign Representative

Clarence C. Margon, 54, Latin-American supervisor for Universal Pictures, died on May 20th in New York. Funeral services were held last Friday at the Park West Memorial Chapel in that city. He had been associated with Universal for five years.

He entered the film industry in 1921 under Joseph Seidelman, then Paramount assistant foreign manager. He remained with Mr. Seidelman ever since, although the latter has worked with several companies during his career. Mr. Margon leaves his widow, mother, sister and two brothers.

Frank L. Koppelberger

Frank L. Koppelberger, 62, general manager and treasurer of the La Crosse Theatres, the Rivoli, Riviera, Wisconsin, and Strand theatres in La Crosse, Wis., died May 21st in that city following an illness of several weeks. Mr. Koppelberger was associated with the theatre business in La Crosse for 38 years starting with the old Bijou, a vaudeville house. He was a member of the Variety Club and a director of the old Motion Picture Theatre Owners of Wisconsin and Upper Michigan. He is survived by his wife, a daughter, a son, a sister and a half-sister.

Walter Coulter

Walter Jay Coulter, for many years an exhibitor in the Virginia area, died after a brief illness on May 21st, in Richmond. He retired from active theatre operation about six years ago. He is survived by his widow, son and daughter, one sister, and a brother.

Lt. William Jenney

Lieutenant William Jenney, former motion picture studio architect, has been reported killed in the crash of a Navy plane, according to word received by his wife, Mary Finucane Jenney, of Rochester.

Sponsor Athletic Events

The Cincinnati Variety Club, in conjunction with the United Service Organization, is planning a series of boxing matches and other sports functions for the entertainment of service men. Arthur Frudenfeld and Harry Hartman head the Variety Club committee. The first event will be held June 1st at the Parkway Arena.

UA Men Welcome Sullivan

A. J. Sullivan, recently appointed northwest manager for United Artists, last week was welcomed to his new post by Carroll Trowbridge and Jack Kloepper of Portland and George Mitchell of Spokane, UA representatives, at a special Seattle conference. Mr. Sullivan succeeded Peter Higgins.

Concert Films at Museum

A press screening of "A Concert on Celluloid," films of classical music, was held on Monday at the Museum of Modern Art in New York. During the week, they were shown twice daily and three times on Sunday.

MOTION PICTURE HERALD

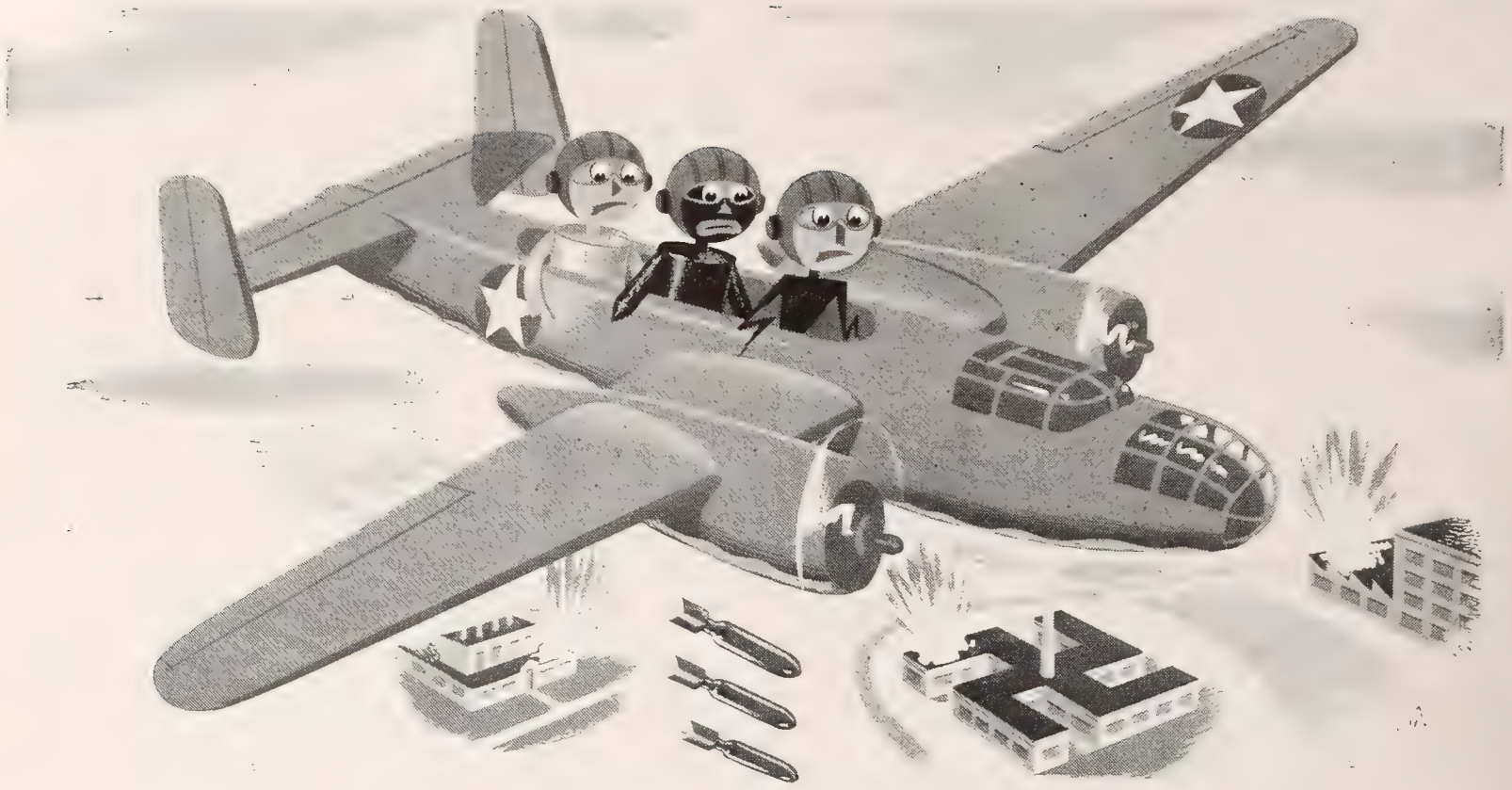
Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

VICTORY BUYERS
★ ★ number

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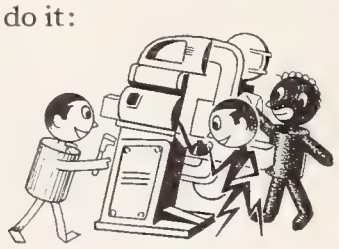
MAY 29, 1943



THE 3 C'S MAKE IT HOT FOR HITLER!

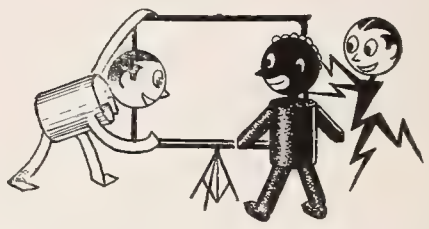
Copper, Carbon, and Current are Needed for United Nations' Raids on the Enemy

Into the production of big bombers and fighter planes go many parts that require copper and carbon. And every war plant needs to have plenty of current on tap. That's why you help make it hot for Hitler when you save Copper, Carbon, and Current in *your* theatre. Here's how to do it:



GIVE YOUR PROJECTOR A THOROUGH OVERHAULING

It's better to prevent breakdowns than to repair them. Your RCA Theatre Supply Dealer is equipped and qualified to inspect your projector regularly, helping you to save current and prevent breakdowns by keeping it in perfect condition.



SAVE ON LIGHT WITH RCA SNOWHITE SCREEN

When you use the maximum amount of projected light —you save on light. RCA Snowhite Screen is *really* white. It uses all the light and gives you superior projection results at the same time!

* * *

You make a very real contribution to Victory when you use less Copper, Carbon, and Current. To do a better job on saving the 3 C's, see your RCA Theatre Supply Dealer. Or write Photophone Division, Radio Corporation of America, Camden, N. J.



RCA

RCA THEATRE EQUIPMENT

RCA Photophone • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service
RCA Hearing Aids • Westinghouse Lamps • Brenkert Projectors and Accessories • Benwood Linze Rectifiers

Photophone Division, **RADIO CORPORATION OF AMERICA**, Camden, N. J.



THE DAWN OF A NEW ERA IN PROJECTION

Under the stimulus of war time research and production of new optical equipment, the post-war motion picture industry will be amazed and thrilled with new developments. Truly the dawn of a new era in motion picture projection.

Right now, Ilex is engaged in 100% production for our armed forces. Ilex skill and precision, now so vitally important to the production of shutters, lenses and precision optical equipment, will one day be devoted to peace-time production that points to interesting developments.

Ilex f 2.5 Projection Lenses are in use in projectors in many units of the U. S. Navy.

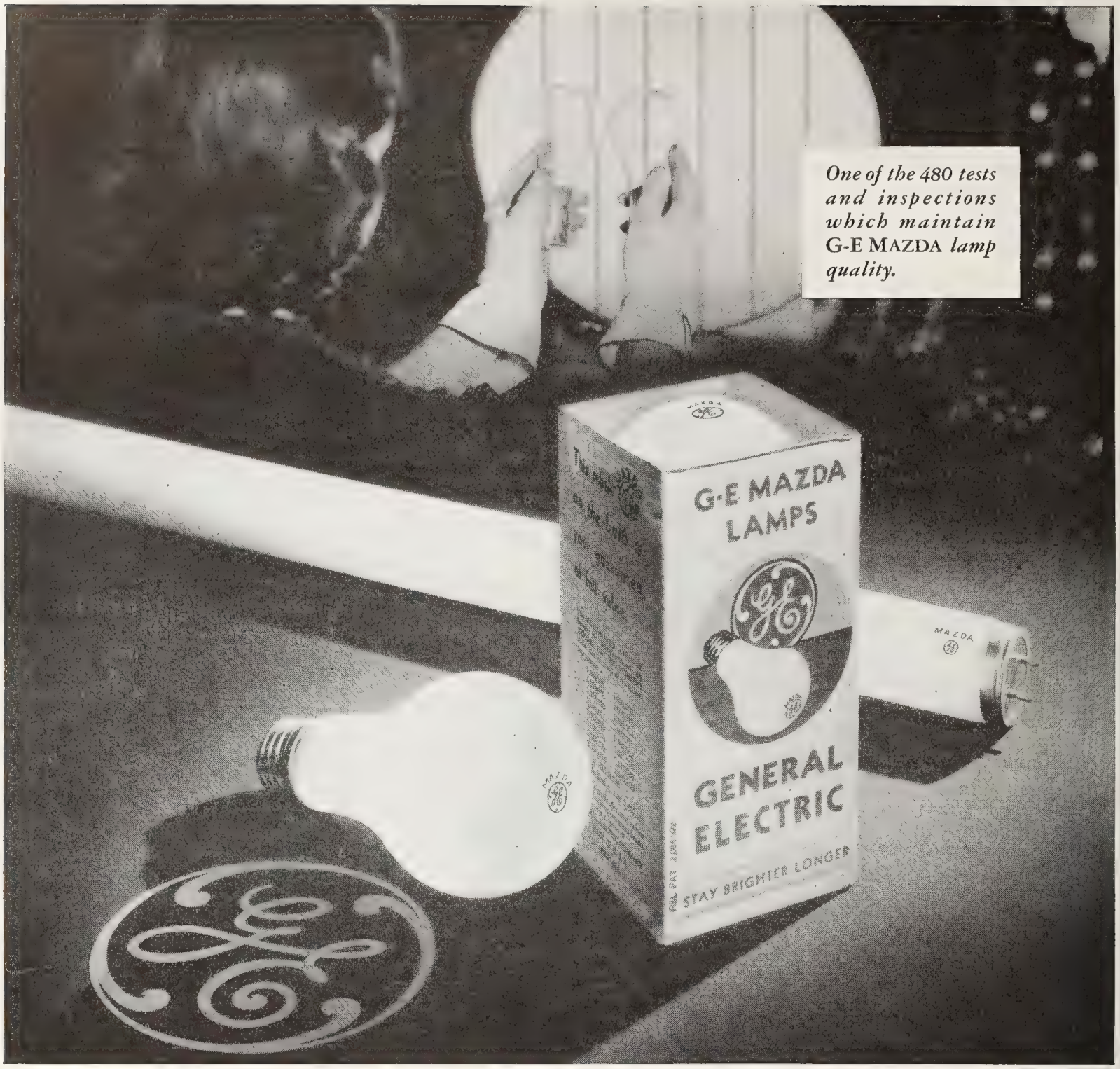
In the meantime, let us do our utmost to cooperate with our government in speeding the day of Victory. Invest in U. S. Bonds and Stamps now for the better days ahead.

Ilex Optical Co., Rochester, New York

ARMY E NAVY

ILEX

SHUTTERS AND LENSES **OPTICAL INSTRUMENTS**



WARTIME LIGHTING SUGGESTION

Wartime conservation makes it important to take care of your present lighting equipment. The amount of light you get from G-E MAZDA lamps depends not alone on the excellence of those lamps and all the 60 years of research that have made them better and better—but on the way you use them. You can throw away the benefits of many years of G-E MAZDA lamp improvement merely by allowing dirt and dust to collect on bulbs and fixtures.

fTune in the G-E MAZDA lamp radio program Sunday at 10 p.m. (Eastern War Time) N.B.C.

G-E MAZDA LAMPS

GENERAL ELECTRIC

MAZDA *is not the name of a thing, but the mark of a Research Service*

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

POST-WAR PREPAREDNESS MEANS WARTIME PLANNING

IN THIS YEAR of war men are beginning to think also of the problems and aims of peace. We are hearing about them in the public forums as issues of a new international political order, of a reconstituted world economy. But for nearly all men they ultimately must be reduced to the simpler terms of a job and its tools.

In an industry, to plan for peace is more prosaically but practically to prepare for the return of its people and its physical facilities to their normal conditions of work. Although an industry may be currently concentrating on the business of war, war is not its business. And the immediate meaning of peace to the business of *each* individual enterprise will be importantly conditioned by what it does during the war to prepare for the peace.

RESTORATION OF THEATRES

Post-war theatre operation will reflect two sides of modern war—its comprehensive invasion of civil life, and its demands upon industrial resources. Because of the first, peace will find in the theatre business a vast physical establishment in sore need of restoration. The second has brought about developments in materials and methods of manufacture that will be applied after the war to many products.

Of this post-war scene in our industry one cannot now say that it will be so and such; it is still in the making. But it *is* in the making, and that process can be observed now. That BETTER THEATRES has set out to do in this issue and in certain others to follow.

Most products cannot now be produced, except in some instances of emergency; but all of them will be required in extraordinary quantity after the war, and many then will bring to the theatre the benefit of improvements that in one way and another represent the impact of the war upon industrial ingenuity.

Restoring the existing exhibition plant to pre-war standards of mechanical efficiency, comfort and attractiveness will be a huge undertaking. But also peace will find many communities without a theatre at all, unless it have one hastily put together during the war. These will be the communities that sprang up around factories built for the production of war goods and remaining as part of the nation's permanent industrial establishment, converted to the manufacture of peacetime products. In prospect also, say those who measure social currents, is a post-war exodus from city to suburb, especially to outlying small towns. Promptly at the war's end, therefore, the exhibition plant will need, besides restoration, considerable replacement and extension.

All this is going to cost a pretty penny; the capital outlay for rehabilitation alone will inevitably reach a figure greatly surpassing expenditures for such a purpose in any similar period of the past. Allowance for deterioration has never been a regular and general practice among theatres, except as a bookkeeping operation, but planning for peace certainly urges upon management the creation of a rehabilitation fund into which is paid a portion of wartime income.

Just what portion depends, of course, on the likely extent of the renovation, which in turn suggests another phase of planning for peace—one, an inventory of equipment, noting its condition; two, a prospectus of restoration for the building, embracing its structure, architecture and interior decoration. A series of inspection charts, with accompanying instructions on examination and repair, which begins in this issue, has been designed to assist in the collection of information to guide management in planning for post-war rehabilitation, as well as to aid in wartime conservation.

Whatever it is that must be done to rehabilitate a theatre property, it will be influenced importantly by what one will have to do it with. It is therefore urgent for theatre management to keep posted on product expectancy as indicated by the consistently expressed interest of manufacturers in the theatre market, and by developments in methods and materials which can be reported during the war.

POST-WAR PRODUCTS

There can be no doubt that to plan for restoration of theatre properties after the war is to prepare, in a measure, to take advantage of improvements in design and materials, and even of lower prices resulting from greater efficiency in production. This is the consensus of opinion among manufacturers of many types of products used by theatres, both within and without the motion picture industry. As a rule, however, details are lacking, mostly for the good reason that you can't concentrate on war production and conduct development work very effectively on peacetime products; but sometimes for the reason, which is pretty good also, that what one's competitor doesn't know may just as well stay that way.

Straw gathering, to show how the wind is blowing, is nevertheless possible in a number of major classifications. Without the slightest aspirations to prophecy, and subject to change as developments advise, it is set forth as reasonable to expect—

Projection equipment further refined rather promptly (despite its marked advance in this direction just prior to the war), largely as a result of the superprecision manufacturing that projector makers are doing in the field of military and naval instruments.

Sound projection striking out, also rather quickly, in two directions—opposite ones, it looks from here—one toward enough simplification to bring prices down to a level encouraging junking of the old-time equipment still around, the other toward more complex recording methods which will have their counterparts in theatre apparatus.

Spot event television—not too soon, but in good time—with newsreels day and date with the event in the larger cities, no matter how far from the scene.

Air-conditioning that does a better job with less work at lower costs, both for the equipment and for operation (one of the biggest items of installation expense is the duct system, and considerable saving here, to be added to those cited by Mr. Boester in his article, is expected from the use of manufactured sheet boards like Transite, Masonite, mineral Celotex products, etc., to supplant most of the sheet metal previously used).

Synthetic architectural materials, especially those for interior finish and exterior facing and trim, more refined in appearance, in greater variety, and more easily installed. For the most part such improvements will represent further progress in efforts continually made since the introduction of many of these products and stopped by the war; on the other hand the Formica Insulation Company reports that experiments prompted by war shortages in

chemicals revealed better methods of manufacture, while just recently, as an ultimate result of equipment installed for war work, it has succeeded in producing good *translucent* sheets of Formica which will be introduced after the war.

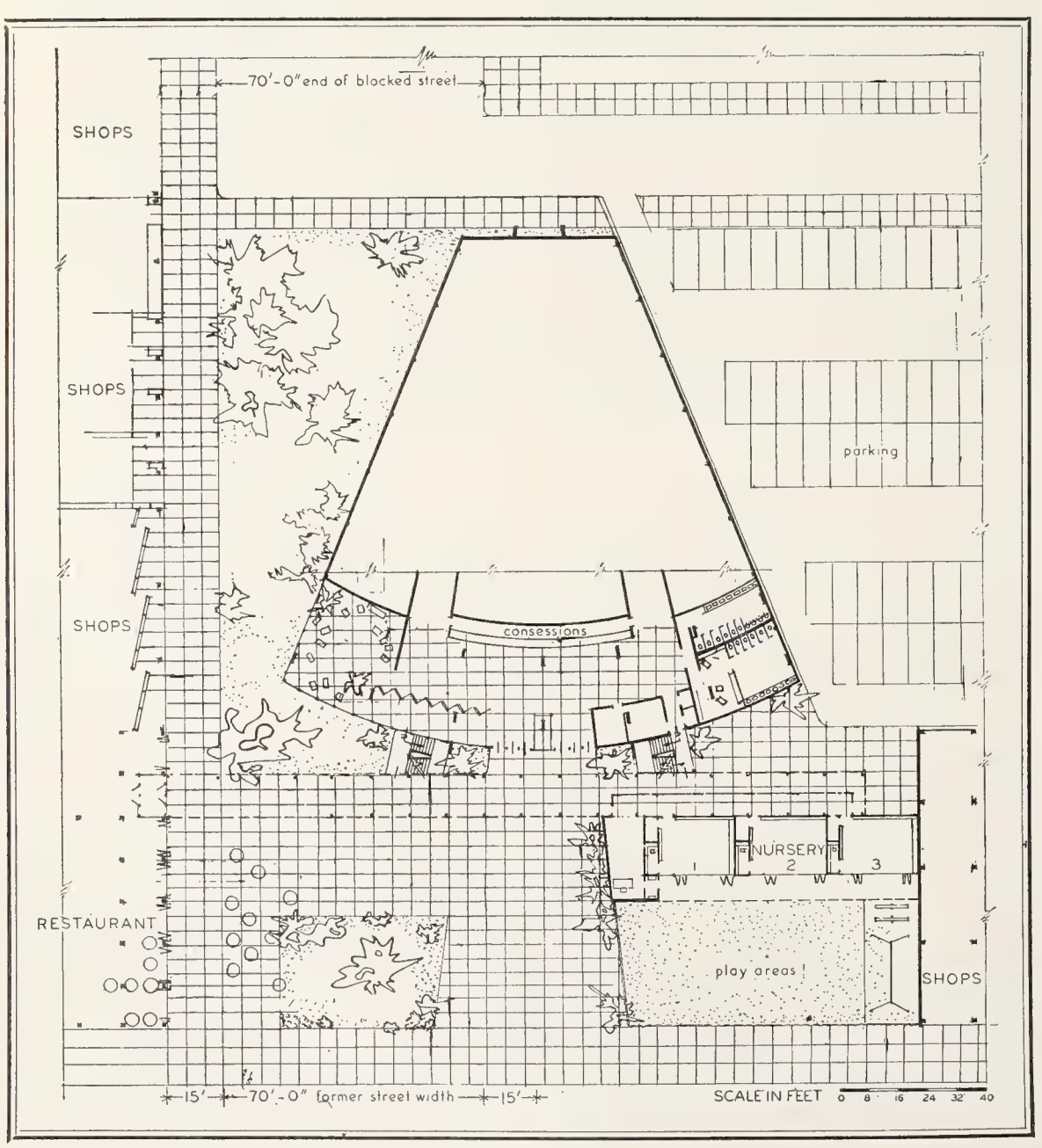
When it comes to auditorium seating, one can just let one's imagination go—and this without encouragement from the chair manufacturers, either. To all inquiries their reply, if any, has been, in effect, "Look, brother, don't bother us—we're too busy with a war." One must consider, too, that through the two or three years just prior to the upheaval auditorium chairs were subjected to quite revolutionary changes, especially in outward form. Nevertheless, the idea that seating could be in large part suitably molded, instead of being an assembly of many metal parts, has been around for a long time, and with the wartime advance in plastics, greater simplification of auditorium chairs, with consequent reduction in price and maintenance, may be drawing nearer.

In a future issue concerned especially with post-war possibilities in the treatment of theatre interiors, seating and fabrics will be dealt with in some detail. Seating fabrics have of course realized improvement during the war in the use of synthetic material in place of rubber in the manufacture of the better grades of simulated leather.

Altogether, the war has expanded the facilities, both human and mechanical, for the creation and supplying of theatres. The equipment manufacturers are planning for post-war operations — but in moments snatched from their main current job, that of supplying the United Nation's war machine. Who they are you can tell by looking at the bulk of the advertisements in this issue. Few offer anything except assurances that the organizations they represent are interested in the motion picture business, in serving it, in accordance with that enduring interest, when they can.



Executives of Motiograph and supply dealers who met with the former at the Motiograph plant in Chicago the first of the month to discuss trade policies and post-war plans. Shown are (standing) F. A. Van Husan, Western Theatre Supply Company, Omaha; W. D. Matthews, purchasing agent, Motiograph; R. F. Sherman, secretary and treasurer, Motiograph; H. C. Dusman, Baltimore; I. M. Cohen, Monarch Theatre Supply Company, Memphis; W. R. Howell, Oklahoma City; Harold Abbott, Abbott Theatre Equipment Company, Chicago; Nate Bernstein, Monarch Theatre Supply Company, Memphis; Ray A. Smith, Ray Smith Company, Milwaukee; Nash Weil, Wil-Kin Theatre Supply, Inc., Atlanta; T. L. Shearer, B. F. Shearer Company, Seattle; Joe Hornstein, Joe Hornstein, Inc., New York City; H. I. Tegtmeier, H. F. Shearer Company, San Francisco; (seated) F. C. Matthews, vice-president, Motiograph; W. E. Carrell, Falls City Theatre Equipment Company, Louisville; O. J. Hazen, Service Theatre Supply Company, Salt Lake City; Roy Boomer, sales manager, Motiograph; A. E. Thiele, Des Moines Theatre Supply Company, Des Moines; Sam Steinberg, A. & S. Steinberg, Inc., Pittsburgh; L. P. Langford, Oliver Theatre Supply Company, Cleveland.



Design for the Future

DESPITE THE fear of many of us to dally with the future, it is usually interesting to see what other people like to do about it. From the current issue of the THE ARCHITECTURAL FORUM, therefore, we reprint with the kind permission of the publisher, the adjoining plan for a theatre submitted among schemes for various classes of buildings intended to serve "better and more livable communities" of post-war America. The theatre was designed by C. Koch and J. Johansen, architects associated with the NHA.

In its main features, the plan emphasizes a casual and leisurely character of motion picture theatre attendance, and at the same time its intimate association with daily community life. Designed for a business section of a good-sized city, it nevertheless provides spacious promenade area with adjoining shops, a nursery placed so as to isolate infantile squawls, and a restaurant.

The designers explain:

"The construction system furnishes the interest, and the glass area was designed to provide more dignified evidence of the whereabouts of the theatre than the blinkety blinkers used for this purpose at present. Waiting space is provided off the main circulation and affords some view of the grass-grown street and outside life.

"The vomitory system was used to get the people to their seats in the quickest, easiest fashion, and all the exits are intended to be used." —*G. S.*



Post-War Theatre Engineering

By DR. ALFRED N. GOLDSMITH

distinguished New York consulting engineer, formerly a vice-president of the Radio Corporation of America and for many years closely associated with motion picture affairs, serving several terms as president of the Society of Motion Picture Engineers and currently as chairman of its Theatre Engineering Committee, who, turning for a moment from immediate claims of a world at war, gives us the following developments as a likely pattern of activity in motion picture exhibition after the war

BY THE RATHER forbidding title—"Post-War Theatre Engineering"—given this brief contemplation of possible things to come after the war in the world of the motion picture, is meant something rather simple and, it is believed, very attractive. The title means: *What may we expect to find in the way of improved equipment and operation of theatres after the war? And how will this influence the exhibitors, the theatre's operating force, and the public?* Perforce these questions will remain partly unanswered, since much that is going on cannot be discussed, and no one can be certain of the future developments even in known and publicized fields. But a few highlights appear fairly clear.

The post-war period will be one of enforced efficiency and necessary economies along certain directions. Competition will be vigorous and thoughtful attempts will be made to bring about savings in materials and services.

¶ Sixteen-Millimeter

In this connection, it may be that 16-mm. films will get a true commercial baptism after the war. Modern 16-mm. commercial projection equipment is capable of giving a steady, bright, and attractive picture on a fair-sized screen—certainly up to 9x12 feet, and perhaps beyond. The sound from properly processed 16-mm. films, passing through a well-built modern projector, leaves little to be desired—in fact, it is rather better than much of the sound which audiences not only tolerated but enjoyed in the early days of sound pictures.

There are many obvious advantages to 16-mm. film operation. It is light and easy to handle. Transportation costs are reduced. Print costs are lowered. Repairs or replacements are cheaper. On the other hand, the projection equipment must be of high quality for satisfactory operation and the film must be well made and kept in good condition.

Then, too, questions of projection room personnel may arise in connection with the use of such film. Yet there will likely be a trend toward its adoption by certain smaller theatres and newsreel houses.

Color pictures remain an uncertain element for the post-war period. There is no doubt that color adds considerably to certain types of pictures, such as musical comedies, travelogues, pageant pictures, and certain other spectacular productions.

When the war broke out, there was evident a definite trend toward certain advanced types of sound reproduction. High-fidelity sound was already with us in many cases. Noise reduction had reached a point where any major improvement, particularly in the case of our better theatres, was unlikely.

In addition, "three-dimensional sound" was appearing on the horizon—that is, there were several proposed systems either for producing the impression of motion of the source of sound, or for producing a superior "acoustic perspective." This latter dealt with methods which made the sound *seem* to originate more naturally.

Thus, the music of an orchestra or the cheering of a crowd is far more realistic if it seems to come from a large area than when it obviously comes from one or two restricted sources, such as the horn of a directional loudspeaker. We may be certain that the post-war period will bring a number of systems for improving the distribution or motion of sound sources in the theatre and that the industry will be required to choose one or more of them as its standard practice.

There have been a number of resolute advocates of wide-screen projection from films larger than the 35-mm. size. Up to the present the industry has seemed cold to these for many reasons, most of them being either economic in nature, or a result of the difficulties of appropriately viewing an extremely large picture in the average house of today without extensive structural or seating alterations. It is doubtful whether these conditions will change for a number of years after the war has ended.

¶ Theatre Television

Among the interesting possibilities of the post-war motion picture theatre is, naturally enough, theatre television. Technically the problem of producing high-quality television pictures on the theatre screen is substantially solved. Little remains in that direction except to produce refinements and perhaps certain economies in installation and operation. But at least two problems will require consideration.

One of these is the selection of program material which will interest the audience when sandwiched between the highly developed dramatic film productions. Many studies of possible theatre television programs have been made, but most of the proposals seem somehow to fall short. Still, it is practically certain that some theatrical genius in the future will hit on the right formula and his reward will be correspondingly large.

The other problem is the appropriate syndication or distribution of television programs to theatres. Shall such programs be distributed only in a city, or in a region, or on a nation-wide basis? Shall they be sent out by wire (cable), by radio, or both? Shall they include certain of the television broadcasts sent by the radio stations to the public or not? What are the legal aspects of such distribution, including of course the questions of copyright? Until such questions as these have been authoritatively answered, and the answers have been generally accepted by the industry or validated by the courts, theatre television will advance on a tentative basis.

Yet we may be certain that somewhere in the future, and perhaps not long after the end of the war, a combination of dramatic skill and commercial wisdom will bring us that latest marvel of the century—theatre television.

More Efficient, More Economical Air-Conditioning After the War

● Revolutionary changes are in prospect for both heating and cooling of theatres, making existing systems obselete, reducing expense and labor

By CARL F. BOESTER

THERE IS certainly nothing about a war for which we can with sincerity say we are grateful, but in certain instances, as in the field of engineering, we can be grateful for the by-products of war, and it is certainly interesting to analyze the many ways in which the war will affect the kind and size of equipment used to provide year-round air-conditioning after the war.

By year-round air-conditioning, we mean the two processes of providing human comfort; they are winter heating and summer cooling. Because we are just finishing a heating season, it might well be worth while to discuss first the changes in the field of heating, but such comment might be well qualified by the statement that no new installations of heating equipment, either in new construction or in remodeling jobs, will be put in unless it is for the purpose of year-round comfort, therefore, it will embrace summer cooling also.

The winter heating equipment must be of the kind and character that works hand and glove with the summer equipment and, except in the very elaborate jobs, heating will be accomplished by the use of indirect warm air systems whereby air of proper temperature, of proper humidity, and in proper quantity, will be circulated through a duct system and distributed to the proper locations in the correct amounts to provide uniform draftless comfort.

It is needless to say that the air will be properly cleaned by passing it through electric filter equipment, then adequately sterilized by passing it through a battery of lamps designed to kill all forms of harmful bacteria. That same air will also pass through batteries of equipment that will put into the air a character of freshness that has not been obtainable in the past because there has not been available equipment for the purpose, nor was there much known about such equipment.

In the days gone by the only way we could correct a bad odor condition was to dilute the air with various quantities of outside air. After the war there will be equipment available for deodorizing the air and ionizing it, which gives it that quality of freshness that one senses in the air just after a spring shower. Until recently we have required large quantities of outside air in order to dilute the odor concentration indoors. This imposed the expensive problem of filtering and sterilizing this outside air and heating or cooling it as the case required. By not having to do this we may expect tremendous reductions in the operating cost for heating and for cooling, and some help in reducing first costs for equipment, because our equipment requirements will not be quite as large as before.

IMPROVED HEATING EQUIPMENT

Now, getting back to the problem of heating: much has been learned, for example, in the heating of aircraft, which uses warm air to provide comfort. Tremendous efficiency in heating equipment has been developed as a result of the problem of heating airplanes. Heating units will be a fraction of their original size and therefore will not require much space. It may not be necessary in the future construction of theatres to provide such a thing as a furnace room. The heating unit itself will be direct-fired and so compact that it will fit right in the main duct distributing the conditioned air.

In all new construction great emphasis will be put on the insulation of buildings so as to cut down our fuel requirements and thereby the size of the heating plant, and consequently its first and operating cost.

As a result of the rationing of fuel, we have learned a very bitter lesson about heating plant efficiency and intelligent use of adequate insulation. We will, in our theatre air conditioning work, therefore, demand that the greatest possible engineering skill be employed to give us every possible advantage of engineering development along this line.

"MASTER-MIND" CONTROL

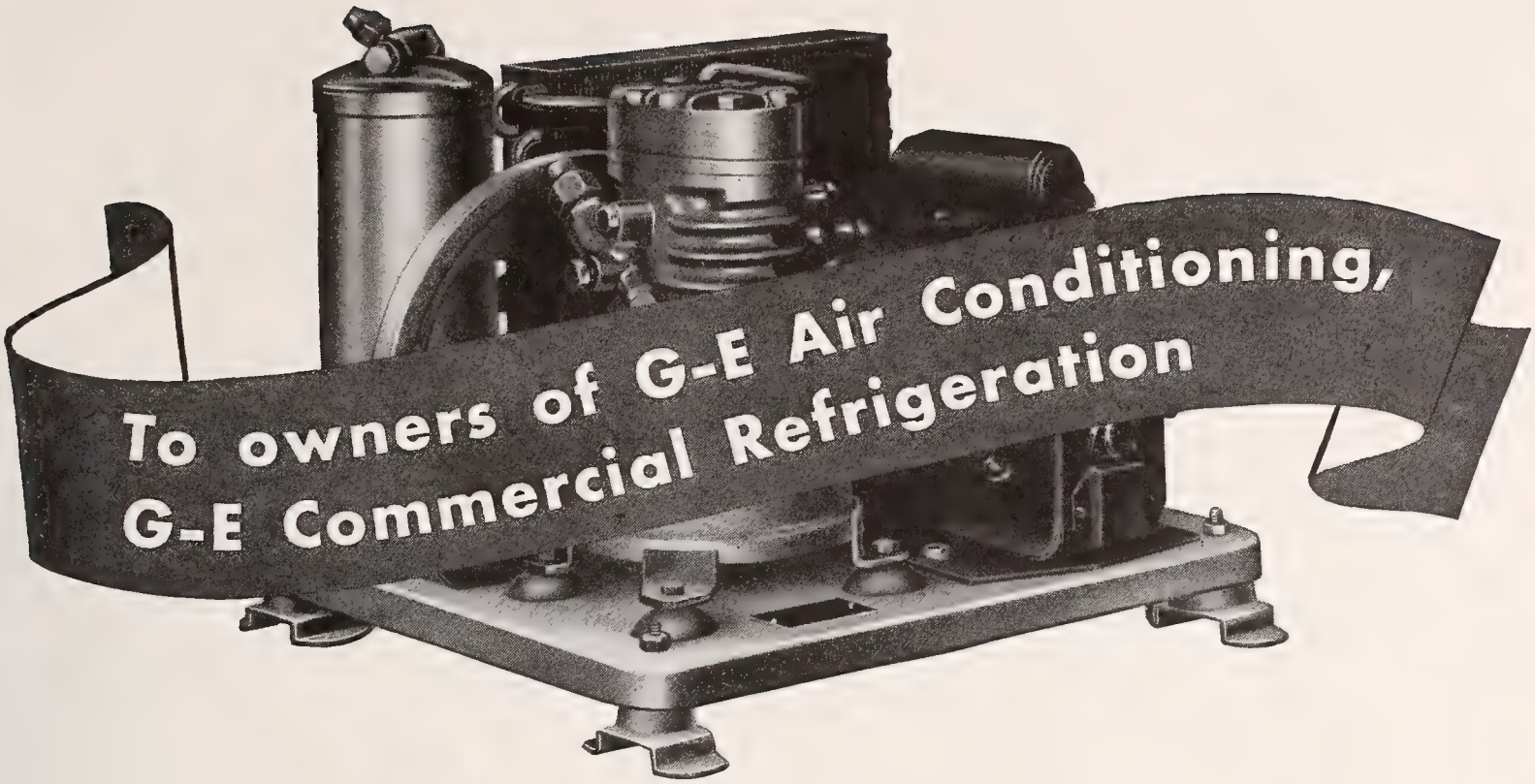
In recent months we have heard much of the new science of electronics. It is hard to explain in a non-technical way just what is meant by electronics, and certainly impossible to discuss the many developments in this field; however, electronic devices are those which employ a form of vacuum tube to control various mechanical operations. In the field of air-conditioning, electronics will be employed with heating and cooling equipment. Specifically, many variations of electronic thermostats will be employed to control the range of comfort. As a matter of fact, the electronic control equipment is much further advanced than the equipment it is intended to control, so the air conditioning engineers, and particularly the research men in this field, are going to have to develop heat exchange equipment much more sensitive in its response than that which has been so far developed. This seems entirely possible in the light of what we have seen recently in the various research laboratories about the country.

These master mind electronic control devices will be used for other purposes than simple temperature responses. They will be used for controlling or modulating the amount of energy put into heating and cooling equipment in response to the required load. Such devices will start and stop the motors, vary their speed or reverse them as required. They will open and position dampers to regulate the quantity and quality of conditioned air. They will prevent wasting of fuel, whether gas, oil, or coal, by anticipating the requirements as affected by sudden changes in outside weather, and more important, by control for ever-varying changes in load requirement as a result of the changes in the number of people in the theatre. Yes, these controls are so sensitive they can actually count the people as they enter and leave the theatre and thereby adjust the air-conditioning equipment accordingly.

In winter, heating systems that require the use of oil or coal will be indirect-fired. Water or steam through highly efficient coils will be the means of providing winter comfort. We have learned how to get many times the amount of heat out of a steam coil than we did before, so it will be smaller and less costly. This has been accomplished by a better understanding and more intelligent use of the finned surface and a much better way of distributing the steam and hot water through the coil. Hot water and steam boilers will be a fraction of their present size, yet many times more efficient. If oil is the fuel, you will see new types of oil burners, much simpler in operation and lower in cost.

Now as to summer cooling, there are some revolutionary developments in this field. To begin with, let's take the heart of the summer cooling system—the compressor. As a result of the development of aircraft and other lightweight high-speed engines, and particularly with our ability to manufacture this equipment to heretofore undreamed of tolerances, we will have much higher speeds and therefore be able to pump even greater quantities of refrigerant gas with much smaller equipment. Revolutionary designs in exhaust and intake valves will give us great improvement in compressor efficiency and thereby

(*Continued on page* 86)



3 simple ways to help avoid trouble and expense–



OIL your equipment regularly (as per oiling instructions given for it) in order to avoid burned out bearings.



CLEAN your equipment. Dust and dirt can do great harm to moving parts — accelerating wear and causing breakdowns.



ADJUST belts for tension and alignment. Simple wrench adjustments can prevent needless wear of precious rubber.

ALL three of these are jobs that your maintenance man can readily attend to. Make sure that they are done regularly—for they will help to prolong the life of your equipment and forestall the need for calling in service men, who are scarce and busy these days. Until after the war, new G-E equipment is obtainable only for war applications...so take the best care of what you have!

General Electric Company, Air Conditioning and Commercial Refrigeration Department, Division 3575, Bloomfield, New Jersey.

GENERAL ELECTRIC

Countryside Movies

By BEN SCHLANGER

Suggesting a direction for expansion of motion picture exhibition after the war

WHEN THE CREATIVE energy of industry is turned after the war again to peacetime activities, many lines of business will doubtless find uses for their products and services beyond those established before the war. In some instances this might be the result of pre-war developments held in abeyance during the conflict; in others it might come from developments connected with the making of military materials. Then, too, there likely will be a tendency, after the confinement of war, to find new peacetime fields to conquer. In motion picture exhibition changes may be expected from all three of these directions.

For some years before the war the rural regions of the United States increasingly suggested themselves as locations for amusement centers in which motion picture performances would be the principal attraction. The drive-in theatre is to some extent an attempt to get the motion picture out into the country, but it does so in a very limited and, at least in point of quality, a makeshift manner. The means of presenting a motion picture in a drive-in theatre, and the conditions under which it is viewed, are such as to indicate that instead of exploiting interest in screen plays, it merely offers the adult public some sort of place to drive to on a Sunday or summer evening, and the teen-age kids sufficient privacy for love-making. The sort of rural amusement center I have in mind is one of various recreational facilities dominated by a *genuine* motion picture theatre.

It is generally expected that the movement of people to more countrified areas, already begun before the war, will continue at a faster pace after it. This would greatly extend the size of the suburbs of large cities and place residential sections in many cases closer to farming communities than to the centers of cities. At the same time, there will be the usual small cities and villages dissociated from any metropolitan district, and the farms and the almost nameless tiny crossroads settlements in between. All of these would make up the drawing area of a theatre placed at a point usually approximating their population center.

Because of the mileage, going to the movies "in the country" would not be quite so convenient, at least for many people, as it ordinarily is in a city. But if it is not necessary to travel through city streets or through close-in, less open suburbs, ten or twenty miles are a reasonable distance for an evening's trip to an attractive place of amusement, and from 25 to 50 miles for a holiday jaunt. The drive, in fact, is part of the recreation.

CONTRIBUTING RECREATION

To give a rural amusement center as wide an appeal as possible, however, as well as to distinguish it yet further from ordinary, commonplace recreational activities, it doubtless would be wise, in most instances, to provide some variety of diversions. While the older members of a family might be primarily interested in the drive and the motion picture entertainment, the youngsters might prefer to play tennis or badminton, to choose two games out of the many that would be suitable. A game for older children and adults is bowling; this would be suited especially to the colder months, but if the equipment were housed in a pavilion having walls that could be substantially opened, bowling would be attractive to some people in summer as well.

There is, however, no thought here of associating a motion picture theatre in this manner with an amusement park of a noisy, rowdy sort—a kind of small-scale Coney Island. I view a project of this kind essentially as a rural cinema situated in a beautiful landscaped plot, with the whole environment suggestive of wholesome refinement. All of the structural elements, as well as the accessory recreational and refreshment services, should contribute to such an atmosphere.

LOCATION OF PROJECT

The location would be determined by the distribution of the population constituting the drawing area, and by the plan of the local main highway system. The park should be at or very close to an intersection of main highways. The total available population should not be less, I should judge, than 20,000, which, in a project of this kind, could probably be served, as a general thing, by a theatre seating between 500 and 700.



Architecturally the theatre should be of pleasing design and avoid any suggestion of cheapness and temporariness. That does not mean that it could not be built at moderate cost; for that matter, the very location in a rural area, with its lower land values and the possibility of small town labor in some classifications, besides the absence of certain code requirements, might well contribute to reduction of the cost below that which would be encountered in a city.

Post-war developments in construction practices may also help to keep costs well within a figure warranted by this type of enterprise. I expect it to be possible to have some structural parts prefabricated for erection on the site. While the structural shell need not be standardized and

prefabricated, a great many elements of the building, especially those related to finish and decorative architecture, as well as to the installation of equipment, should become available in a form requiring little labor on the job.

For example, door assemblies, display frames, ticket selling and collecting facilities, wall and ceiling paneling, built-in lighting and many other elements could be constructed as units in factories and shipped knocked down for erection on the job. If the design was restricted to smooth, simple finish with superficial ornamentation eliminated, these parts could fit into any architectural treatment.

The projection room could be a factory-made, job-assembled section of the building at a great saving. Wiring and controls, ventilation provisions, etc., could be built into the component units at the factory, so that only the structural supports would have to be provided on the job.

These and related post-war developments in construction practice and architectural materials, most of them applying to building in general, support belief that a fine, technically competent motion picture theatre in a charming landscaped countryside setting, with liberal space for parking cars, and for enjoying nature, refreshments, a variety of sports and, perhaps (if controlled to exclude "undesirable" elements), even dancing, will be economically feasible.

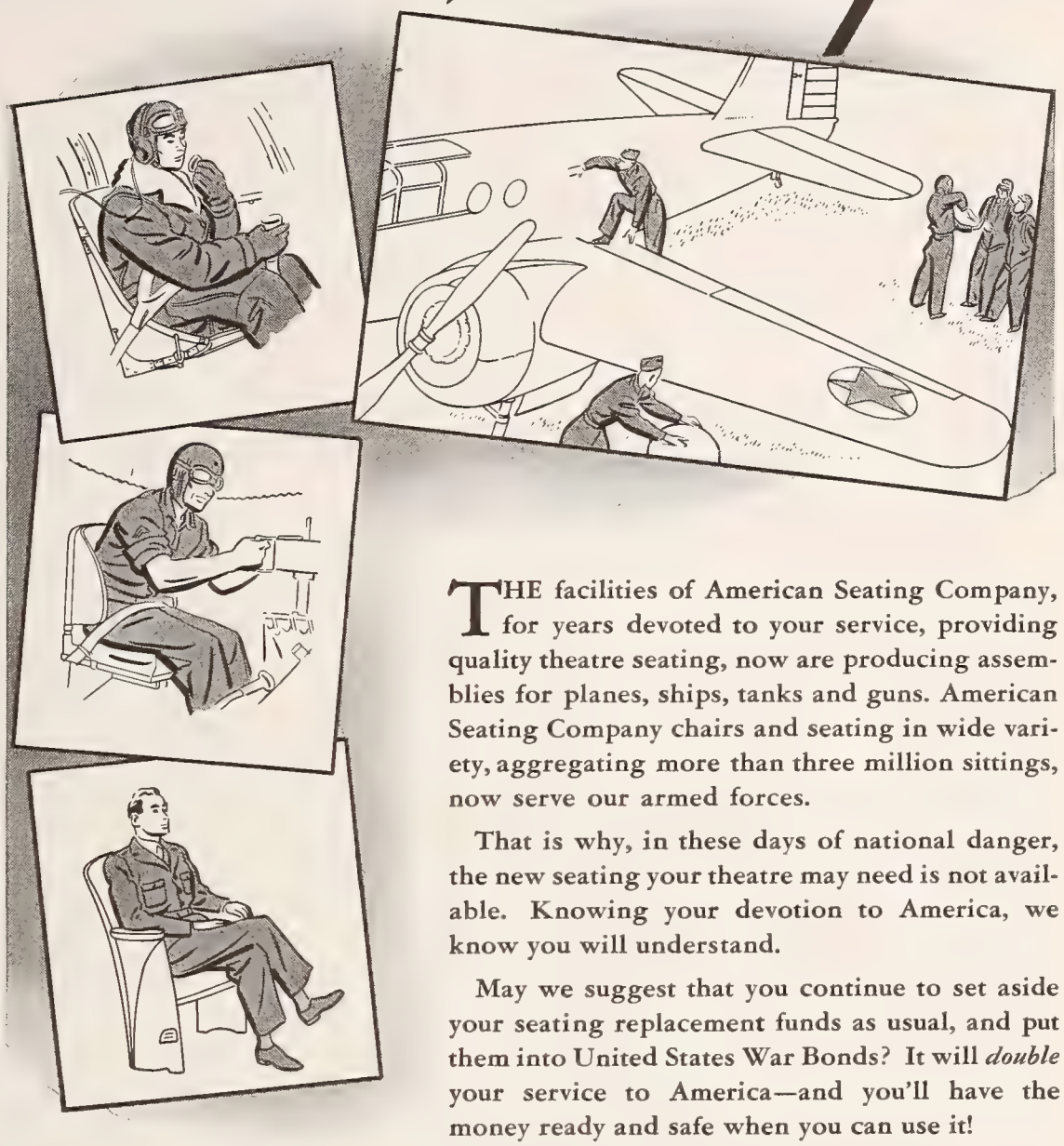
STANDARDIZED DIMENSIONS

A method which would contribute both to the technical efficiency of the theatre and to economy in construction, is to standardize the basic form and dimensions of the auditorium according to certain ranges of seating capacity. In its fundamental design, any motion picture auditorium should be dealt with as part of the projection system. The shape, material textures, and colors should be chosen according to their response to light and sound. None of these considerations need be neglected in efforts to simplify construction.

But there is nothing that would greater delay realization of the advantages of prefabrication for theatre construction than the notion that a theatre would have to be prefabricated unit *as a whole*. At first, prefabrication would not be as extensive as it probably will become in time, but many components of the theatre could be readily so handled soon after construction again becomes possible. And one of the advantages of this method that is of special significance to a rural enterprise like the one described, lies in the possibility of using labor with the technical limitations commonly encountered in small communities.

The scheme that has been drawn up for this presentation is intended of course merely to illustrate the idea. There is a plan for every location, region and plot; and an architectural treatment in keeping with the tastes and physical character of every community. It is an idea that points one direction for the post-war expansion of motion picture exhibition.

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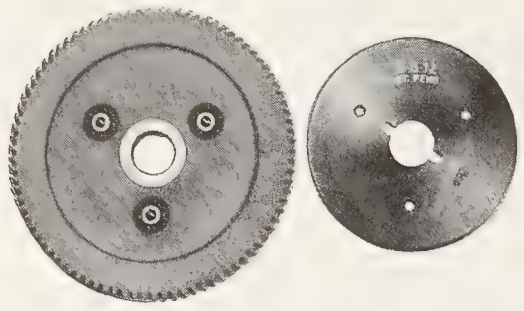
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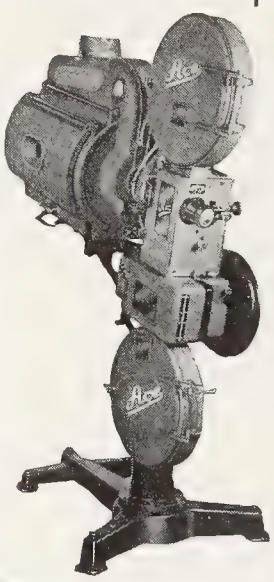
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WARTIME INSPECTION: I. Projection and Sound

BOTH WARTIME conservation and post-war preparation are served by methodical, informed inspection of theatre equipment and furnishings, and of the theatre building. For maximum conservation, the condition of equipment must be known at all times, so that repairs can be made before they reach a stage of damage almost beyond repair. To plan for renovation after the war, management needs comprehensive, accurate knowledge of conditions to guide it estimating what will have to be done.

During the months that have followed Pearl Harbor, this department has been concerned, for the most part, with the emergency maintenance of equipment and various parts of the building and its furnishings. In these articles repair was dealt with in detail. With this article is begun a series designed to guide inspection for the dual purpose of ascertaining the need of immediate repairs and readjustments, and of developing a record for post-war preparations. A simple inspection chart that may be easily duplicated accompanies this article. [Pages 78 and 79.]

An inspection chart or equipment inventory that does no more than list items of equipment and furnishings, or elements of a building that should be examined, is not likely to produce a record of practical value in most instances. Inspection itself should be guided by a knowledge of what to look for, of the possibility of repair, and of the need for replacement. For each item in the chart, therefore, such guidance will be given in an accompanying summary of the conditions to look for, and of what may be done about them.

First we consider the major items of the projection room.

ITEM 1—Projector Gears

The entire mechanism should be kept always immaculate. Make sure that all moving parts are properly lubricated. Excessive leakage of oil may be caused by over-lubrication, improper grade of oil, loose or worn parts and broken feed lines. *Remedy at once,* for when oil leaks on the film the picture on the screen will appear discolored and hard to keep in focus.

When the teeth on the main drive gear, the lower sprocket pinion gear and the intermediate gear do not mesh properly, they should be realigned to avoid damage. Periodically, check the synchronizing marks on the vertical shaft gear, the intermediate gear, and on the intermittent movement fly-wheel.

ITEM 2—Intermittent Movement

The movement is the "heart" of the projector and should be checked and maintained regularly. Immediately remove any "slack" between the star and the cam, or in the cam and the fly-wheel shafts. Check the lubrication as may be required by the make and model of your projector. If the proper grade of oil is not used faster wear will result. Once each week wash out any oil used in the movement thoroughly with gasoline if at all possible, otherwise with kerosene.

When the sides of the star wheel and edge of the locking ring show wear, check the eccentric bushing. As the bearing of the star wheel shaft is slightly off center, a slight turn of this eccentric bushing will move the star wheel either closer or farther apart to the locking ring. The intermittent movement should always work smooth and steady. A "loose" movement causes a "jumpy" picture on the screen. Also when the intermittent bearing or sprocket spindle is worn causing the star wheel to wear faster on one side, the picture will "jump" on the screen. A properly adjusted movement will not show any "slack" motion in any of its four positions, when idle. In case there is some "slack" motion in any of the four positions, it is positive proof that either one side of the star wheel, the spindle or the bearing is worn.

ITEM 3—Sprockets

Once a week each tooth of the intermittent sprocket should be carefully ex-

(*Continued on page* 81)



Enemies Unseen . . . but for the Microscope



Bausch & Lomb microscopes, on every battle-front and at home, are helping to keep America's workers and America's fighters healthy . . . are helping to free them from the menace of invisible enemies.

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Bausch & Lomb development of a mass production technique for the manufacture of precision optical instruments first made high quality microscopes available to all.

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THEATRE _____

LOCATION _____

MAINTENANCE INSPECTION RECORD—

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTALLATION DATE	ORIGINAL PRICE
1. Projector Gears									
2. Intermittent Movements									
3. Sprockets									
4. Projector Shutters									
5. Film Takeups									
6. Projector Motors									
7. Projection Lenses									
8. Condenser Lenses									
9. Arc Reflectors									
10. Lamphouses									
11. Arc Control Motors									
12. Arc Control Mechanisms									
13. Projector Bases									
14. Soundheads									
15. Amplifiers									
16. Current Rectification									
17. Rheostats									

Projection-Sound Equipment

MANAGER _____

INSPECTED BY _____

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction	SUGGESTIONS FOR POST-WAR REPLACEMENT or REVISION
	REPLACE	REPAIR		

COPPER CONSERVATION NEWS

ISSUED BY NATIONAL CARBON COMPANY, INC., CARBON SALES DIVISION, CLEVELAND, OHIO

Many Theatres Now Sponsor "Copper Matinees"

Novel Plan Adds Much Scrap to Our Nation's Supply

In cooperation with the War Production Board, theatres throughout the country are devoting matinee performances to the Nation's drive for scrap copper. Under the novel "Copper Matinee" plan, boys and girls are given free admission to matinee shows in exchange for a prescribed weight of copper of any type.

This plan, which supplements the drippings-saving program, has brought to light a considerable amount of metal which otherwise would not be made available for war use.

In devoting performances to the collection of copper, the country's theatres are performing a patriotic duty by adding to the available supply of this important metal. The success of the program is important to the motion picture industry, as well as to the country as a whole.

Conservation Program Nets Many Tons of Copper Drippings and Peelings

Wholehearted Cooperation by All Concerned is Reason for Success

The spontaneous response to the copper conservation program in virtually every section of the country has resulted in the collection of many tons of copper drippings and peelings. This accumulation was made possible by the active cooperation of the large majority of individuals connected with motion picture projection.

Reports received indicate that some motion picture supply houses have collected 9,000 to 10,000 pounds and more of copper drippings and peelings. This was accomplished by varying degrees of promotion on the part of these organizations. Advertising in the trade publications, direct mail and window displays showing the amount of scrap turned in supplemented the work of the field organizations in some cases.

The theatres, in turn, have done their part by turning in their scrap regularly.

While the copper-saving record established to date is excellent, it can be improved if *every* supply house and theatre in the country will give maximum cooperation.

Carbon Stubs Should be Prepared in the Theatre

Some theatres, we understand, are turning in unpeeled stubs of used projector carbons. As a result, motion picture supply houses are having difficulty in disposing of the copper scrap.

To facilitate disposition, may we urge you, therefore, to avoid mixing stubs with drippings and peelings.

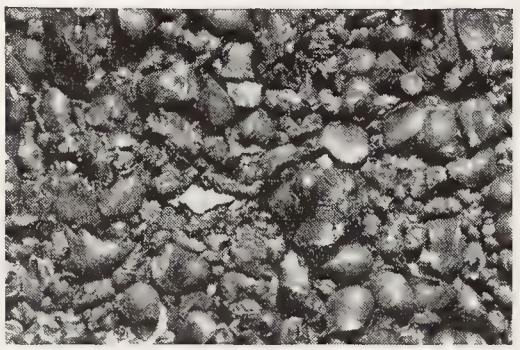
Appearance of Drippings Does Not Affect Their Value as Usable Metal

Uncontaminated Projector Scrap is Shown by Test to Yield at Least 90% Copper

Difficulty has been experienced in some sections of the country in disposing of copper drippings and peelings. Because of the oxidized appearance of the metal, scrap dealers, who judge the copper by its color, will not accept these gray-colored pellets and strips as usable metal.

By actual test it has been shown that if the drippings and peelings are not contaminated by dirt or other material, they yield *at least* 90% copper.

If projector scrap is turned over to the supply houses for handling, the metal will find its way back into the Nation's stockpile without delay.



The photograph above shows the general appearance of copper drippings as taken from the projector lamp house. The color is a dull gray with a few copper-red spots visible. Projector scrap, despite its discouraging appearance, is 90% copper.

Weight of Copper Drippings From Victory Carbons

The following table shows the actual weight of drippings obtained from a unit carton of the various sizes of "National" Victory Carbons.

8 mm x 14″ "Suprex" Positive	3.2 ounces
8 mm x 12″ "Suprex" Positive	2.7 ounces
7 mm x 14″ "Suprex" Positive	1.5 ounces
7 mm x 12″ "Suprex" Positive	1.3 ounces
7 mm x 9″ "Orotip" C Negative	1.6 ounces
6 mm x 9″ "Orotip" C Negative	1.3 ounces

The trade-marks "National," "Suprex" and "Orotip" distinguish products of National Carbon Company, Inc.

ADV.

(*Continued from page* 76)
amined by a magnifying glass, if convenient and a flashlight to check any "hooks" or wear at the root of the teeth on the side taking the hardest pull. Bad teeth on the sprockets will always tear out sprocket holes and mutilate film.

Before each day's show check the intermittent sprocket for any play between the star and cam in each of the four positions, and to see if there is any end play. A "jump" of the picture on the screen can be caused by slack between the cross and cam, and a lateral movement is created by end play. All sprockets, idlers and pad rollers should be clean and polished bright, and they must rotate freely.

FILM BREAKAGE

Frequent film breakage can be caused by dirty sprockets. *The collection of emulsion or dirt between the teeth of the sprockets should be constantly removed* as this accumulation will cause the moving film to raise the idler rollers just high enough for the film holes to jump the sprocket teeth. This is the main cause of torn sprocket holes and ripping of film, as well as of occasional fires. Also improper threading of the film through the projector will tear film. Ripping out of the sprocket holes in the film is caused also by too much tension on the idlers.

Check the sprocket teeth for wear; when these are neglected the film will wear one side of the teeth, causing them to become hook-shaped.

UNSTEADY PICTURE

White streaks or a streaky picture on the screen is caused by dirt at the aperture plate, tension pads or shoes and fire valves, scratching the film. A "jumpy" picture on the screen can be caused by:

Too great tension at the aperture gate will cause the intermittent sprocket to exert a terrific strain at the film sprocket holes.

The *projector may be vibrating* due to unevenness of the floor or base.

The *loss of either the upper or lower* loop of film in the projector.

The *"over-shooting" of the film* due to improper tension at the gate causing the film to stop too suddenly or too loose.

Dirt or *emulsion between the teeth of the sprockets.*

The *projector running too fast.*

Poor patches and *torn sprocket holes* in the film.

INTERMITTENT SPROCKET WEAR

Undue wear on the intermittent sprocket or star-wheel can be caused by too great or too little tension on the pad or film guide. In this case the tension spring should be compressed or released until the proper tension is obtained on both sides of the shoe. A good tension spring exerts just enough pressure to hold the film against the tracks and stop it completely when the intermittent sprocket comes to a stop.

A vertical "jump" or hazy picture on the screen is caused by weak or defective tension springs because of their inability to hold the film perfectly flat against the



tracks. To adjust the pad rollers, place two thicknesses of standard 35-mm. film tightly over the teeth—the surfaces of the roller should be allowed barely to touch the film—then the arm should be tightened in this position. The rollers should be in line with the sprocket teeth—or in other words, the teeth should operate in the recess formed in the rollers.

TENSION SHOE CARE

Before each day's show—and after each reel, if need be—wash or scrub the tension shoes, tracks and sprockets with a tooth brush or other stiff-haired brush dipped in gasoline or kerosene. Allow them to dry carefully before putting in the next reel of film. Dirt or emulsion in the sprocket teeth will cause a vertical "jump" of the picture, or put it out of focus on one side, if there is a "high-spot" on the tracks; they will also tear the film. To help prevent the fast accumulation of emulsion, a paraffin wax block or a little vaseline may be rubbed on the emulsion side of the sprocket hole track, but not excessively.

ITEM 4—Projector Shutters

The appearance of slight travel ghost at the top or bottom of the picture means that the shutter blades are not in exact synchronism with the intermittent sprocket. The shutter blade should be so adjusted that there is a complete coverage of the lens for the full movement of the intermittent sprocket.

Continuous travel ghost on the screen means that the shutter blade is of the wrong size, or that it is badly out of synchronism with the intermittent sprocket.

TRAVEL GHOST AND BACKLASH

"On" and "off" travel ghost is due to excessive backlash in the shutter shaft. On some heads the timing of the shutter can be done by first threading the film and then framing the picture squarely in the aperture plate opening by eyeing the movement through the lens. Make sure that the arc is "dead." Then turn over the mechanism by hand until the framing line is in the center of the aperture. Before tightening the shutter in this position make sure again that it is in the exact center of the lens. The shutter should be set so that it cuts the narrowest point of light.

Another way to check this is to put on the arc and *without* film, project a white light on the screen. If the light appears to be gradually dimmed from all sides identically, the shadow of the shutter is cutting the lens path properly.

For any finer adjustments the framing handle device should be used. An incorrectly proportioned shutter, or one that is badly adjusted, can cause a very noticeable "flicker" on the screen; however, other faults can cause flickering or white streaks on the screen, such as (1) too much draft or pull in the lamphouse exhaust system, which will unsteady the flame, especially on the new low-voltage arcs; (2) mechanism running too slow; (3) old and streaky or scratched film, or film that is dirty or has oil on it.

ITEM 5—Film Takeups

If the upper feed sprocket shows undue wear, the cause is excessive tension at the upper magazine. An uneven upper magazine feed can be caused by the friction springs and collars not being properly lubricated, or not clean of dirt or grit.

It must be remembered that the "slippage" of the takeup increases in direct proportion to the increasing diameter of the roll of film, until at the end of the upper film roll it is barely turning over. The loss of the lower loop of film in the projector, or even breakage of the film, can be caused by *too tight* a tension, especially when the projector is first started. Failure of the takeup to reelup the film, or its winding the film loosely on the reel, can be caused by the tension being *too loose.*

A slipping belt or pulley will result if oil or dirt is on the frictional surfaces. Periodically check the belts for looseness, especially after they are newly installed. On a chain drive, check the links and the sprockets for looseness, bad fit or undue wear. Belt-driven takeups, as well as chain, should be always kept clean and the tension inspected before each day's show.

ITEM 6—Projector Motors

The most common reasons for d.c. motor sparking or poor operation are: Dirty, oily or worn commutator, use a clean rag to wipe off the dirt, grit or oil and if this will not help saturate the rag with alcohol, ether or gasoline.

Slight ridges or scratches on the commutator face are caused by badly shaped or wrong type of brushes. To remedy, first smooth the commutator with very fine sandpaper (No. 00 or 000) *with the motor running,* then correct the brushes. If the commutator is badly scarred, it will have to be under-cut.

Dirty brushes should be cleaned with a clean, dry cloth.

POORLY SHAPED OR WORN BRUSHES

To remedy a poorly shaped or worn brush, use No. 00 sandpaper with the sanded side on brush face and work it back and forth rapidly while it is set between the brush and commutator face. After this, *blow out all the dust and grit before starting the motor.*

Check the brush springs and if the tension is loose, replace with new ones. Tighten all loose electrical connections as they may result in broken or burned-out wires and even a complete stoppage of the motor operation. For a.c. motor checkup, periodically test the rotor clearance top and bottom between the stator windings with regular rotor clearance gauges. Any variation in the air-gap means that the bearings are worn and should be serviced immediately to prevent the rotor striking the stator winding.

If there is a "knocking" noise in the motor as it revolves, it means that there



is a looseness between the rotor and the shaft. In this case, the rotor should be tightened to the shaft and lined-up evenly. Also, check the stator coil pole pieces to see if they are solidly in place.

At least once a month blow out all dirt or grit from the interior of the motor by means of an electric fan, or preferably a vacuum cleaner. Tighten all electrical wiring connections at the motor, and especially check any splices in the wiring as they may cause complete motor failure. If the bearings run hot, check if the motor is getting proper and sufficient lubrication.

ITEM 7—Projection Lenses

Scratched surfaces of the lens can be caused by using cleaning materials or cloths that are too abrasive. Use only special lens tissue or soft cloth for cleaning. Allowing dirt or oil to accumulate on the glass surface of the lens will give a definite out-of-focus effect upon the screen.

Cracks or "stars" in the lens can be caused by (1) carelessness in cleaning or installing, (2) having the lens too tight in the holder, and (3) the glass surface changing suddenly in temperature.

Remember, where treated or special "coated" lens are used, they should be handled and cleaned in strict accordance with the manufacturer's instructions.

ITEM 8—Condenser Lenses

A condenser can be scratched and marred by using abrasive materials or cloths for cleaning. A cracked condenser means that (1) it has been carelessly handled, or (2) a cold draft has struck the white hot surface, or (3) it was too tight in its holder, (4) the protective flame shield is not operating or is operating improperly.

ITEM 9—Reflectors

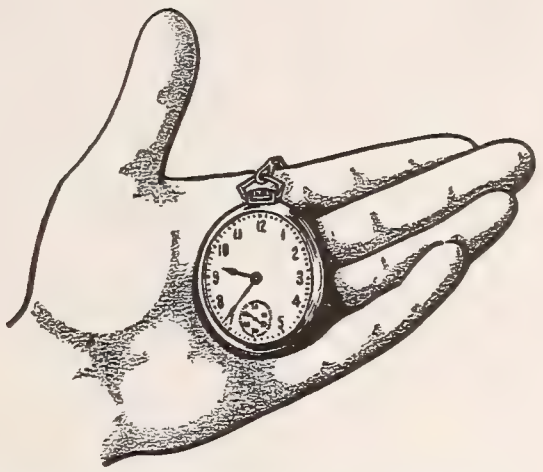
A pitted reflector, especially one that has pitted extremely fast, shows that (1) the stabilizing arc field magnet not working properly, or (2) excessive current, or (3) too low of a voltage, or (4) carbons wet or of improper size and type, or (5) insufficient or improper exhaust draft in the ventilating ducts, or (6) protective flame shield not operated or operated improperly while striking the arc.

Scratched or marred surfaces on the reflectors can be caused by using abrasive materials in cleaning or forcibly removing the adhering pits.

Cracked reflectors may mean that (1) the reflector was carelessly handled, or (2) a sudden cold draft struck the surface while hot, or (3) it was too tight in its retaining clips, or (4) an abnormal amount of hot carbon flakes was hitting it, or (5) forcibly removing these flakes by hand from the surface.

ITEM 10—Lamphouses

A steady or intermittent fluctuation of the ammeter may mean that the carbons are cracked, damp, of improper size or



Every Minute Counts When Projection Equipment Fails

With replacement equipment scarce, if not impossible to procure, quick repairs may be necessary—otherwise you face a possible shut-down. Parts, limited in supply, may have to be ordered.

That's why it pays to know your Motiograph Dealer—REGARDLESS OF THE KIND OR MAKE OF YOUR EQUIPMENT! He can best help you solve your problems. He's been long trained in servicing all kinds of fine equipment—not alone projectors and sound systems, for he has been selected as representative for other leading equipment manufacturers, as well as Motiograph.

Specializing in service, he is equipped with latest tools and machinery for doing every job quickly and with precision and efficiency.

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PRO-JEX SOUND UNITS

It pays to install the best—
Your patrons will appreciate it!



A TRY-OUT WILL CONVINCE YOU

PROJECTION OPTICS CO. INC.
330 LYELL AVE., ROCHESTER, N.Y., U.S.A.

type; or that the rheostat resistors are deteriorating, or that there is a short or open field in the motor-generator or the d.c. arc wiring and switches are bad.

In case the shafts, bushings, gears and jaws of the arc control operating system stick, bend or operate unevenly, a check should be made for the purpose of removing any accumulation of carbon ash, drippings and other foreign matter at the vital parts.

UNSTABLE ARC FLAME

When there is an unstable arc flame, check the magnet at the rear of the lamphouse for proper magnetism, for any sharp blow upon it, or accidently dropping it to a hard surface, may demagnetize it.

Any "fluttering" of the arc flame or "stealing" of the arc may be also caused by too strong a draft in the exhaust system. This strong flow of exhaust air will disturb the arc flame so much that a considerable "flicker" will be noticed on the screen. Also, "flickering" and intermittent discoloration of the picture on the screen can be caused by carbons cracked accidentally, as well as by the use of an improper or defective carbon holder jaw, which either puts too much pressure on the carbon or allows a loose fit.

ITEM 11—Arc Control Motors

The same faults should be noticed, and same precautions taken as recommended for d.c. projector motors, *Item* 6.

ITEM 12—Arc Control Mechanisms

In case the feeding mechanism does not operate properly, check and tighten all visible screws holding the housing to the lamphouse. Where the positive hand feed does not engage properly, the trouble may be in the throw-out spring, clutch or engaging gear. Check to see if the gear train is meshing properly and if there is sufficient and proper lubrication within the control housing.

Make sure that the motor arc control drive shaft and the holding spring properly engage the worm gear and pinion in the control housing. Remove any particles of metal or other foreign matter that may have lodged itself in the train gear teeth.

ITEM 13—Projector Bases

Make sure that the elevating, lowering and lateral adjusting lock-nuts and collars are tightened. If the base is not level, or the picture is not framed properly on the screen, check the leveling set screws at the floor base when of this type. These screws should be turned down to the floor with just enough pressure to take evenly the entire load of the projector so as not to "wobble" or creep under vibration.

ITEM 14—Soundheads

Practically the same faults or troubles can be experienced in the soundheads as cited in *Item* 1 for projector mechanisms. In addition, if the soundhead roller, especially if a rotary stabilizer is used, shows wear or otherwise is giving trouble, it means that it is left closed for exceptionally long periods after the projector is idle. This roller should be left open at all times except when film is running in the projector.

In case the photocell or exciter lamp does not light up, do not disturb their optical setting or alignment. First check the electrical wiring and connections for looseness or deterioration, then examine the tubes to see if they are "dead" or in any other way defective.

Make sure the entire soundhead is perfectly clean.

ITEM 15—Amplifiers

When any or all of the tubes in the amplifier become defective or even "dead" in a very short time—in other words, their normal operating life is decreased quickly—the trouble most likely is that they are operated either on too high or on too low voltage. First check the incoming a.c. line with an accurate meter to see if the proper voltage is applied for the specific requirements of that amplifier. If there are any variations, carefully adjust the a.c. switch controlling the primary input voltage; or if need be, move the tap on the primary of the power transformer. Most all sound amplifiers have provisions for adjusting the primary input voltage for a range of 110-120 volts a.c.

Make sure the entire amplifier is kept free of an accumulation of all dirt and grit.

When a mercury-vapor tube is first placed in the amplifier, it should be pre-heated for about ten minutes before the operating voltage is applied. After this particular type of tube has been in operation for several days, this pre-heating should take only about four minutes. This particular care should also be given to the other tubes, especially the rectifier tubes, as otherwise the plate voltage, when applied suddenly without pre-heating, the filament may be seriously damaged and even completely burned off. Make sure that all electrical connections and associated wiring are kept always tight and immediately repaired, or are renewed if any signs of deterioration appear. However, remember that when any serious trouble develops, such as a "cooked" transformer, short circuit, etc., always call in the sound service engineer. In such an emergency immediately switch over to the spare or emergency amplifier, if one is available. Do not take a chance with an unqualified person tinkering with the system, as it requires the services of a specialized very expert technician.

ITEM 16—Current Rectification

Following is a list of conditions that may possibly cause a set to operate inefficiently or improperly:

Failure to start—Contacts or fuses in the starter are defective or broken. One or two phases in the a.c. supply line or transformer not working. No current at the arc. Short circuit or broken wire in the shunt field circuit or in the control panel. A short or broken wire in the negative (—) and positive (+) feed lines. Defective or loosely connected d.c. arc projector switch, switch or switches or buss bars in d.c. panel defective. D.c. fuses "blown" out. Copper particles or foreign matter shorting two or more commutator bars. Coil or coils burned out due to short-circuit or cross-connections. Broken or shorted shunt field.

For checking use test lamp or voltmeter.

Sparking at brushes—Brushes are too short, irregularly shaped or improper type. Brushes do not operate properly in their holders. Accumulation of carbon and copper dust, carbonized oil, etc., between the brushes and commutator face. Brushes are not set properly at their neutral points. Brushes not making good contact with commutator bar due to improper tension, which should be about 1½ lbs. per square inch. The generator may be overloaded, or there is a loose connection or possibly an open circuit in the armature winding.

Commutator worn or grooved—Improper use of coarse sandpaper or emery cloth. Brushes are improperly set or spaced, or are of the wrong type. Brushes only partly touching the commutator or foreign abrasive has lodged itself on the commutator. Mica insulation under-cut or worn too deep, leaving high bars.

"Singing" at the brushes—Commutator bars are set too high.

Glowing or pitting of the brushes—Brushes are of poor design or misplaced.

Long and heavy sparking around the entire circumference of the commutator—An open armature circuit is present. An accumulation of foreign abrasive material in or on the insulation between the commutator bars will cause a "reddish" colored sparking. An open or shorted armature or under-cut commutator wedged with foreign material will cause a bluish green color ring fire. Drop in d.c. voltage. The brush fit is bad, or the commutator is bad.

Bearings running hot—Lack of oil or grease in the bearing housing, or the lubrication is of the improper type and grade. Dirt, grit or other foreign matter lodged in the bearing housing. Bearings are worn, or the shaft is "out of tune." Improper air-gap between the armature and field coils causing these two parts to rub against each other and putting an additional strain on the bearings. On some sets, the shaft couplings between the motor and the generator may be loose or out of alignment.

In case the copper oxide or magnesium copper sulphide rectifiers run extremely hot, check if the ventilating fan is actually exhausting air through the elements instead of pulling in air at the top. If the fan rotation is wrong, reverse any pair of wires in the a.c. 3-phase circuit.

Where over-heating is the problem, or there is even a complete burn-out, check also if there is sufficient and *efficient* room ventilation to carry off the heat from the rectifier elements to the outside.

When the rectifier fan fails to start by

means of the control switch at the projector, or turning it by hand, take off the front cover of the rectifier and use any disc fan available to force air through the elements until the projector arc lamp can be shut down and repairs made. In an emergency of this sort the remote control relay switch in the rectifier may be at fault.

Tungar tube rectifiers—Failure to start may mean that any or all of the fuses in both the 3-phase and single-phase a.c. lines are "blown." Make sure these fuses are of the proper capacity, for when too large tube damage or burn-outs will result. Check the control toggle switch at the projector for poor contacts or burnt jaws.

A drop in current at the arc may mean that the rectifier is too far away from the projector, or that the bulbs are defective or are loose in their respective sockets and the protruding wires on top of the tubes are broken or defective. Check the bulbs for proper type and capacity.

A "flicker" on the screen can be caused by a bad bulb because it is designed for "full-wave" rectification and when it becomes defective and especially "dead," its load is automatically transferred to the next tube, resulting in unsteady "half-wave" rectification. Improper sized, poorly connected or defective d.c. wiring, switches, fuses, rectifier control switch contacts and relays can always be a source of trouble and breakdown.

ITEM 17—Rheostats

When a ballast rheostat runs "red" hot, or there is a disturbance of the current to the arc, the trouble may be any of the following reasons:

There is a short or ground due to the wearing, crumbling or dropping out of the insulating washers between the grids or resistors. When the fuses "blow" or there is an abnormal increase of the arc current, a "ground" has developed from the grids or resistors through the rheostat shelf and then back again to a second ground at the grids, thus eliminating the resistance of the grid between these two grounds. These grounds can be caused by badly chafed or worn leads at the rheostat, exposing the wire and causing the current to flow into the frame of the rheostat, which will have the effect of cutting the rheostat entirely out of the d.c. arc circuit.

Some other faults that may possibly develop are: One or more resistors are touching together, thus eliminating part of the resistance, raising the amperage at the arc and blowing of the fuses. When there is no current at the arc, the trouble may be due to a broken resistor or resistors, causing an open circuit; or the lugs on the ends of the wire have become loose or have slipped off. The screws, screwheads or lugs are burned off due to overheating or arcing of the rheostat.

A simple way to test for grounds at a rheostat is to use a bell and battery testing outfit or a small test lamp with battery. Connect one of the leads to the frame and the other lead to the resistor. If the bell rings or the lamp lights up, there is a "ground" present.



Blackout of Box Office

To prevent it, you need what the Altec technician can bring you—the Altec-pioneered Booth Parts Repair-Replacement Plan, covering both sound and projection. Proved over three years, the Altec Plan is the only time-tested way to get comprehensive technical booth protection. Don't experiment: get *all* the facts about the Altec Plan. Call your local Altec technician, or write:

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EMERGENCY REPAIR PARTS Every National Branch has a stock of emergency repair parts for quick replacement.

MAIL ORDER PARTS STOCK National is delivering the genuine Simplex parts exhibitors need, proved by shipments over the past six months greater than ever before.

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Today National Theatre Supply provides protection for you on three fronts—a three-way contribution to better projection equipment maintenance. Remember, there has been no rationing of National's eagerness and ability to serve. More than 16 years' experience in serving exhibitors, day or night, is your assurance that National will see you through.

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Division of NATIONAL-Simplex-BLUDWORTH, INC.

When TELEVISION Comes into our daily lives...

● Old methods of stage setting won't do for television. Entirely new techniques—as new as television itself—had to be devised to meet the unique problems involved.

● When television comes into our daily lives—as surely it will soon after the war—J. R. Clancy, Inc. will be ready. Clancy's new patented television equipment permits the free use of studio floor, there being no ropes, braces or other objectionable equipment to interfere with the performance or the televising. It will be possible to set up in the studio a whole day's program in advance. Scenes may be dismantled as rapidly as televised, and others set in their places.

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J. R. CLANCY
Syracuse, N. Y. INC.
Designers and Makers of
STAGE MECHANICAL EQUIPMENT

YES, WE ARE STILL IN BUSINESS

But for the duration we are busy on Government work and, while our customers will continue to receive projector replacement parts, we will resume our normal theatre production after victory.

MOTION PICTURE MACHINE COMPANY
Established and Manufacturing Projector Parts since 1920.
MILWAUKEE, WISCONSIN

MORE EFFICIENT AIR-CONDITIONING

(*Continued from page* 72)

real reduction in the amount of required energy for operation.

Still further developments in the radial type of compressor will appear, for this offers an opportunity to adjust the capacity of the compressor according to the load, such adjustment being automatically effected by electronic control. New lubricants have also made their contribution to higher speeds and reduced operating costs. There will be many new developments in the hermetically sealed compressor units which will have the motor built right into the unit and thereby prevent the loss of refrigerant gas through crankshaft seals. By having completely hermetically sealed systems, a reduction in the number of stop valves usually required in the piping system can be made because the varoius component parts of the system need not be isolated on account of defects in the various pieces of equipment.

New types of air-cooled, water-cooled, and even refrigerant-cooled electric motors will be available that will have longer life, greater efficiency, less weight, and lower cost. They will be of the multi-speed variety to handle whatever load is imposed upon them.

There will even be new refrigerants on the market and much improvement of the old refrigerant as a result of war experience in the field of chemistry related to refrigerants. We think that there will be less practice, for safety and cost reasons, of directly expanding the refrigerant in coils placed in the air stream. Instead, many of the newer types of water chillers will be employed, and this chilled water will be circulated through the same air coils in which hot water is circulated for winter heating. This means only one set of coils instead of two as in the past.

In this connection there have been big developments in the principle of storage refrigeration which makes possible the use of small high-efficiency condensing equipment, thereby achieving lower maintenance and operating cost—also real savings in the amount of electric power consumed.

In the matter of condensers, there will be equally good developments in this direction. One outstanding improvement will be in the field of cooling towers which will chill water to an approach on dew-point temperature rather than wet-bulb temperature, with the result that much lower condensing temperatures will be possible and thereby real economies in the operating costs.

MORE ECONOMICAL CONDENSERS

We don't want to give any impression that operating costs will drop to nothing, but a great saving in operating cost will be effected in the condensing equipment. It is a little too early to tell much of the many developments in evaporative condensers, but there is some real progress in this class of apparatus. Many of the more progressive research engineers believe that there will be widespread use of air-cooled condensers in the larger installations, and much greater efficiency in the smaller condensers, particularly as a result of wartime experience in air-cooled internal combustion engines.

There is a tremendous amount of research in the direction of heat-operated refrigerating machines, such as employ gas or other fuels to develop the refrigerating effect rather than using electrical energy for this purpose, and you will see many developments offered along this line.

As far as piping systems go, plastics will undoubtedly become quite popular and will contribute to reduced maintenance costs by eliminating corrosion in this part of the system.

NON-MECHANICAL COOLING

From the foregoing you might get the impression that the only equipment to provide patron comfort is that employing mechanical refrigeration; however, those companies engaged in the development and manufacture of washed air systems have not been asleep on the job. They have gained much valuable experience, for in those areas of the United States where low wet bulb temperatures consistently prevail, large war plants have been cooled with washed air equipment and this experience has been of great value to manufacturers of such equipment.

In the northern areas of the country well water will continue to be used for cooling, for in this area the water is cold enough to do an adequate job. Where either well water or washed air systems are employed, the heating plants will be operated separately from the cooling systems and in such cases, particularly in the construction of new theatres, panel type radiant heating systems may be installed. These consist of pipe coils imbedded in the walls and ceiling, the surface of the walls and ceiling serving as the radiant heat source, with hot wather or steam circulated through the coils.

It might also be worthwhile to mention the fact that there will be a number of chemical air-conditioning systems on the market. The principle of such devices is to extract not only the normal amount of humidity or moisture out of the air, but to dry up the air as much as is physically possible, for in summer one can be quite comfortable in reasonably high air temperatures if the moisture content of the air is low enough. These chemical systems are nothing more than devices by which the air is passed through a spray of chemical solutions, and these solutions, being exceedingly "thirsty" for moisture, take the water right out of the air.

[*The author, a frequent contributor to* BETTER THEATRES, *is a nationally known air-conditioning engineer of wide experience in designing air supply and treatment systems for theatres. For the past several years he has been director of housing research at Purdue University.*]

MARKET NOTES

¶ News Reports concerning equipment and materials, and those who make them

New Projector Gear

A NEW intermediate gear, designed to reduce vibration to a minimum, has been brought out by the Wenzel Projector Company, Chicago. Designed by Harry L. Denton, Wenzel engineer, the gear was produced following tests which, according to Mr. Denton, indicated that the intermittent gear, in "hesitating slightly when the cam centers a star wheel slot, set up an oscillatory movement in the gear



train which is carried through to the revolving shutter." Mr. Denton refers to the action of the new gear as comparable to that of an automobile shock absorber.

To effect absorption of shock, three resilient synthetic rubber inserts, which are not affected by oils, greases and most acids, are used. The toothed portion of the gear is held centrally located, with its axis, by the inner steel ring, to prevent forcing out of mesh. A standard bevel gear forms one side support, and the gear plate the other side support. These two supports are held the proper distance apart by an inner ring and three small spacers surrounding the three clamping screws. This allows a radial movement only of the toothed portion.

Odorless Disinfectant

A DISINFECTANT of powerful antiseptic action that is nevertheless odorless has been brought out by the Fort-A-Cide Corporation, Chicago, under the same trade name. The odorless characteristic makes it peculiarly suited to theatres, since it can be used in all parts of the building and at any time without being offensive. Additionally, none of its ingredients is damaging to fabrics, allowing its use on carpets and fabrics as well as in urinals, on toilet room floors, etc. In its antiseptic properties, Fort-A-Cide is described as being capable of stopping bacterial growth for a period of from 24 to 72 hours, depending upon the type of germ.



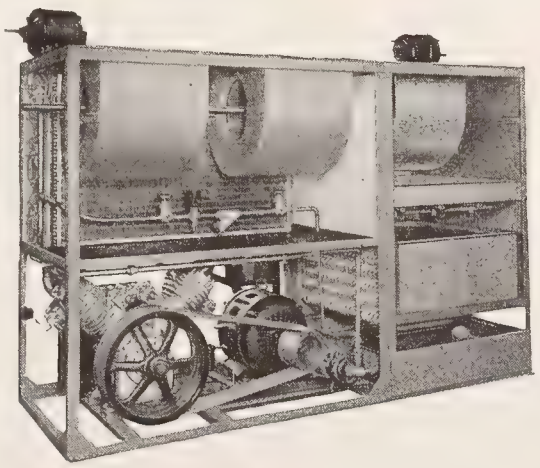
usAIRco IS PLANNING TOMORROW'S COOLING *Today*

● The majority of the nation's exhibitors, their architects and engineers have long relied on usAIRco for comfort cooling . . . Because they know that usAIRco's designing and manufacturing policy is based on a sound and simple business principle.

To engineer and manufacture comfort cooling that will make a profit for the exhibitor—This principle includes not only designing a system for the house, but also a system that will not eat up the owner's profits. So systems are always designed with consideration for the operating budget.

Regardless of the size of house usAIRco can furnish comfort cooling that will make a profit for you. Right now, we're heavily engaged in building material for the war effort, but still find time for engineering talent to develop better systems for tomorrow's cooling.

REFRIGERATED KOOLER-AIRE



This Unit, a masterpiece of engineering simplicity combines every phase of refrigerated cooling in a Single Unit. Manufactured in various sizes, it can be used singly or in combination with other units to give you the precise capacity you need. Refrigerated Kooler-Aire is a good unit to be acquainted with. Books describing this system are available. We'll be glad to send you a copy.

UNITED STATES AIR CONDITIONING CORPORATION

Profits in Cooling for the Exhibitor

NORTHWESTERN TERMINAL • MINNEAPOLIS, MINNESOTA

MANUFACTURERS and DEALERS

Revised Listings of The Buyers Index, Naming Manufacturers of Theatre Equipment, Furnishings and Supplies and Territorial Supply Dealers in the United States and Canada

MANUFACTURERS AND SERVICES LISTED ACCORDING TO CLASSIFICATION OF PRODUCT

ACCOUNTING SYSTEMS

Easy Method Ledger System, Seymour, Indiana.
Quigley Bookshop, Rockefeller Center, New York City.

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ACOUSTICAL PRODUCTS & ENGINEERING

Altec Service Corp., 250 W. 57th St., New York City (acoustic counsel only).
Armstrong Cork Co., Lancaster, Pa.
Barclay Manufacturing Company, Inc., 385 Gerard Avenue, Bronx, N. Y.
The Celotex Company, 120 S. LaSalle Street, Chicago, Ill.
Certain-Teed Products Corp., 100 E. 42nd Street, New York City.
Electrical Research Products, Inc., 195 Broadway New York City (acoustic counsel only).
The Insulite Company, 1100 Builders Exchange, Minneapolis, Minn.
Johns-Manville International Corporation, 22 East 40th Street, New York City.
Keasbey and Mattison Company, Ambler, Pa.
Kimberly-Clark Corporation, Insulation Division, Neenah, Wis.
National Gypsum Company, 420 Lexington Avenue, New York City.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.

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AIR-CONDITIONING AND VENTILATING

American Blower Corporation, 6004 Russell Street, Detroit, Mich.
Baker Ice Machine Company, 3601 No. 16th Street, Omaha, Nebr.
Carrier Corporation, Syracuse, N. Y.
Frigidaire Division, General Motors Sales Corporation, 300 Taylor Street, Dayton, Ohio.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
General Refrigeration Corporation, Shirland Avenue, Beloit, Wis.
United States Air Conditioning Corporation, Northwest Terminal, Minneapolis, Minn.
Westinghouse Electric & Manufacturing Company, 653 Page Boulevard, East Springfield, Mass.
Worthington Pump and Machinery Corporation, Carbondale Division, Harrison, N. J.
York Ice Machinery Corporation, York, Pa.

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AMPLIFYING TUBES

General Electric Company, 1 River Road, Schenectady, N. Y.
Motiograph, 4431 West Lake Street, Chicago, Ill.
National Union Radio Corporation, 57 State Street, Newark, N. J.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Raytheon Manufacturing Company, 177 Willow Street, Waltham, Mass.

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AMPLIFIERS

Altec-Lansing Corporation, 1210 Taft Building, Hollywood & Vine, Hollywood, Calif.
The Ballantyne Company, 222 North 16th Street, Omaha, Nebr.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
The Lincrophone Company, Inc., 1661 Howard Avenue, Utica, N. Y.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
S. O. S. Cinema Supply Corp., 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

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ANCHORS FOR CHAIRS

American Expansion Bolt & Mfg Company, 108-128 N. Jefferson Street, Chicago, Ill.
Chicago Expansion Bolt Company, 2240 West Ogden Avenue, Chicago, Ill.

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ARCHITECTURAL MATERIALS AND DESIGN SERVICE

Armstrong Cork Company, Lancaster, Pa.
The Celotex Corporation, 120 S. LaSalle Street, Chicago, Ill.
Columbus Coated Fabrics Corporation, Columbus, O.
Davidson Enamel Products Company, 450 E. Kibby Street, Lima, Ohio.
The Di-Noc Company, 1700 London Rd., Cleveland, O.
F & Y Building Service, 328 E. Town Street, Columbus, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
General Electric Company, Lynn, Mass.
The Kawneer Company, 3203 Front Street, Niles, Mich.
Libbey-Owens-Ford Glass Company, Vitrolite Division, Nicholas Building, Toledo, Ohio.
Marsh Wall Products, Inc., Dover, O.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.
United States Gypsum Company, 300 W. Adams Street, Chicago, Ill.
United States Plywood Company, 103 Park Avenue, New York City.
Westinghouse Electric & Mfg. Company, East Pittsburgh, Pa.
Wood Conversion Company, 1981 W. First National Bank Building, St. Paul, Minn.

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BATTERIES, STORAGE

Electric Storage Battery Company, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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"BLACK LIGHT" MATERIALS AND LIGHTING EQUIPMENT

Continental Lithograph Corporation, 952 East 72nd Street, Cleveland, O.
The Di-Noc Company, 1700 London Rd., Cleveland, O.
General Electric Company, Lamp Dept., Nela Park, Cleveland, Ohio.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Keese Engineering Company, 7380 Santa Monica Boulevard, Los Angeles, Calif.
Kliegl Bros., 321 W. 50th Street, New York City.
The Stroblite Company, 35 West 52nd Street, New York City (Lacquers).

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BOX OFFICES

The Artkraft Sign Company, Lima, Ohio.
The Formica Insulation Company, 4620 Spring Grove Avenue, Cincinnati, Ohio.
The Kawneer Company, Niles, Mich.
Libbey-Owens-Ford Glass Company, 1310 Nicholas Building, Toledo, Ohio.
Pittsburgh Plate Glass Company, 2200 Grant Building, Pittsburgh, Pa.

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CABINETS, FOR FILM AND CARBONS

GoldE Manufacturing Company 1214-22 W. Madison Street, Chicago, Ill.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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CARBONS, PROJECTION

National Carbon Company, Inc., Carbon Sales Division, P. O. Box 6087, Cleveland, Ohio.

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CARBON SAVERS

Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
Droll Theatre Supply Company, 351 E. Ohio Street, Chicago, Ill.
The GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Weaver Manufacturing Company, Ltd., 1639 E. 102nd Street, Los Angeles, Calif.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 S. Wabash Avenue, Chicago, Ill.

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CARPETING

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
L. C. Chase & Company, 295 Fifth Avenue, New York City.
Charles P. Cochrane Company, Montgomery County, Bridgeport, Pa.
Hardwick & Magee Company, Lehigh Avenue & Seventh Street, Philadelphia, Pa.
A. & M. Karagheusian, Inc., 295 Fifth Avenue, New York City.
Thomas L. Leedom Company, Bristol, Pa.
Mohawk Carpet Mills, Inc., Amsterdam, N. Y.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Waite Carpet Company, Oshkosh, Wis.

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CARPET LINING

Bigelow-Sanford Carpet Company, Inc., 140 Madison Avenue, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
E. I. du Pont de Nemours Company, Fairfield, Conn.
Alexander Smith & Sons Carpet Company, 295 Fifth Avenue, New York City.
Waite Carpet Company, Oshkosh, Wis.

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CHAIR FASTENING CEMENT

Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
General Chair Company, 2035 Charleston Avenue, Chicago, Ill.

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CHAIR CUSHIONS OF FOAMED LATEX

Dunlop Tire & Rubber Corporation "Dunlopillo" Division, Buffalo, N. Y.
Firestone Airtex Division, Firestone Company, Akron, Ohio.
B. F. Goodrich Company, Akron, Ohio.
Goodyear Tire & Rubber Company, Akron, Ohio.
U. S. Rubber Company, Foam Sponge Division, Mishawaka, Ind.

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CHAIRS, AUDITORIUM

Air-Loc Seat Industries, Inc., 33 Holden Street, Minneapolis, Minn.
American Seating Company, 901 Broadway, Grand Rapids, Mich.
Fensin Seating Company, 62 East 13th Street, Chicago, Ill.
The General Chair Company, 2035 Charleston Street, Chicago, Ill.
Heywood-Wakefield Company, Gardner, Mass.
Ideal Seating Company, Grand Rapids, Mich.
International Seat Corporation, Union City, Ind.
Irwin Seating Company, Waters Building, 159 Ottawa Avenue, South Grand Rapids, Mich.
Kroehler Manufacturing Company, Naperville, Ill.
The Peabody Seating Company, North Manchester, Ind.

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CHANGE MAKERS

Brandt Automatic Cashier Company, Watertown, Wis.
GoldE Manufacturnig Company, 1214-22 W. Madison Street, Chicago, Ill.

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CHANGEOVERS AND CUEING DEVICES

Clint Phare Products, 282 E. 214th Street, Euclid, O.
Dowser Manufacturing Company, 114 Green Street, Brooklyn, N. Y.
Forest Manufacturing Corporation, 200 Mt. Pleasant Avenue, Newark, N. J.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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CLEANING MATERIALS AND IMPLEMENTS

Bigelow-Sanford Carpet Company, 140 Madison Avenue, New York City.
Carbona Products Company, 302-304 W. 26th Street, New York City.
Clinton Carpet Company, Merchandise Mart, Chicago, Ill.
Solvay Sales Corporation, 42 Rector Street, New York City.
State Sanitary Products Company, 630 Ninth Avenue, New York City.
F. V. Von Schrader Manufacturing Company, Racine, Wis.

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CLEANING MECHANISMS

General Electric Company, 1285 Boston Avenue, Bridgeport, Conn.
Invincible Vacuum Cleaner Manufacturing Company, Dover, O.

National Super Service Company, 1946 N. 13th Street, Toledo, Ohio.
Spencer Turbine Company, Hartford, Conn.

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CONDENSERS (LENSES)

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 690 Portland Street, Rochester, N. Y.
Matisse Bros., 385 Gerard Avenue, New York City.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.

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CUPS, SANITARY, FOR DRINKING

Dixie Vortex Company, Easton, Pa.
Lily-Tulip Cup Corporation, Chanin Building, New York City.

•

CURTAIN CONTROL

Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
J. R. Clancy, Inc., 1010 West Belden Avenue, Syracuse, N. Y.
G. O. Kahler Enterprises, 134 Tudor Street, South Boston, Mass.
Vallen, Inc., 225 Bluff Street, Akron, Ohio.

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CURTAINS AND STAGE DRAPES

Dazians, Inc., 142 W. 44th Street, New York City.
Maharam Fabric Corporation, 130 W. 46th Street, New York City.
H. D. Mendelsohn Company, 105 E. 29th Street, New York City.

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DEODORANTS AND PERFUMES

Fort-A-Cide Sales Company, 160 East Illinois Street, Chicago, Ill.
Lyndon Products Corporation, Norwalk, Conn.
West Disinfecting Company, 42-16 Barn Street, Long Island City, N. Y.

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DIMMERS

Frank Adam Electric Company, 3650 Windsor Place, St. Louis, Mo.
Cutler-Hammer, Inc., 315 N. 12th Street, Milwaukee, Wis.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hub Electrical Corporation, 2227 West Grand Avenue, Chicago, Ill.
Ward-Leonard Electric Company, 31 South Street Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.
Wm. Wurdack Electric Manufacturing Company, 4444 Clayton Avenue, St. Louis, Mo.

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DISPLAY FRAMES, POSTER

The Artkraft Sign Company, Lima, Ohio.
Colonial Sales Corporation, 928 Broadway, New York City.
Metal Goods Corporation, 5239 Brown Avenue, St. Louis, Mo.

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EXPLOITATION MECHANISMS

Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
International Register Company, 2620 West Washington Street, Chicago, Ill.
F. D. Kees Mfg. Co., P. O. Box 105, Beatrice, Nebr.

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FIRE EXTINGUISHERS

Neumade Products Corporation, 427 W. 42nd Street, New York City.
Pyrene Manufacturing Company, 560 Belmont Avenue, Newark, N. J.

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FIRE PREVENTION DEVICES, PROJECTOR

International Projector Corporation, 88-96 Gold Street, New York City.
Pyrene Manufacturing Company, Newark, N. J.

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FIRE SHUTTERS, PROJECTION ROOM

Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
The Trumbull Electric Manufacturing Company, Woodford Avenue, Plainville, O.

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FLASHERS

Reynolds Electric Company, 2650 W. Congress Street, Chicago, Ill.
Sangamo Electric Company, Springfield, Ill.

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FLOOR SURFACING MATERIALS, COMPOSITION

Armstrong Cork Company, Lancaster, Pa.
Congoleum-Nairn, Inc., Kearny, N. J.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
U. S. Rubber Company, 1230 Sixth Avenue, New York City.

•

FOUNTAINS

The Crane Company, 836 South Michigan Avenue, Chicago, Ill.
Friedley-Voshardt Company, 761-771 Mather Street, Chicago, Ill.
Newman Brothers, Inc., 660 W. Fourth Street, Cincinnati, Ohio.
Rundle-Spence Manufacturing Company, 52 Second Street, Milwaukee, Wis.
The Halsey W. Taylor Company, Warren, Ohio.
The Voigt Company, 1745 N. 12th Street, Philadelphia, Pa.

•

FURNITURE FOR FOYERS AND LOUNGES

Heywood-Wakefield Company, Gardner, Mass.
Kroehler Manufacturing Company, Naperville, Ill.
The Reflectone Corporation, 67 Greenwich Avenue, Meriden, Conn.
Royal Metal Manufacturing Company, 175 N. Michigan Avenue, Chicago, Ill.
Thonet, Inc., 333 E. 47th Street, New York City.
Warren McArthur, No. 1 Park Avenue, New York City.

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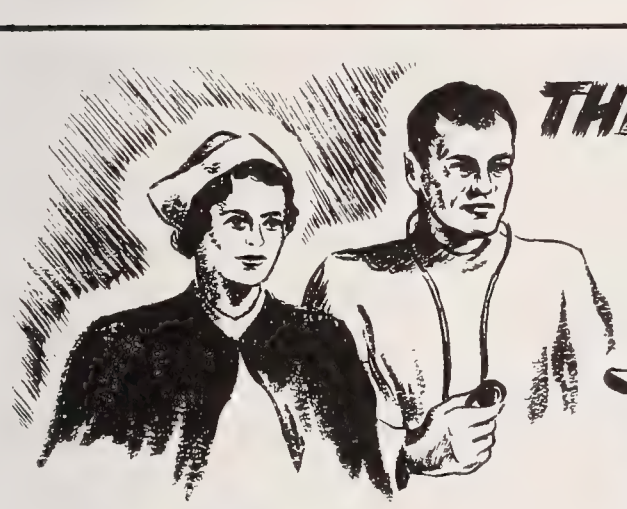
HEARING AIDS

Acousticon Division of Dictograph Products Company, Inc., 580 Fifth Avenue, New York City
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Sonotone Corporation, Elmsford, N. Y.
Trimm Manufacturing Company, Ltd., 1770 West Berteau Avenue, Chicago, Ill.
Western Electric Company, 195 Broadway, New York City.

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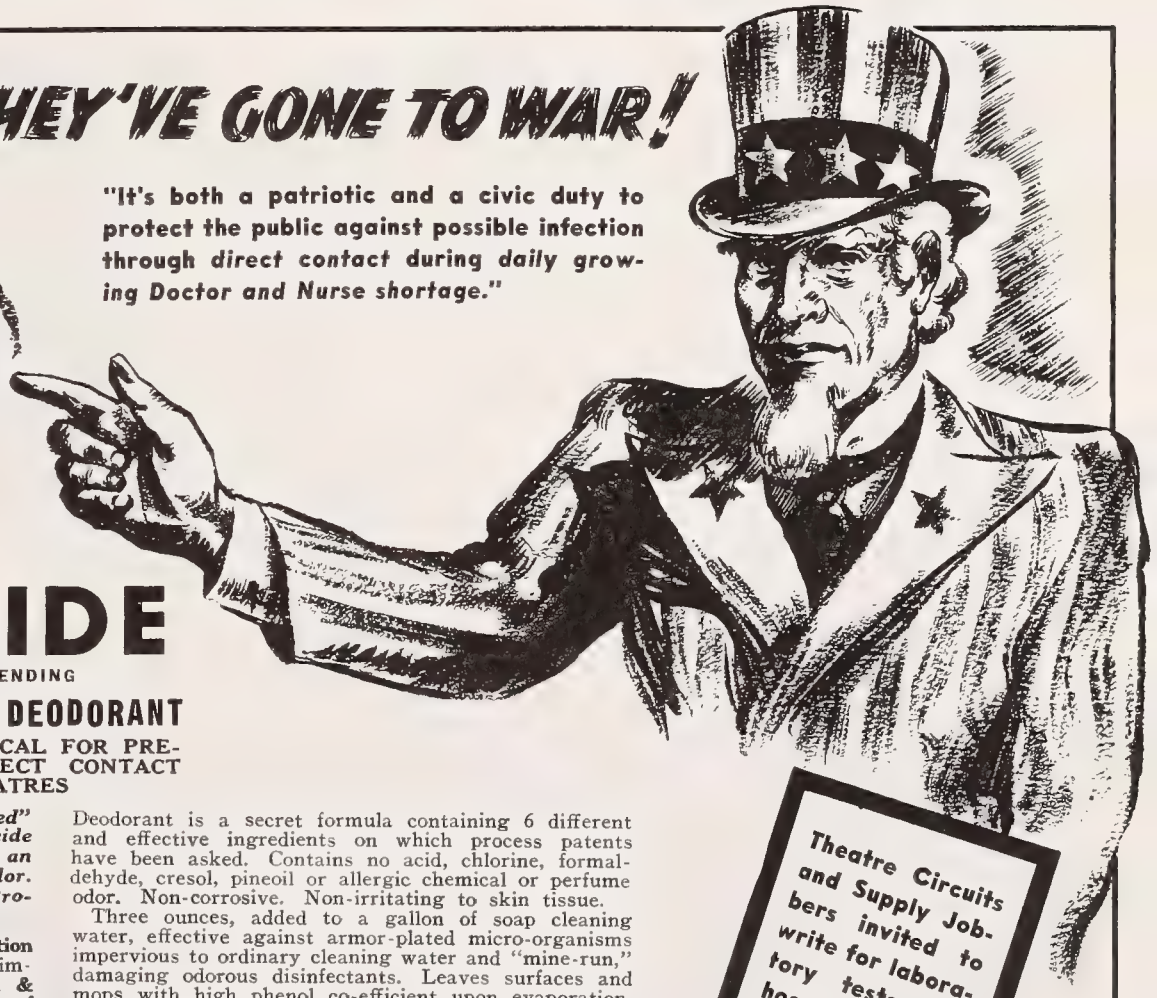
HEATING SYSTEMS AND ACCESSORIES

Air & Refrigeration Corporation, 7310 Woodward Avenue, Detroit, Mich.
American Radiator Company, 40 W. 40th Street, New York City.
Electric Furnace-Man, Inc., 780 E. 138th Street, Bronx, N. Y.
Fedders Manufacturing Company, Buffalo, N. Y.
General Electric Company, 5 Lawrence Street, Bloomfield, N. J.
Hook Mfg. Company, Sharpsburg Station, Pittsburgh, Pa.
Kewanee Boiler Corporation, 1858 S. Western Avenue, Chicago, Ill.



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"It's both a patriotic and a civic duty to protect the public against possible infection through *direct contact* during *daily growing Doctor and Nurse shortage.*"



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REG. U. S. PAT. OFFICE PATENTS PENDING

ODORLESS GERMICIDE, FUNGICIDE, DEODORANT

THE MODERN ODORLESS DEFENSE CHEMICAL FOR PREVENTION OF INFECTION THROUGH DIRECT CONTACT AND BACTERIAL ODORS IN THEATRES

One gallon makes 40 gallons of "Fort-a-cided" cleaning water. A powerful germicide and fungicide that deodorizes as it disinfects without leaving an odor or damage to fine surfaces, carpets or color. Degerms and deodorizes mops automatically. Protects employees and patrons.

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Fort-A-Cide Odorless Germicide, Fungicide and Deodorant is a secret formula containing 6 different and effective ingredients on which process patents have been asked. Contains no acid, chlorine, formaldehyde, cresol, pineoil or allergic chemical or perfume odor. Non-corrosive. Non-irritating to skin tissue.

Three ounces, added to a gallon of soap cleaning water, effective against armor-plated micro-organisms impervious to ordinary cleaning water and "mine-run," damaging odorous disinfectants. Leaves surfaces and mops with high phenol co-efficient upon evaporation. Marvellously effective against urinal putrefaction odors on bowls, drains and floors, receptacle odors in rest rooms, upset stomach odors on carpets and seats without injury to fabric, leather or color.

Theatre Circuits and Supply Jobbers invited to write for laboratory tests and hospital testimonials.

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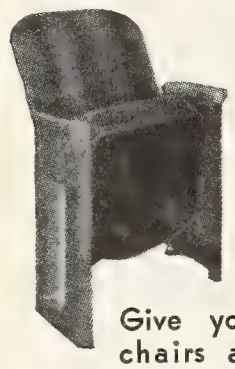
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Sarco Company, Inc., 183 Madison Avenue, New York City.
Skinner Heating & Ventilating Company, Inc., 1948-60 N. 9th Street. St. Louis, Mo.
U. S. Air Conditioning Corporation, Northwest Terminal, Minneapolis, Minn.
Westinghouse Electric & Manufacturing Corporation, 653 Page Boulevard, East Springfield, Mass.

•

UNIT HEATERS

American Blower Corporation, 6001-09 Russel Street, Detroit, Mich.
Automatic Gas Steam Radiator Company, 301 Brushtor Avenue, Pittsburgh, Pa.
The Bryant Heater Company, 17820 St. Clair Avenue, Cleveland, Ohio.
Buffalo Forge Company, 465 Broadway, Buffalo, N. Y.
Burnham Boiler Corporation, Irvington, N. Y.
Grinnell Company, Inc., 260 W. Exchange, Providence, R. I.
Ilg Electric Ventilating Company, 2850 N. Crawford Avenue, Chicago, Ill.
McQuay, Incorporated, 1600 Broadway, N. E., Minneapolis, Minn.
Modine Manufacturing Company, Heating Division, Racine, Wis.
Surface Combustion Corporation, Thomas and Dorr Streets, Toledo, Ohio.
The Trane Company, La Crosse, Wis.
U. S. Air Conditioning Corporation, Northwestern Terminal, Minneapolis, Minn.
Unit Heater & Cooler Company, Murray Boulevard, Wausau, Wis.
L. J. Wing Manufacturing Company, 154 W. 14th Street, New York City.

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INTERCOMMUNICATING HOUSE PHONES

Connecticut Telephone & Electric Corporation, 70 Britannia Street, Meriden, Conn.
S. H. Couch Inc., Boston, Mass.
Dictograph Products Company, Inc., 580 Fifth Avenue, New York City.
Philco Radio & Television Corporation, Philadelphia, Pa.

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LADDERS, SAFETY

American Ladder Company, 3700 W. 38th Stret, Chicago, Ill.
Dayton Safety Ladder Company, 121 West Third Street, Cincinnati, Ohio.

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LAMPS, AC ARC

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.

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LAMPS, HIGH-INTENSITY

C. S. Ashcraft Manufacturing Company, 4731 35th Street, Long Island City, N. Y.
The Ballantyne Company, 222 N. 16th Street, Omaha, Nebr.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Forest Manufacturing Corporation, 200 Mt. Pleasant Avenue, Newark, N. J.
J. E. McAuley Manufacturing Company, 554 West Adams Street, Chicago, Ill.
Morelite Co., Inc., 600 W. 57th Street, New York City.
National Theatre Supply Division of National-Simplex-Bludworth, Inc., 92 Gold Street, New York City.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

•

LAMPS, INCANDESCENT, FOR PROJECTION

General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric & Manufacturing Company, Lamp Division, Bloomfield, N. J.

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LAMPS, INCANDESCENT FOR THEATRE LIGHTING

Climax Reflector, Inc., 401-03 Schroyer Avenue, S. W., Canton, O.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
Radiant Lamp Corp., 260 Sherman Avenue, Newark, N. J.
Westinghouse Electric & Manufacturing Company Lamp Division, Bloomfield, N. J.

•

LAMPS, P. E. CELL EXCITER

General Electric Company, Incandescent Lamp Department. Nela Park, Cleveland. Ohio.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company Lamp Division, Bloomfield, N. J.

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LENSES, PROJECTION

Bausch & Lomb Optical Company, 652 St. Paul Street. Rochester, N. Y.

NEW, *improved*

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RECT-O-LITE Rectifier No. 45-T (3-phase) is the latest development in Rectifiers and produces ***Clear, Bright, Flickerless*** pictures. No moving parts; no servicing; saves enough current to pay for itself. 1 YEAR GUARANTEE.

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Artkraft* War Materials Like Artkraft* Signs, Marquees and Changeable Letters Are the Finest.

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PATCH A SEAT — **FIRMASTONE** — FOR CHAIR REPAIRS

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Successors to General Seating Co.

Ilex Optical Manufacturing Company, 690 Portland Avenue, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LENS ASSEMBLIES, SOUND

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Ilex Optical Manufacturing Company, 726 Portland Avenue, Rochester, N. Y.
Projection Optics Company, Inc., 330 Lyell Avenue, Rochester, N. Y.
Wollensak Optical Company, 872 Hudson Avenue, Rochester, N. Y.

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LETTERS, ATTRACTION BOARD

Adler Silhouette Letter Company, 2909 S. Indiana Avenue, Chicago, Ill.
The Artkraft Sign Company, Lima, Ohio.
Falk Glass Products Company, 115 West 23rd Street, New York City.
Wagner Sign Service, Inc., 218 S. Hoyne Avenue, Chicago, Ill.

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LIGHTING, ARCHITECTURAL AND FOR PUBLIC AREAS

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
The Egli Company, Inc., 29 West 17th Street, New York City.
Filament Tubes, Inc., 492 Kensington Avenue, Buffalo N. Y.
Kliegl Brothers, 321 W. 50th Street, New York City
McFadden Lighting Company, Inc., 1710 Madisor Street, St. Louis, Mo.
Missouri Art Metal Company, 3110 Park Avenue St. Louis, Mo.
Rainbo Lighting Fixture Company, 145 West 24th Street, New York City.
Voigt Company, 12th and Montgomery Avenue, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTING SYSTEMS, EMERGENCY

Bardco Manufacturing & Sales Company, 4031 Goodwin Avenue, Los Angeles, Calif.
Electric Storage Battery Company, Allegheny Avenue and 19th Street, Philadelphia, Pa.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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LIGHTS, SPOT AND FLOOD

Best Devices Division of The Forest City Foundries Company, 10516 Western Avenue, Cleveland, Ohio.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
General Electric Company, Schenectady, N. Y.
GoldE Manufacturing Company, 1214-22 W. Madison Street, Chicago, Ill.
Kliegl Brothers, 321 W. 50th Street, New York City
Radiant Lamp Corporation, 260 Sherman Avenue, Newark, N. J.
Stroblite Company, 35 W. 52nd Street, New York City
Westinghouse Lamp Company, Pittsburgh, Pa.

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MARQUEES

Artkraft Sign Company, Lima, Ohio.
Texlite, Inc., 2900 Factory Street, Dallas, Tex.

•

MATS AND MATTING FOR ENTRANCE AREAS

American Mat Corporation, 1717 Adams Street, Toledo, Ohio.
Deltox Rug Company, Oshkosh, Wis.
Goodyear Tire & Rubber Company, 1144 E. Market Street, Akron, Ohio.
Hamilton Rubber Company, Trenton, N. J.
O. W. Jackson & Company, 290 Fifth Avenue, New York City.
United States Rubber Company, 1230 Sixth Avenue New York City.
Puritan Manufacturing Company, Trenton, N. J.
Waite Carpet Company, Oshkosh, Wis.

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MAZDA REGULATORS

The Garver Electric Company, Union City, Ind.
General Electric Company, Incandescent Lamp Department, Nela Park, Cleveland, Ohio.
International Projector Corporation, 88-96 Gold Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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MICROPHONES

Amperite Company, 561 Broadway, New York City.
Operadio Manufacturing Company, St. Charles, Ill.
Racon Electric Company, Inc., 52 East 19th Street, New York City.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Western Electric Company, 195 Broadway, New York City.

Tips on Wartime Operation of Projection Lamps

Since the only light which can reach the screen must be reflected by the mirror, the loss in screen light is in direct proportion to the loss in efficiency.

The thin coating of white scum which accumulates on the surface of a reflector in a Suprex-type lamp can cut down the light as much as 25%. The annual cost of current and carbons in the average theatre amounts to about $1,000.00. Therefore, this white scum costs $250.00 a year. It is the patriotic duty of every projectionist to stop this waste.

The surface of a reflector can be kept as bright as the day you installed the lamps by means of DAILY cleaning, and by cleaning we don't mean just wiping off the surface. It means the use of Windex or Bon Ami and ELBOW GREASE! . . . EVERY DAY! Clean reflectors do not pit as readily nor as fast as do dirty mirrors, since the flying particles ordinarily do not adhere to the clean mirror.

Pitting of the front surface of the reflector makes it difficult to polish because a cloth catches on the particles which adhere to the glass. However, these particles can easily be scraped from the surface of the glass by using an old Gillette razor blade bent between the thumb and fingers to the approximate curvature of the glass.

Don't forget to save all copper drippings and strippings from carbons.

● The best projection lamps of tomorrow... like those serving so well today, will carry the name STRONG.

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Automatic Devices Company, 1035 Linden Street, Allentown, Pa.
General Electric Company, 1 River Road, Schenectady, N. Y.
Hertner Electric Company, 12690 Elmwood Avenue, Cleveland, Ohio.
Imperial Electrical Company, Inc., Ira Avenue, Akron, Ohio.
Robins-Imperial Electric Company, 330 W. 42nd Street, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PHOTOCELL MECHANISMS FOR DOORS AND FOUNTAINS

General Electric Co., 1 River Road, Schenectady, N. Y.
The Stanley Works, New Britain, Conn.
Westinghouse Electric & Manufacturing Corporation, East Pittsburgh, Pa

PHOTOELECTRIC CELLS

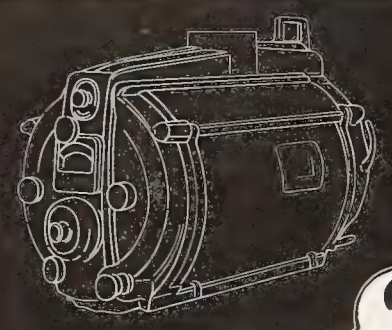
Continental Electric Company, Geneva, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
G-M Laboratories, Inc., 4302 North Knox Avenue, Chicago, Ill.
General Electric Company, Schenectady, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Radiant Lamp Corporation, Newark, N. J.
Western Electric Company, 195 Broadway, New York.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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PROJECTOR PARTS

Century Projector Corporation, 729 Seventh Avenue, New York City.
GoldE Manufacturing Company, 1214 West Madison Street, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
LaVezzi Machine Works, 180 North Wacker Drive, Chicago, Ill.

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Theatremen know that it stands for the utmost in projection lighting.

Those who bought Simplex High Lamps know today that their confidence was not misplaced. They're "sitting pretty," unworried, although production of new lamps has been discontinued for the duration. It's a good thing to remember.

THE BIG CONSERVATION DRIVE *IS ON!*

America needs as much copper for producing ammunition today as we used for all purposes in peacetime. Wasting even a small part is the equivalent of withholding bullets for the guns of our fighting men. And you wouldn't do that!

Accordingly, we must save all the copper drippings and strippings from carbons, for without it production of theatre supplies could not be continued.

It may seem like a small thing, this salvage, but in the aggregate it's an important "trifle."

Remember—copper today is in many respects more valuable than gold.

Do not hesitate to call us when in need of parts or service on any type of equipment.

NATIONAL THEATRE SUPPLY
Division of National-Simplex-Bludworth, Inc.
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Motiograph, 4431 West Lake Street, Chicago, Ill.
Motion Picture Machine Company, 3110 W. Lisbon Avenue, Milwaukee, Wis.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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PROJECTORS, 16-MM., HEAVY-DUTY TYPE

Ampro Corporation, 2851 North Western Avenue, Chicago, Ill.
Bell & Howell Company, 1801-15 Larchmont Avenue, Chicago, Ill.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Eastman Kodak Company, Rochester, N. Y.
Holmes Projector Corporation, 1815 Orchard Street, Chicago, Ill.
Radio Corp. of America, Photophone Div., Camden, N. J.

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PROJECTORS, STANDARD THEATRE

Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Century Projector Corporation, 729 Seventh Avenue, New York City.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Holmes Projector Company, 1815 Orchard Street, Chicago, Ill.
International Projector Corporation, 88-96 Gold Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
Superior Projector Company, 449 West 42nd Srteet, New York City.
Weber Machine Corporation, 59 Rutter Street, Rochester, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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PUBLIC ADDRESS SYSTEMS

Altec-Lansing Manufacturing Company, 1210 Taft Building, Hollywood & Vine, Hollywood, Calif.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Good-All Electric Manufacturing Company, 251 Spruce Street, Ogallala, Nebr.
The Lincrophone Company, Inc., 1661 Howard Street, Utica, N. Y.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
Radio Development & Research Corporation, 136 W. 52nd Street, New York City.
S. O. S. Cinema Supply Corporation, 449 West 42nd Street, New York City.
Western Electric Company, 195 Broadway, New York City.

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RECTIFIER TUBES

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Continental Electric Company, Geneva, Ill.
Forest Manufacturing Corporation, 200 Mt. Pleasant Avenue, Newark, N. J.
General Electric Company, Merchandise Department, 1285 Boston Avenue, Bridgeport, Conn.
The Sonolux Company, Inc., East Newark, N. J.
Tele-Radio Corporation, 86 Shipman Street, Newark, N. J.
Western Electric Company, 195 Broadway, New York City.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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RECTIFIERS AND POWER UNITS

Baldor Electric Company, 4353 Duncan Avenue, St. Louis, Mo.
Benwood Linze Company, 1815 Locust Street, St. Louis, Mo.
DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Forest Manufacturing Corporation, 200 Mt. Pleasant Avenue, Newark, N. J.
Garver Electric Company, Union City, Ind.
General Electric Company, Merchandise Department, 1285 oston Avenue, Bridgeport, Conn.
Kneisley Electric Company, 16 South St. Clair Street, Toledo, Ohio.
P. R. Mallory & Company, Inc., 3029 E. Washington Street, Indianapolis, Ind.
Morelite Company, Inc., 600 W. 57th Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
RCA Victor Division of Radio Corporation of America, Camden, N. J.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.
Ward Leonard Electric Company, Mt. Vernon, N. Y.
Westinghouse Electric & Manufacturing Company, East Pittsburgh, Pa.

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REELS

DeVry Corporation, 1111 Armitage Avenue, Chicago, Ill.
Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
Neumade Products Corporation, 427 W. 42nd Street, New York City.
Universal Reels Corporation, 9-16 Thirty-seventh Avenue, Long Island City, N. Y.
Wenzel Projector Company, 2509 South State Street, Chicago, Ill.

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REFLECTORS FOR INCANDESCENT LAMPS

Climax Reflector, Inc., 401-3 Schroyer Avenue, S. W., Canton, Ohio.
Reynolds Electric Company, 2650 West Congress Street, Chicago, Ill.

REFLECTORS, PROJECTION ARC

Bausch & Lomb Optical Company, 652 St. Paul Street, Rochester, N. Y.
Brenkert Light Projection Company, 7348 St. Aubin Avenue, Detroit, Mich.
Fish-Schurman Corporation, 250 East 43rd Street, New York City.
Heyer-Shultz, Inc., 39 Orange Road, Montclair, N. J.
International Projector Corporation, 88-96 Gold Street, New York City.
Matisse Brothers, 787 East 138th Street, New York City.
Mirror-Guard Company, 837 Eleventh Avenue, New York City.
Morelite Company, Inc., 600 West 57th Street, New York City.
Motiograph, 4431 West Lake Street, Chicago, Ill.
The Strong Electric Corporation, 87 City Park Avenue, Toledo, Ohio.

REWINDERS, FILM

Bell & Howell Company, 1801-1815 Larchmont Avenue, Chicago, Ill.
Clayton Products Company, 31-45 Tibbett Avenue, New York City.
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Goldberg Brothers, 3500 Walnut Street, Denver, Colo.
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Wenzel Projector Company, 2509 South State Street, Chicago, Ill.
Edw. H. Wolk, 1018 South Wabash Avenue, Chicago, Ill.

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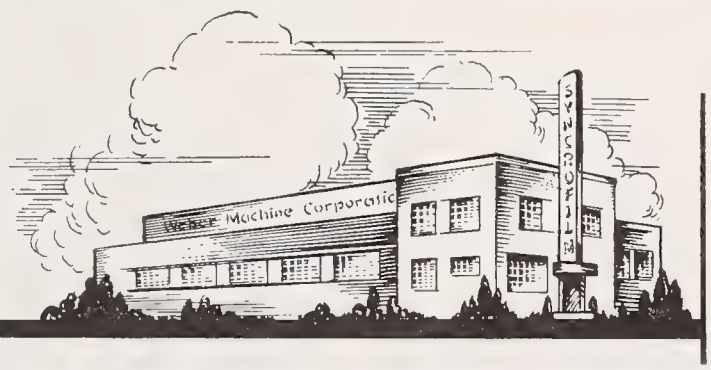
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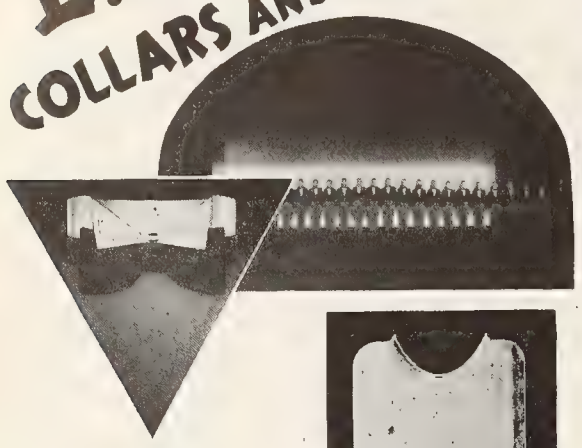
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MC CARTHY THEATRE SUPPLY COMPANY, 55 5th Street, No., Fargo. *All classes equipment. General repair service.*

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AKRON THEATRE SUPPLY COMPANY, 1025 N. Main Street, Akron. *All classes equipment. Projection and sound equipment repairing.*

AMERICAN THEATRE EQUIPMENT COMPANY, 165 N. High Street, Columbus. *All classes equipment. General repair service.*

AMERICAN THEATRE SUPPLY COMPANY, 310 St. Clair Street, Toledo. *All classes equipment. General repair service.*

DAYTON THEATRE SUPPLY COMPANY, 111 Volkenand Street, Dayton. *Projector repair service.*

MID-WEST THEATRE SUPPLY COMPANY, INC., 1632 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 1637-39 Central Parkway, Cincinnati. *All classes equipment. General repair service.*

NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 2128 Payne

Avenue, Cleveland. *All classes equipment. General repair service.*

OLIVER THEATRE SUPPLY, INC., 1611 E. 21st Street, Cleveland. *All classes equipment. General repair service.*

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HOWELL, W. R., 12 South Walker Avenue, Oklahoma City. *All classes equipment. General repair service.*

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OKLAHOMA THEATRE SUPPLY COMPANY, 708 West Grand Avenue, Oklahoma City. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

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SHEARER COMPANY, B. F., 1109 N. W. Glisan, Portland. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

THEATRE UTILITIES SERVICE COMPANY, 528 N. W. 12th Avenue, Portland. *All classes equipment. Projector repairing.*

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NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 1225 Vine Street, Philadelphia. *All classes equipment. General repair service.*

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PENN THEATRE EQUIPMENT COMPANY, 309 N. 13th Street, Philadelphia. *All classes equipment. Projectors and ticket registers repaired.*

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STANDARD THEATRE EQUIPMENT COMPANY, 307 North 13th Street, Philadelphia. *All classes equipment. General repair service.*

A. & S. STEINBERG, INC., 1705 Blvd. of the Allies, Pittsburgh. *All classes equipment. Projection and sound equipment repairing. Member T.E.P.D.A.*

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RHODE ISLAND

RHODE ISLAND THEATRE SUPPLY COMPANY, 357 Westminster Street, Providence. *All classes equipment. General repair service.*

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TRIO AMUSEMENT COMPANY, INC., Box 394 Greenville. *All classes equipment.*

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AMERICAN THEATRE SUPPLY COMPANY, 220 West 10th Street, Sioux Falls. *All classes equipment. Projection and sound equipment repairing.*

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AMERICAN THEATRE SUPPLY COMPANY, 117-19 Seventh Avenue, N., Nashville. *All classes equipment. General repair service.*

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NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 400 S. Second Street, Memphis, Tenn. *All classes equipment. General repair service.*

TEXAS

HARDIN THEATRE SUPPLY COMPANY, 714 Hampton Road, Dallas. *All classes equipment. General repair service.*

HERBER BROTHERS, 408 South Harwood Street, Dallas. *All classes equipment. General repair service.*

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MODERN THEATRE EQUIPMENT COMPANY, 2011 Jackson Street, Dallas. *All classes equipment. Projector repairing.*

NATIONAL THEATRE SUPPLY DIVISION OF NATIONAL-SIMPLEX-BLUDWORTH, INC., 300 S. Harwood Street, Dallas. *All classes equipment. General repair service.*

SOUTHWESTERN THEATRE EQUIPMENT COMPANY, 1416 Main Street, Houston. *All classes equipment. Projection and sound equipment repairing. Member of T.E.D.P.A.*

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INTER-MOUNTAIN THEATRE SUPPLY COMPANY, 142 East First South, Salt Lake City. *All classes equipment. General repair service. Member of T.E.D.P.A.*

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WALKER C. COTTRELL, JR., 16 S. First Street, Richmond. *All classes equipment. General repair service.*

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THEATRE SUPPLY & SOUND SERVICE COMPANY, 617 First Avenue, Spokane. *All classes equipment. General repair service.*

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DOMINION THEATRE EQUIPMENT CO., LTD., 847 Davie St., Vancouver, B. C. *All classes equipment. Projection and sound equipment repairing.*

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GENERAL THEATRE SUPPLY CO., LTD., 104 Bond St., Toronto, Ontario. *All classes equipment. Projector repairing.*

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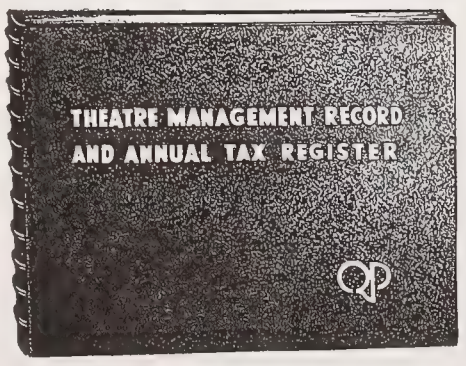
LA SALLE RECREATIONS, LTD., 945 Granville St., Vancouver, B. C. *All classes equipment. General repair service.*

PERKINS ELECTRIC CO., LTD., 277 Victoria St., Toronto, Ontario. *All classes equipment. General repair service.*

RICE & CO., J. M., 202 Canada Bldg., Winnipeg, Man. *All classes equipment. Projection and sound equipment repairing.*

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When War-Trained Engineering Turns Again to Motion Pictures

¶ How the post-war theatre scene looks from here to a member of one equipment organization

By H. J. BENHAM

AS FAR BACK as 1939, when only the murmurs of war reached our shores, the management of RCA foresaw the important role which they must be prepared to play in the nation's preparedness program. Conversion of RCA Plants, machinery, material and manpower to meet the Government's requirements were planned far in advance of this country's entry into the war. By 1941, RCA's major efforts were directed toward war projects.

It was realized that this country would be in competition with an enemy not only in the field of combat, but also in scientific and engineering research. To help speed up the development of equipment for our soldiers, the RCA Laboratories were built at Princeton, N. J. Here engineers and scientists, famed in the electronic world, are housed under one roof with the advantage of collective effort in attacking problems and new developments that will help our soldiers out-see, out-hear, out-wit, and out-shoot our enemies. These same laboratories will be used after the war to complete work started before the war and convert war-time discoveries to peace-time applications.

In looking back at RCA's peace-time research in radio for communications and entertainment in television, in facsimile, in electronics, in acoustics and in the multiplicity of the newer offsprings of radio, it may be seen that the conversion to war purposes was in some instances direct application and in others, application of techniques. RCA played an important part in the quick development of new ideas and in the conversion of peace-time equipment to meet the demands of the Armed Forces. New inventions and important developments which in normal times might require years to reach practical service, have been rushed to completion in months to meet the demands of war.

RCA is looking ahead now with their post-war planning in much the same manner as they looked ahead in 1939 for their war planning. Although application of continuing research is all to war projects, RCA engineers and scientists look forward to the day when the war job will be finished and they may again focus their attention and efforts on projects that are of direct benefit to mankind.

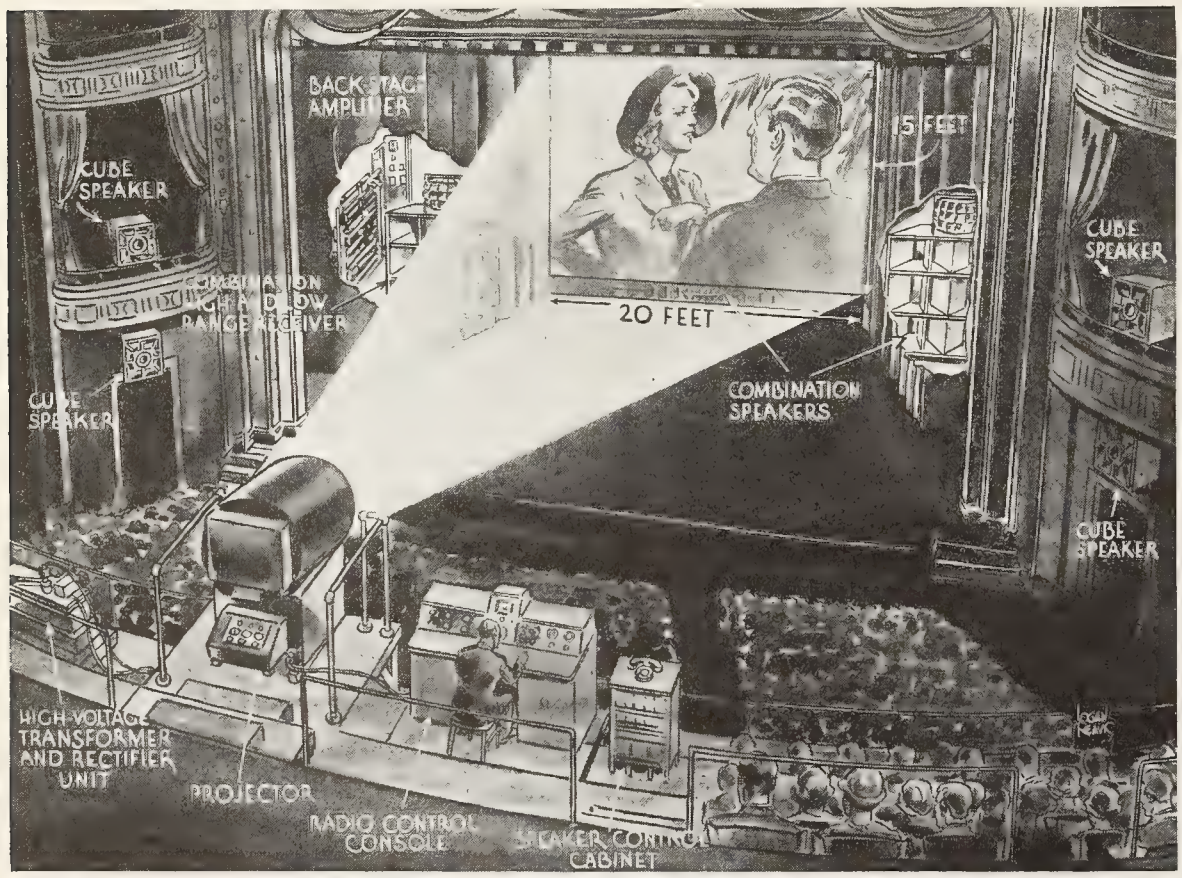
Just as the conversion of RCA's peace-time research was made to war purposes, it can also be expected that many of RCA's war-time research will be converted to peace-time purposes. Many of the developments made during the war for military purposes, may have no immediate practical use; some of the ideas that do look useful may be kept secret by the War Department and Navy Department long after the war ends. Considerable thought, however, is already being given to those war-time developments which may be used to determine their value for commercial application. With these thoughts in mind, let us consider some of the development work started prior to the war, and their effect on the motion picture theatre *after* the war.

TELEVISION IN THE THEATRE

We entered the war with television taking its first steps along the road to public service. RCA had already made several demonstrations of large screen television in the New Yorker theatre, New York City; television images were projected over 60 feet on to a 15x20-foot screen. The program originated approximately 70 miles from the theatre. Although these original demonstrations were widely acclaimed by most all who witnessed them, there were various problems involved which had to be solved before theatre television equipment could be made available and before regular programs could start.

The knowledge gained through years of television research was very helpful in other fields of development for instruments of war, as for example in Radar equipment. It is expected, therefore, that war-work will add to television knowledge and techniques. Because of this, RCA will be able more readily to add sight to sound as a radio service and bring large screen television to the motion picture theatre. However, even though many of the problems have been solved due to war-time discoveries, it will take considerable time after the war is over to design the equipment, conduct the necessary field tests, and train the large number of men necessary to handle installation, service and operation of equipment before large screen television will be ready for the theatre.

There has been some apprehension among a few as to the effect television in



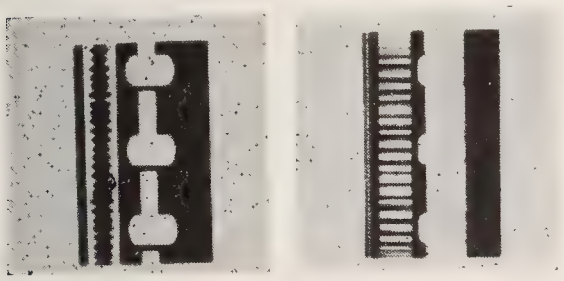
Probably not accurate prophecy, but at any rate a reminder of what television and sound engineers were thinking about in the year the war turned all thoughts to matters military. This is a representation of television equipment in a theatre, somewhat complicated by a multiple speaker system comparable to that used for so-called "three-dimensional" motion picture sound.

the home will have upon the theatre. This same fear was experienced back in 1920 when radio broadcasting was first introduced, and some people thought that the phonograph and record business would be ruined. Instead, the radio brought along with it electrical recording and reproducing, resulting in new life to the phonograph and record business. It was not until they started to broadcast prize fights that the first million dollar gate was obtained. Opera reached new heights in popularity after it had been broadcast over the networks. There were also many who held the view that talking motion pictures had no place in the theatre. As we all know, sound became a vital part of the motion picture, resulting in a much greater interest than ever before in the theatre. Television in the theatre will no doubt have the same stimulating effect on theatre business as the addition of sound to the picture.

MULTI-TRACK SOUND FILM

The showing of Disney's "Fantasia" brought to the public for the first time an illusion and realism never before attained in the motion picture theatre. To accomplish the results obtained, it was necessary to use much expensive and special equipment; however, considerable work had been done even before the war in an attempt to adopt some of the principles used in producing and showing "Fantasia" without the necessity of extensive changes in theatre and studio equipment.

Considerable improvement in volume range and dramatic effect may be obtained by the use of a control track which regulates the volume or gain of the system and switches on or off additional speakers in the theatre or behind the screen. The control track was originally developed for use with Disney's "Fantasia," and was later used by Warner Brothers in a few of their theatres. At the present time, there are two methods of placing the control track on the film. One method is to have a separate track 5 mils wide (see *B* in accompanying drawing) between the sound



Sound control tracks that were engaging the attention of RCA engineers when such research was stopped by the war. Track A is a duplex area sprocket hole control. Track B is a 5-mm. control.

track and the picture. The other method is to create a 96-cycle signal by passing a beam of light through the sprocket hole section of the film (see *A* in diagram). The intensity of the signal is governed by the amount of light allowed to pass through the film between sprocket holes.

The control track will not affect the reproduction of sound in theatres where control track conversions have not been made in the equipment, and conversely ordinary prints will operate normally through equipments which have been converted for the showing of control track prints. This interchangeability feature will result in the gradual introduction of the control track in the industry without occasioning any disruption in the theatre field.

DRIVE-IN THEATRES

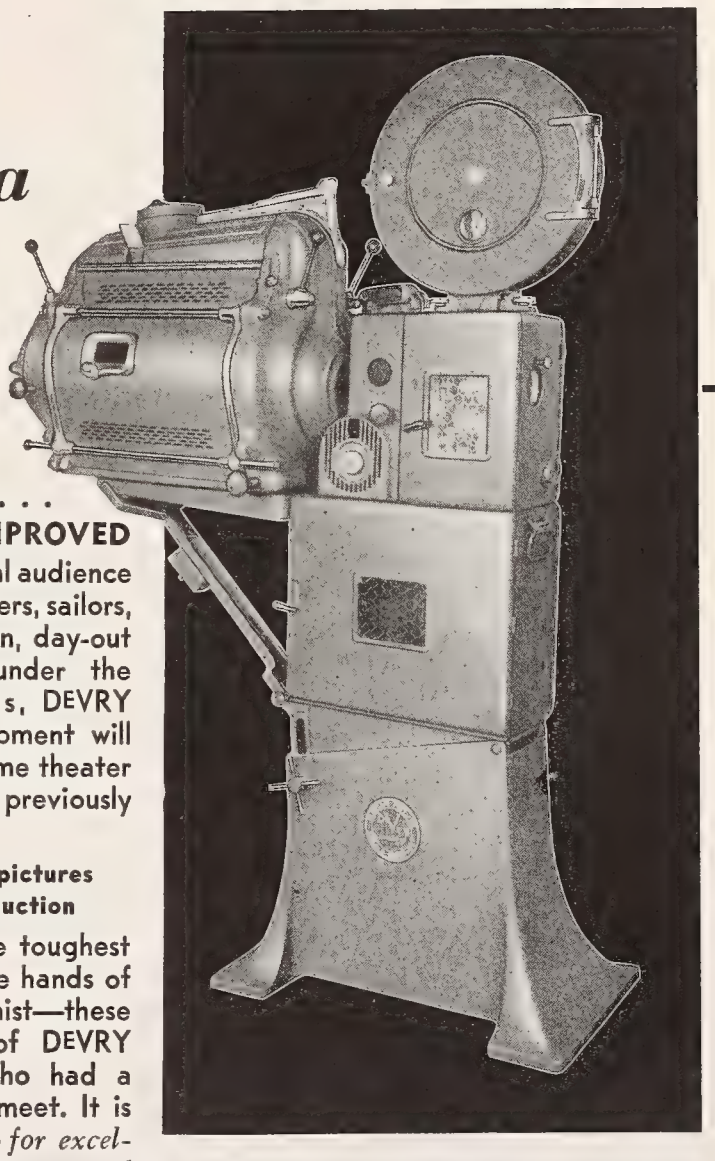
During the years 1940 and 1941 drive-in theatres passed out of the experimental class and attained the status of a regular theatre. This type of theatre had become increasingly more popular and many of the country's leading theatre circuits had built drive-in theatres because they realized that this type of business was profitable and had great future possibilities. Plans had been made to build many drive-in theatres in the Spring of 1942, but all these projects were abandoned because of the war. It is expected, however, that drive-in theatre construction will start immediately after the war because this type of theatre does not require many of the vital building materials which may be scarce in the initial post-war period.

RCA is giving the drive-in theatre considerable thought in its post-war planning. Equipments for both large and small theatres will be available. Individual speakers will be greatly improved over the speakers used prior to the start of the war. Improvement in carbons just prior to the

(*Continued on page* 102)

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Exhibitors of America have many duties to perform these war days. You build unity and morale through motion picture presentations—and you promote and support the various government drives that are initiated to spur war production and civilian defense.

RCA Service, like exhibitors, is carrying on important war duties: RCA engineers are rendering scheduled service to projection room equipment in thousands of theatres to "Keep 'em Running"—and other RCA Service groups are installing military equipment and instructing personnel, in this country and at the battlefronts.

The RCA Service organization is today more than nation-wide ... it is world-wide ... serving the home front and battlefronts too!



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F. H. RICHARDSON'S
COMMENT on PROJECTION

Damage to Prints A Wartime Menace

OUR OLD FRIEND Ed Jones, projectionist at the Ritz theatre in Fernandina, Fla., comes forth with the following:

"An article in this week's HERALD brings me to the point of writing you on a subject that has been worrying me for some little while, and I know others have been experiencing the same trouble. This has to do with the recent increase of fires in the theatres, perhaps quite a few of them occurring in the projection room.



F. H. R.

"I have recently had an epidemic of splices which have pulled loose. A few days past, for instance, I was required to repair eight splices in one seven-minute comedy. Now, Dad, you know that this is too much. I have checked into the cause of this and find many color prints spliced without scraping the coloring from the non-emulsion side and, as you know, film cement will not hold to anything but clean film.

"In my opinion the cause of this is the great number of new employes in exchanges who have not been instructed enough on the proper way to splice film; if not this, then it must be just plain carelessness.

"I am enclosing a short piece of a film I received recently. This damage went on for about 300 feet, plus five misframes. This film came directly from the exchange with inspectors' seals.

"I suggest a drive to have these new employes, if they are the cause of this trouble, schooled thoroughly in the correct way to make a splice on film, and I further suggest they be given instruction on the proper way to inspect film."

More Blame for the Exchanges

Another letter along the same vein comes from Projectionist Fred H. Tewksbury of Exeter, N. H. He says:

"There has been considerable talk about conservation of film and elimination of damage to film by projectionists. All blame seems to be placed upon the projectionist, while it should be placed at the doors of the film exchange inspection departments.

"Through years of work on film as a projectionist, as well as in exchanges, I have observed that a large percentage of damage could be eliminated with a check-up at the exchange prior to shipment.

"Considerable damage is caused by the film being wound unevenly on the reels and then being forced into the film shipping cases, crushing the edges of the film and breaking the sprocket holes, making it necessary to cut out from one frame to as high as 3 feet, or possibly more, to make it safe to run in a projector. Careless splices made at these cuts cause more damage, since in a short time they must be remade, shortening the scene just that much more, and the result is unfavorable remarks from patrons, plus a waste of film.

"Such damage could be eliminated by having the head inspector or an appointed inspector check every reel for even laying of film prior to shipment, rejecting all reels with film wound unevenly, and returning film to the inspector responsible for rewinding—and a dock in pay!

"The cost of such a service would be very small, if any, and would result in more enjoyable shows, film conservation and a greater degree of safety from fire."

The fact that it is exceedingly hard to get competent help these days is creating a problem of which these complaints—and others have come in along the same lines—afford but one example.

Yet There's Waste in Projection Rooms, Too

While I admit the guilt of the exchanges in many instances, still there is many a case of waste and destruction in the projection room. Some projectionists are just too lazy or indifferent to do anything about it. Others are doing their best to find out the cause of their troubles and to eliminate them as quickly as possible. These men are honest in their mistakes and can be forgiven—if they don't let them happen a second time.

The following is one such case. The projectionist who wrote in is honestly puzzled as to what is wrong and is taking steps to place the blame where it belongs and to rectify it. The damage in this instance has been caused in his own projection room, but I am willing to wager he will not be guilty again. He says:

"I would like to ask your advice in a matter that has me puzzled. Enclosed you will find a piece of film with torn sprocket holes. Notice that the tear seems to start at the lower edge of the sprocket hole. In trying to locate the trouble I have checked the loops, film track, tension in upper magazine, takeup tension, play in the intermittent, and splices before the break. In no case has there been a splice before the break. This breakage has happened on both projectors and therefore it would seem the equipment is not to blame. The break has happened about four times in the past two months and always happens about 5 feet from the end of the film."

"We use Super-Simplex heads with Western Electric 206A reproducer. The problem has me licked."

The trouble is caused apparently by

your failure to attach properly the end of the film to the empty reel before rewinding. The sample sent in (which is badly damaged) shows that the damage occurs at the end of the reel. It also shows that the strain was placed on the *lower* side of the sprocket holes as the film ran through the projector, thereby indicating that the film was being held back by something while the sprocket teeth were trying to pull the film down through the projector. To verify my conclusions I showed the sample to Harry Rubin, supervisor of projection for Paramount, and he has stated that in his belief the damage was caused in one of the following two ways. I quote from his reply:

"The end of the film may have been so firmly attached to the hub of the metal reel when the rewinding was done that it did not disengage readily from the hub when being projected. Some types of reels have hollow spaces within the hub, as all projectionists know, and this allows some of the film to creep gradually into the space as the upper reel revolves during projection. There should not be more than one inch of the film in the slotted hub of the reel *at any time*.

"When the film was rewound it is also possible that the first few turns were very loose on the hub of the metal reel. As the film neared its end during projection, the film would tend to slip around the hub of the reel; meanwhile the spring tension on the spindle of the upper magazine would tend to cause the metal reel to stand still. With this set-up it is possible for the film to grab the hub of the reel because of the film's snubbing action. In overcoming the inertia of the upper reel (which was standing still while the film was slipping around the hub), plus the added tension of the upper magazine spindle, the film would be subjected to a considerable strain and pulled sprocket holes might very well result."

I appeal to projectionists, as well as to exchange inspectors, to cut out waste and damage in every possible instance. Even *inches* of film count, and defective film not only inconveniences the theatres, but it affects the industry as a whole.

Troubles and Hopes of a Budding Projectionist

FROM THE projectionist-manager-janitor-signman-sometimes ticket seller of the State theatre at Gardiner, Mont.—those titles reposing in the person of one Don Ritchey—comes a letter:

"Dear Pop: Others call you that so I will chance it. I am a projectionist from 'way out in the middle of the formerly wild West. I am writing this first to get some information, second just to write to you and tell you what I think of the Seventh Edition of the Bluebook.

"I have had a curious trouble recently which I am unable to understand. One day recently a small bulge started to form on the glass of the light bulb. It formed on the side that the reflectors are on and continued to grow until I took it out for fear it would burst and injure the reflector. We have lamphouses with Mazda bulbs for light. They seem to serve the purpose since we have a short throw. This bulge business has me stumped, though. What would cause it and what can I do to prevent its recurrence?

"I am only seventeen and will graduate from High school this spring. I started to work around a theatre when I was eleven years old and have been here ever since. I hope to join the navy this spring and if possible get into the photography branch.

"The theatre we have here is pretty small, but it is still a theatre and puts out the pictures. Because of lack of business we are now down to running just three nights a week.

"I received my Seventh Edition of the Bluebook the other day and I think it is great. Only one thing I can find fault with and that is, why in hell didn't my boss read it before we built this place? I will give you a short description of the projection room. It is equipped with two small Simplex projectors and, as stated above, with Mazda lamps. The room itself is only 8 feet by 10 feet and only 6 feet from floor to roof. By the time I squeeze my 200 pounds in between projectors and the rewind table—well, I don't dast gain another pound! In order to get into the room there is a cute little thing called a trap door in the floor that is reached by a hop, skip and a jump.

"Well, enough of this, but in closing let me say that if there is anyone who has



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729 SEVENTH AVENUE NEW YORK, N. Y.

When Engineering Turns to Pictures

(*Continued from page* 99)

war coupled with improved arc lamps will be manifested in more light on the screen.

EQUIPMENT AVAILABILITY

Much has been written of the tremendous part which motion pictures are playing in the training of millions of men for various military duties. To provide equipment for this training, the production lines of RCA have been in operation day and night in order to provide motion picture equipment to the Army and Navy in the quickest possible time. Many improvements have been made in some of the regular theatre equipment components, while additional improvements are being studied and perfected. All of the improvements made, which will also be of value to theatres, will be incorporated in equipments available to theatres as soon as production is started for commercial orders. Availability of raw material will be the only limiting factor in providing equipment for commercial use upon termination of hostilities.

Parallel to the conversion of the radio and allied industries to the manufacture of war material, there was an ever increasing demand for service of all kinds, while war brought its own heavy demands in the communications field. Specialists were in great demand by the Armed Forces.

Special advanced training courses were given to enable engineers to learn the fine points of operation of war equipment; a number of these men were drawn from the theatre service staff. Some of the men are in Africa, Australia, England, Iceland, Alaska.

Many of these men again will be available for theatre service work when the war is over, bringing with them new ideas and methods and greater experience in testing and adjusting motion picture equipment. A large number of these men will be used for the new developments in theatre equipmen which may be expected to start after the war and which may embody principles used in war equipment.

[*The author is associated with the Photophone organization of the Radio Corporation of America's Victor Division, Camden, N. J.*]

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PRODUCT DIGEST

In This Week:

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THE RELEASE CHART

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Bataan

(Metro-Goldwyn-Mayer)

Heroic War Drama

There must have been many expendable patrols on Manila, like the rear guard of 13 men whose courage is the story of "Bataan." And it is this sense of reality, heightened by the sharp direction of Tay Garnett and sincere portrayals by the entire cast, that gives the film an emotional impact beyond the scope of the action.

The story concerns a single operation, the holding of a pass, to delay the Japanese advance while the Army is falling back on Corregidor. The men, of varying backgrounds and abilities but each with a clear sense of his duty, hold out for three days against overwhelming numbers who push through only when the last man is expended. Those three days offer all the horrors of jungle-fighting, palm trees alive with snipers, improvised equipment, malaria, thirst and no hope of relief. But the bridge across the pass is never completed as men creep through the brush at night with hand grenades, and a dying aviator crashes into it in a plane loaded with dynamite. Only time is saved, and the spirit of resistance.

Robert Taylor is permitted little softness as the sergeant in charge of the group, but it is he who personalizes the message that the war is not just an Army job. He watches the "contemptibles," the bank clerks, insurance salesmen and Philippine scouts with little training, as they work until exhausted and die fearlessly, until he alone is left to face the enemy, tommy-gun in hand, shouting that they can't win against all America.

This is, however, no one-man picture. The small town sailor, Robert Walker, who lost his ship in Manila Bay and joined the patrol with as much innocence as enthusiasm, is a character that will stay with you and a performance that scores impressively in sturdy company. George Murphy and Thomas Mitchell do their usual commendable jobs, while Lloyd Nolan, Lee Bowman, Desi Arnaz and Kenneth Spencer make distinctive contributions.

Irving Starr has produced a story of men in action, of stern and sometimes relentless truth, which audiences should find stirring and worthy of the men and the times. Robert D. Andrews deserves credit for the simple dignity of the screenplay.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 114 min. PCA No. 9122. General audience classifications.

Sergeant Bill Dane.....Robert Taylor
Lieut. Steve Bentley.....George Murphy
Corp. Jake Feingold.....Thomas Mitchell
Leonard Purckett.....Robert Walker
Lloyd Nolan, Lee Bowman, Desi Arnaz, Barry Nelson, Phillip Terry, Roque Espiritu, Kenneth Spencer, J. Alex Havier, Tom Dugan, Donald Curtis.

Stormy Weather

(Twentieth Century-Fox)

All-Negro Musical

There should be a silvery lining to "Stormy Weather" if the names assembled from the Negro entertainment world in tribute to Bill Robinson collectively attract but a part of that audience which gave them fame on stage, screen or radio.

An inscription on a show magazine in the picture reads "Special Edition—celebrating the magnificent contributions of the colored race to the entertainment of the world during the last 25 years. Dedicated to one of its leaders—Bill Robinson." It could be applied to the picture.

A dozen top dancers, singers and band leaders are in the all-Negro cast. Rhythmically aided by 20 of the hit jazz and blues tunes of the years since World War I, they tell in semi-biographic style the story of "Bojangles" Robinson.

Bill himself heads the cast. Opposite him is Lena Horne, the dusky beauty who has sung her way to the top in night clubs, and lately the screen. Cab Calloway and Fats Waller, with their bands; Katherine Dunham and her dancers; the Nicholas Brothers; Dooley Wilson, recently in public attention in "Casablanca"; Ada Brown; The Tramp Band; Mae Johnson; Zuttie Singleton; Flourney Miller and other names that have been bright in both Broadway and Harlem lights contribute their specialties.

The melody and merriment, which is loud, gay and colorful in the tradition of Negro show folk, is seldom interrupted by story. Such plot as there is tells of Bojangles' rise to fame against a romance pattern set long ago by "42nd Street" and other theatre world films.

It begins in 1918, when Bill, a drummer in Jim Europe's famed 15th Infantry band, meets Selina (Lena Horne). She tells him his dancing belongs on Broadway, but he returns to Memphis and Ada Brown's Beale Street cafe. Selina finds him there, with Fats Waller, and gets them a show job. But they separate and Bill goes on to fame, and Hollywood.

There Cab Calloway invites him to a benefit for service men, and reunion with Selina. Singing "Stormy Weather" she tells Bill she has missed him. There is a smash finale with all the cast in "My, My, Aint that Somethin'."

The picture brings back the Charleston, Peckin', Truckin' and Suzy-Q dances and Bill's stair, drum and sand routines. Also on the reminiscent note are such hits as the title piece, "Aint Misbehavin'," "Can't Give You Anything But Love," "Linda Brown," "Dica, Dica Doo" and Cab Calloway's "Rhythm Cocktail."

William LeBaron gave full production values. Andrew Stone directed the story by Frederick Jackson and Ted Koehler. The print is in sepia.

Previewed at the home office. Reviewer's Rating: Good.—JOHN STUART, JR.

Release date, not set. Running time, 77 min. PCA No. 9101. General audience classification.

Selina Rogers.....Lena Horne
Corky.....Bill Robinson
Cab Calloway and band, Katherine Dunham and her dancers, Fats Waller, Nicholas Brothers, Ada Brown, Dooley Wilson, The Tramp Band, Babe Wallace, Ernest Whitman, Zuttie Singleton, Mae E. Johnson, Flournoy E. Miller, Johnnie Lee, Robert Felder and Nicodemus Stewart.

Song of Texas

(Republic)

Western Thriller

Republic went to town in a big way on this elaborate production that shows Roy Rogers at his hard riding, sweet singing best. The action moves swiftly up to the great chuck wagon race, when it steps up to breath-taking excitement that should stir any audience.

The backgrounds of wild and beautiful scenery gave the cameramen a chance of which they have taken full advantage. The picture has the bone and sinew which first made motion pictures popular in the days before producers went in for deep subtleties and effete refinements. To quote Teddy Roosevelt's expressive phrase—it has "guts."

The story stems from a rodeo show and ranch life with a pair of villains who seek to dupe honest and horny-handed men. The musical setting with old and new range ditties embellishes the piece. The opening sequence in which Roy brings his noble horse "Trigger" into a hospital for crippled children, mounts the animal and calls on him to dance, sends the picture off with a happy bang.

A Mexican fiesta and the songs of Rogers, Bob Nolan and the Sons of the Pioneers are pleasant relief from the tensity of exciting episodes.

Roy Rogers is well supported by a competent cast which includes Sheila Ryan as the meddlesome cause of much of the trouble, Arline Judge as her girl friend, Barton MacLane and William Haade as the two rascals. Hal Taliaferro turns in a performance worthy of special note.

Joseph Kane did a neat job of directing the original screenplay by Winston Miller, and Harry Grey was associate producer.

Of the several songs, "Blue Bonnet Girl" and

"Rainbow on the Range" by Tim Spencer, and Bob Nolan's "On the Rhythm Range" were particularly apt.

Seen in the home office projection room. Reviewer's Rating: Excellent.—A. J.

Release date, June 14, 1943. Running time, 69 mins. PCA No. 9272. General audience classification.

Roy ..... Roy Rogers
Sue ..... Sheila Ryan
Jim ..... Barton MacLane
Harry Shannon, Arline Judge, Pat Brady, Eve March, Bob Nolan and the Sons of the Pioneers, William Haade, Hal Taliaferro and the Alex Nahera Dancers.

Law of the Northwest

(Columbia)

Mounties Get Their Road

The locale of the latest adventure of Columbia's Charles Starrett in his Northwest Mounted series of action dramas is Moose Head, Canada. The time is the present, with construction of the Alaska Highway as a sideline plot to the main story line concerning a sub-road running into the highway. It is a good number in the series as dished up by producer Jack Fier and directed by William Berke.

On one side of the road building project in the story are the citizens, who want the road to get their tungsten ore and produce to civilization; on the other side are those trappers who believe civilization will spoil their hunting. When the builder of the road is murdered, a Mountie Sergeant and his Corporal, son of the murdered man, enter the scene. There are a goodly number of fast and furious fist fights with no holds barred before the man impeding the progress of the building is revealed to be the town's leading citizen, who had fought hardest for the construction but who will profit most if the road is not built. A pretty nurse is allied with the Mounties to see justice done and clear her hot-headed cousin of suspicion.

As this hot-head, Douglass Drake does the best job of acting in the film. Stanley Brown, as the Corporal, is only a lap behind him for sweepstake honors. Shirley Patterson is capable as the girl and Starrett is his usual acceptable himself as the Mountie. Berke guides the principals well to aid them in distinguishing themselves in the tight screenplay by Luci Ward. Photography by Benjamin Kline is something to shout about.

Seen at Hollywood's Hitching Post theatre, where the audience blood pressure mounted with every reel. Reviewer's Rating: Good.—Reed Porter.

Release date, May 27, 1943. Running time, 59 min. PCA No. 9147. General audience classification.

Sergeant Steve ..... Charles Starrett
Michele ..... Shirley Patterson
Paul ..... Douglass Drake
Niel Clayton ..... Stanley Brown
George Bradley ..... Douglas Leavitt
Arthur Hunnicutt, Donald Curtis, Davison Clark, Reginald Barlow.

Mister Big

(Universal)

Donald O'Connor Becomes a Star

Universal's purpose in this picture, apart from providing light entertainment for the customers and profits for all parties to the transaction, is to establish Donald O'Connor as a star. To this end the studio, which has presented him in seven other pictures in which he has displayed steadily ripening ability, gave him a budgetary backgrounding and a priority on prominence calculated to present his talents to fullest advantage. The good news about the undertaking is that the young man comes through like a champion in the discharge of all the chores assigned him, a bright augury for the future. The not so good news is that the vehicle selected for the young man's ride to stardom differs only in point of scale and the plentitude of production numbers from several minor musicals, built around the same group of principals, which the studio has turned out.

As in the preceding and lesser films presenting O'Connor, Maggy Ryan, the standout in the present support, Gloria Jean, and the youngsters comprising the Jivin' Jacks and Jills dispense song, dance and the patter of the jitterbug set with spirit, proficiency and no stint whatever. They are aided this time by Eddie Miller's Bob Cats, a point to mention to the juniors, and by Ray Eberle, another. The Ben Carter Choir adds brilliant singing to this enterprise, furnishing beneficial contrast. Robert Paige and Elyse Knox supply a sketchy romance in the background.

Ten musical numbers, from a variety of sources, are put by in the course of the proceedings. They range from old favorites to new originals, and when the juniors start stepping to them the picture is at its best with respect to the standards of those youthful addicts of accentuated rhythms and acrobatic exercises in dance to which the production is especially and particularly addressed.

The screenplay by Jack Pollexien and Dorothy Bennet is a variation of the tale about the kids who subvert a school class play to the purposes of jazz and get a Broadway contract for the production as reward and exoneration.

Charles Lamont directed for Ken Goldsmith, associate producer, both gentlemen giving the star-aborning full benefit of all the tricks of the trade they know.

Previewed at the Filmarte theatre, Hollywood, on a Friday afternoon, to an audience composed of the press, the cast, studio personnel and a hundred or more soldiers-on-leave sent over by the USO, on studio invitation, to catch themselves a preview and, of course, provide an audience for purposes of observation. Although the gathering lacked representation from the junior generation for which the picture is directly designed, those present appeared to find it plentifully entertaining. Reviewer's Rating: Good.—William R. Weaver.

Release date, June 18, 1943. Running time, 74 min. PCA No. 9217. General audience classificatin.

Donald ..... Donald O'Connor
Peggy ..... Peggy Ryan
Patricia ..... Gloria Jean
Johnny ..... Robert Paige
Alice ..... Elyse Knox
Samuel S. Hinds, Bobby Schaefer, Richard Stewart, Mary Eleanor Donahue, Florence Bates, Ray Eberle, Eddie Miller's Bob Cats, Ben Carter Chorus, Jivin' Jacks and Jills.

Redhead from Manhattan

(Columbia)

Mistaken Identity Musical

"Redhead from Manhattan" is a study in confusion. From first scene to last, hardly anyone, including sometimes the audience, is permitted to know what the shouting's all about.

Lew Landers manages to inject enough pep into the story with his direction to keep it flowing, however, and an audience gathered at the Pantages theatre in Hollywood to see "The More the Merrier" found occasion to laugh now and again—mainly at the voluble Lupe Velez.

Lupe plays a dual role. In one character she is a Broadway star; in the other, the star's cousin who, with her saxaphoning sweetheart, is being hunted as a saboteur. Lupe, the star, is married, although the producer of the show won't have married women in his casts. She is going to have to leave the show because she is going to play "woman's greatest role—to be a mother" (the dialogue is from the script). There's a gangster hounding this Lupe and she is trying to keep both the producer and him from finding out about the husband and the baby. When Lupe, the cousin, appears, she takes over the star role. From then on the picture is a mad 25 minutes of keeping the wrong Lupe out of the right husband's bed and the right Lupe out of the wrong sweetheart's arms.

Miss Velez is quite good in both her roles and succeeds in making them distinct types, no small achievement. The production is in the name of Wallace MacDonald.

Seen in Hollywood at the Pantages' opening show. Reviewer's Rating: Fair.

Release date, May 6, 1943. Running time, 59 min. PCA No. 9196. General audience classification.

Elaine and Rita ..... Lupe Velez
Jimmy Randall ..... Michael Duane
Mike Glendon ..... Tim Ryan
Chick Andrews ..... Gerald Mohr
Paul ..... Lewis Wilson
Lillian Yarbo, Arthur Loft ,Douglas Leavitt, Clancy Cooper, Douglas Drake.

Reviews received too late for this Section are printed in the regular news pages of the Herald and are reprinted the following week in Product Digest for their reference value.

False Faces

(Republic)

Mystery Drama

This is a *tour de force* for character actor Stanley Ridges, who carries most of the burden and almost succeeds in giving a "big" flavor to an unpretentious and sometimes slow mystery melodrama.

He is here cast as the district attorney whose hardened, selfish, wayward son is involved in the murder of a night club singer. The son, Rex Williams, is not guilty, as his father believes for a time, especially during his mysterious disappearance. Involved by more circumstantial evidence is Bill Henry, friend of Rex, and his predecessor as the night club singer's lover. Henry is currently in love with Ridges' daughter, although he conceals the fact from her father even while the latter, thinking to save his son, endeavors to obtain a confession from Bill. The case breaks suddenly to the sharp relief of all, with the confession of the manager of the hotel in which the singer lived.

The angles are many, but they are well threaded to a logical conclusion, and Republic's young actors assist Mr. Ridges capably and convincingly. They are aided by natural, adult dialogue from Curt Siodmak's screenplay, by William Bradford's photography, and George Sherman's suspenseful, restrained direction, which keeps the mood throughout. This has no gunplay, but the lack of action is countered by the sympathetic portrayal of a father faced with his most difficult decisions, and by creation of deepening interest in his ability to extricate himself and his son.

Seen in a New York projection room. Reviewer's Rating: Good.—Floyd Elbert Stone.

Release date, May 26, 1943. Running time, 56 min. PCA No. 9240. General audience classification.

Stanley Harding ..... Stanley Ridges
Don Westcott ..... Bill Henry
Craig Harding ..... Rex Williams
Veda Ann Borg, Janet Shaw, Joseph Crehan, Chester Clute, John Maxwell, Dick Wessel, Billy Nelson, Etta McDaniel, Nicodemus.

Jitterbugs

(Twentieth Century-Fox)

Laurel and Hardy Musical

A welcome change of pace is offered in the latest Laurel and Hardy comedy with the interpolation of several musical and dance numbers before the joke is carried too far. These, and the attractive singer Vivian Blaine, should extend the appeal of the film beyond the strictly L. & H. fans to all who enjoy lightweight, amiable program fare.

The boys of the patterned nonsense and ill-starred ingenuity are, of course, much in evidence. From the opening shot when they run out of gas on a lonely desert road to their final plunge into the river to escape retribution, they run through a volume of gags, varying in age and effectiveness and more productive of smiles than riotous laughter. They are the willing, if not always able, confederates of a man who hopes to return the family fortune to a pretty young singer who had been cheated by a confidence ring. In this

cause, Hardy becomes "Colonel Wetterson Bixby," a philandering Texan, while Laurel turns ladylike as "Aunt Emily," the Boston dowager.

A careening river-boat at the finale unites the young lovers, Miss Blaine and Bob Bailey, while leaving the comic pair to pursue their careers as a two-man jitterbug band.

Sol M. Wurtzel's production is notable for well-staged musical numbers and an avoidance of repetition in comic routines. Direction by Mal St. Clair from a screenplay by Scott Darling has good pace, although the transition from scene to scene is often abrupt.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. C.

Release date, not set. Running time, 75 min. PCA No. 9215. General audience classification.

Laurel and Hardy.....Themselves
Susan Cowan.....Vivian Blaine
Chester Wright.....Bob Bailey
Douglas Fowley, Noel Madison, Lee Patrick, Robert Emmett Keane, Charles Halton.

Miss London Limited

(Gainsborough - General Film)

Comedy, Musical

Despite the critical aloofness of the higher Fleet Street intelligentsia, despite, no less, the dubieties of some of his later frameworks, Arthur Askey, fifth among Britain's Moneymaking Ten, continues to make money for his sponsors, and for a wide band of exhibitors. Although he is not necessarily at his best in this latest opus, the film should undoubtedly register in the popular spots, should, if sold zealously, make more than one or two other Askey productions.

It is a lively and decorative musical, with a consistent vein of comedy, has more girls than any British film today, and some lilting songs zestfully sung, and treated with a great deal of directorial resource. Val Guest, whose first direction this is and who also was jointly responsible for the screenplay and the songs, has done a spectacular and entertaining job, which is more suited to the entertainment of the British masses than nine out of ten films about the war.

Add to the name of Askey the personality of Evelyn Dall, Anne Shelton, tops among all British popular vocalists, and a pleasing personality and effective actress at that, portly Max Bacon with his verbal confusions, and Jack Train, best of British mimics, and the exhibitor has plenty to sell and no difficulty in selling it.

The story of "Miss London Limited" hardly matters, being but a frame on which to hang the comedy and the music. It is a fanciful trifle about the establishment Askey and Miss Dall run for providing hostesses for lonely leave men, and how one young officer met a glamorous lady railway porter. On to it are hung some vocal and dancing patterns—one of them a spirited railway station sequence—with Askey burlesquing professional pianists, mugging as an Italian waiter and singing a snatch of his famous Moth song; Jack Train—and Askey and Dall—in some snatches of mimicry, and the ever superlative voice of the disarming Miss Shelton. The whole is lavishly staged, well photographed and briskly cut, and some of the dialogue is witty.

Apart from the saleable names, Richard Hearne is superlative as a dance struck Naval Commodore, and Peter Graves is an attractive young officer.

A press audience, among whom, of course, were many who are determinedly anti-musical, obviously, in the main, enjoyed it. A sum total of opinions would seem to lead to the conviction that it was a worthwhile musical with some worthwhile comedy, but not of necessity entirely because of Askey. Reviewer's Rating: Good.—AUBREY FLANAGAN.

Release date, not set. Running time, 99 min. General audience classification.

Arthur Bowman.....Arthur Askey
Terry Arden.....Evelyn Dall
Gail Martin.....Anne Shelton
Peter Graves, Jack Train, Max Bacon, Jean Kent, Richard Hearne.

ADVANCE SYNOPSES *and information*

HEADIN' FOR GOD'S COUNTRY (Republic)

Alaskan Adventure Up to Date

PRODUCER: Armand Schaefer. Directed by William Morgan.

PLAYERS: William Lundigan, Virginia Dale, Harry Davenport, Harry Shannon, J. Frank Hamilton, Eddie Acuff, Wade Crosby, John Bleifer, Anna Q. Nilsson.

SYNOPSIS

While retaining much of the material which made the James Oliver Curwood stories of the Northwest, the successes they were, this treatment of "Back to God's Country" (called "Headin' for God's Country") is moved up to the period immediately preceding Pearl Harbor. The scene is Alaska and the trappers and others in the story have encounters, while the local radio station is out of commission and the news of Pearl Harbor cannot be received, with Japanese spies, with a Quisling trying to arrange for a landing of the enemy, and a Russian soldier.

ISLE OF FORGOTTEN SINS (Producers Releasing Corp.)

Waterfront Melodrama

PRODUCER: Atlantis Pictures. Directed by Edgar G. Ulmer.

PLAYERS: John Carradine, Frank Fenton, Gale Sondergaard, Sidney Toler, Rick Vallin, Rita Quigley, Tala Birrell, Betty Amann, Veda Ann Borg, William Edmonds, Patti McCarty, Joie Ray, John Elliott.

SYNOPSIS

The title is the name of a honky-tonk on the Barbary Coast which is a hangout for seamen and the women attracted by their presence. A captain and his mate engage in mock rivalry for the affections of the woman who manages the place and this leads to complications, in which are concerned some buried treasure and a simulated sinking of a ship for purposes of profit, all aspects of the tale culminating in violence.

COLT COMRADES (Sherman-UA)

Hopalong Cassidy

PRODUCER: Harry Sherman. Directed by Leslie Selander.

PLAYERS: William Boyd, Andy Clyde, Jay Kirby, George Reeves, Gayle Lord, Earl Hodgins, Victor Jory.

SYNOPSIS

In western cattle country, the problem of water rights faces ranchers of Vigilante Valley. The water rent is exorbitant and the cattle market is closed until Hoppy, California and Johnny settle down to some peaceful ranching. They strike water while drilling for oil, track down the cattle rustlers and expose the vigilante committee as evil-doers. Their unusually sedentary life is not, however, expected to be permanent.

MELODY PARADE (Monogram)

Musical Drama

PRODUCER: Lindsley Parsons. Directed by Arthur Dreifuss.

PLAYERS: Mary Beth Hughes, Eddie Quillan, Tim and Irene, Mantan Moreland, Jerry Cooper, Armida, Anson Weeks Orchestra, Ted Fio Rito Orchestra.

SYNOPSIS

When his backer dies and his creditors close in for the kill, night club owner Happy Harrington is ready to give up. But he receives a wire from a girl whom he believes to be his late backer's heiress. She arrives and they hatch an idea to import Carroll White, Broadway impresario, to stage a show. When it is revealed that not the girl, but her aunt, has inherited the fortune, the creditors pounce again. In the meantime, a subordinate romance has been going on between the bus boy and the hat-check girl. When things look darkest, a wire comes offering $2,000,000 for one of the late uncle's inventions. The show is on again. The temperamental star is gotten out of the way, the hat-check girl goes on to make a hit, and the other acts all click, too. When another wire, withdrawing the $2,000,000 offer, comes, nobody cares.

TWO TICKETS TO LONDON (Universal)

Wartime Melodrama

PRODUCER-DIRECTOR: Edwin L. Marin.

PLAYERS: Michele Morgan, Alan Curtis, C. Aubrey Smith, Dooley Wilson, Torquin Olivier.

SYNOPSIS

This opens with the torpedoing of a merchant ship on the Atlantic under circumstances which suggest that someone aboard the vessel has signaled its location to the U-boat which does the sinking. Suspicion centers upon Curtis, who arrives in London and meets a girl whose brother has gone down on the ship and who is accordingly bitter. When she learns that it was her brother who betrayed the location of the ship she and Curtis progress to a romantic ending.

THE LAW RIDES AGAIN (Monogram)

Indian Uprising

PRODUCED and directed by Robert Tansey.

PLAYERS: Ken Maynard, Hoot Gibson, Betty Miles, Jack LaRue.

SYNOPSIS

There are threats of an uprising in the Arizona Territory. Ken Maynard and Hoot Gibson are called in to quiet it in this second adventure of their new "Trail Blazers" series. They plant a witness among the Indians, but he is murdered. The boys suspect the Indian agent. When the Indians fail to get the cattle which the Great White Father in Washington has promised them, the uprising materializes. The agent is killed and Maynard and Gibson restore peace.

SHORT SUBJECTS
reviews and synopses

JASPER'S MUSIC LESSON (Para.)

Madcap Models (U2-5)

Jasper is working away at his piano practice when the scarecrow and crow appear with views of their own about music. Classics are all right in their place, but boogie woogie's the thing. The scarecrow gives a demonstration while Jasper dreams up the setting, but his mammy arives with a broom and Jasper's back with his music lesson.

Release date, May 21, 1943 8 *minutes*

GREETINGS BAIT (WB)

Merrie Melodies (8714)

The Jerry Colonna Worm, a unique creation of Leon Schlesinger, has found employment in the sport of fishing. He is applied to the hook as trained bait and applies himself to luring the fish to the hook. It is only by luck that he escapes with his own life.

Release date, May 15, 1943 7 *minutes*

SPEAKING OF ANIMALS IN CURRENT EVENTS (Para.)

Y2-3

The problems created by manpower shortage, priorities and rationing invade the animal world with some strange results. The famous tobacco ad bull gives way to the gentler sex and sheep take up counting shepherds. A dog, a monkey, a coyote and a South American Cus Cus speak their minds as a small bear practices papa's chores just in case.

Release date, May 7, 1943 9 *minutes*

ROVER'S RANGERS (WB)

Sports Parade (8410)

The work of transforming canine pets into war workers is shown in this sport reel. Some are trained for jobs like sheep herding that will release men for more important work. All learn to attack prowlers and potential saboteurs, and some can bring first aid to wounded soldiers.

Release date, May 22, 1943 10 *minutes*

TOKIO JOKIO (WB)

Looney Tunes (8608)

In line with the current fashion of showing captured enemy newsreels, Leon Schlesinger creates his own Japanese document purporting to show the great successes won in the Pacific. The result is hardly impressive as each trick backfires.

Release date, May 15, 1943 7 *minutes*

HOT FOOT (RKO)

Edgar Kennedy (33,406)

Edgar and his pal, Sam, have arranged a little scheme which should get them to a prize fight without in-law trouble. Sam as a doctor will order Edgar to his sanitarium for an exploratory visit. Edgar's mother-in-law, however, tries a few home remedies and succeeds in encasing Edgar's foot in cement. Sam blows it off, but when Edgar regains consciousness Sam and his brother-in-law have gone off to the fight.

Release date, May 14, 1943 17 *minutes*

Reviews and synopses of short subjects printed in Product Digest are indexed in the Short Subjects Chart, Product Digest Section, pages 1327-1329.

TUMBLE BUGS (Para.)

Sportlight (R2-7)

The gentle art of falling is demonstrated in various sports and activities. A baseball slide, a football tackle, a pole vault, a high dive are all performed by experts. In other fields, a stunt rider, a vaudeville acrobat and a city fireman go through their paces. The reel ends with some military training acrobatics and a paratroop demonstration.

Release date, May 14, 1943 9 *minutes*

SUPERMAN IN THE UNDERGROUND WORLD (Para.)

*W*2-4

A vast underground world, discovered by an explorer, is assigned to Lois Lane and Clark Kent for investigation. They separate in the cavern, where Lois is captured by the bat-like cave people. Clark uses his Superman guise to save the girl from a caldron of boiling metal and blasts the cave shut behind them.

Release date, June 18, 1943 8 *minutes*

THE LAST ROUNDUP (20th-Fox)

Terry Toon (3569)

Gandy Goose and his nemesis, the Tough Sergeant, finally land in Germany by way of a tremendous explosion. There they try their tricks on Adolph, a hog of unpleasant character, and Benito, a monkey who tries to copy him. The result is inevitable—curtains for the quarrelsome beasts and a neat escape for Gandy and the sergeant.

Release date, May 14, 1943 6½ *minutes*

SHEPHERD OF THE ROUNDHOUSE (Univ.)

Person-Oddity (7379)

This catalogue of unusual persons and professions takes its title from the minister who makes the rounds of the railroad yards for weekly services. Other interesting features are a bear who serves as prison mascot, a projectionist who creates pictures from pieces of broken glass and a miniature painter.

Release date, April 19, 1943 9 *minutes*

THE ALL-AMERICAN BANDS (WB)

Melody Master (8508)

Four outstanding orchestras combine their talents in this musical reel, each represented by a characteristic number and together providing varied entertainment. Matty Malnack plays the "William Tell Overture"; Joe Reichman follows with "Night and Day"; Freddy Martin leads his orchestra in "Tales from the Vienna Woods," and Skinnay Ennis closes the film with "The Birth of the Blues."

Release date, May 22, 1943 10 *minutes*

WOOD GOES TO WAR (MGM)

Miniatures (M-436)

While metals have been receiving recognition for their part in the war, the many uses of wood in the victory program are not so well known. This subject surveys some of them, in housing, ship and airplane building, paper manufacturing and other industries. The method of processing wood for these purposes is also treated briefly.

Release date, May 8, 1943 10 *minutes*

SWING YOUR PARTNER (Univ.)

Color Cartune (7245)

Walter Lantz's latest color cartoon concerns the feud between Homer Pigeon and Hank the Horse. Homer has set off for an evening of dancing with his girl friend leaving Hank stuck in the mud. But the horse refuses to stay there and succeeds in reversing the order of things before the evening is out.

Release date, April 26, 1943 7 *minutes*

RED HOT RIDING HOOD (MGM)

Technicolor Cartoon (*W*-446)

The familiar children's story is scarcely recognizable in this version, with the little lady a night club singer, Grandma a hopeful spinster and the wolf a more modern version of the term. It is Grandma who vanquishes the wolf who beats a hasty retreat through the penthouse window.

Release date, May 8, 1943 7 *minutes*

THE MAN KILLERS (WB)

Broadway Brevities (8106)

This is the thrilling story of a hunting expedition into the shark-infested waters off Key Largo, Florida. Howard Hill and an Indian friend master the deadly barracuda, giant turtles and man-eating alligators, armed only with a bow and arrow. Many of the engagements are bare-handed.

Release date, May 29, 1943 20 *minutes*

RADIO RUNAROUND (RKO)

Leon Errol (33,706)

Errol leaves for work at the radio station without making any mention of his wedding anniversary. Asked to pinch hit for the Matrimonial Oracle, he answers a touching letter from a woman who feels her husband does not appreciate her by suggesting that she get herself another man. The letter was, of course, sent in by his wife. When he discovers this, Errol decides to counteract the advice with a blonde. The plan misfires badly.

Release date, May 7, 1943 18 *minutes*

A JOLLY GOOD FURLOUGH (Para.)

Popeye (E2-7)

Popeye, who has been fighting steadily since the war began, is finally granted a furlough. But it is hardly rest, for the four small nephews have been saving up tales and tortures for the happy homecoming. Popeye is glad to return to active duty and refuses the threat of an extended furlough with heat.

Release date, April 23, 1943 7 *minutes*

SERVICE DATA
on features

Amazing Mrs. Holliday, The (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—111.2%
Round Table Exploitation—May 1, '43, p. 64.

Andy Hardy's Double Life (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—120.8%
Round Table Exploitation—Feb. 6, '43, p. 60.

Cabin in the Sky (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 24, '43, p. 52.

Casablanca (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—123.9%
Round Table Exploitation—Jan. 23, '43, p. 65; Feb. 13, '43, p. 46; Feb. 20, '43, p. 49, 51, 52; Feb. 27, '43, p. 54; Mar. 6, '43, p. 50; May 1, '43, p. 64; May 8, '43, p. 60.

China (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 1, '43, p. 62.

Crash Dive (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 8, '43, p. 62.

Crystal Ball, The (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—108.2%
Round Table Exploitation—Feb. 13, '43, p. 46; Mar. 6, '43, p. 54, Mar. 13, '43, p. 63; Mar. 20, 43, p. 61, 62; Mar. 27, '43, p. 68; Apr. 17, '43, p. 63; Apr. 24, '43, p. 54.

Desert Victory (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Not Given
Picture Gross, Overall Performance—126.9%
Round Table Exploitation—May 15, '43, p. 43.

Five Graves to Cairo (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 22, '43, p. 56.

Gorilla Man (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 8, '43, p. 60.

Happy Go Lucky (Para.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—111.3%
Round Table Exploitation—Feb. 27, '43, p. 51.

Hello, 'Frisco, Hello (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—127.3%
Round Table Exploitation—Apr. 3, '43, p. 45; Apr. 10, '43, p. 49; Apr. 24, '43, p. 52, 53; May 22, '43, p. 55, 57.

References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart, starting on page 1342.

Human Comedy, The (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 8 '43, p. 61.

It Ain't Hay (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—123%
Round Table Exploitation—Apr. 17, '43, p. 63.

Lady of Burlesque (UA)
Audience Classification—Adult
Legion of Decency Rating—Class C
Round Table Exploitation—Mar. 20, '43, p. 60.

Lucky Jordan (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—127.1%
Round Table Exploitation—Nov. 28, '42, p. 72.

Meanest Man in the World (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—123.3%
Round Table Exploitation—Apr. 10, '43, p. 46; Apr. 17, '43, p. 63; Apr. 24, '43, p. 55; May 1, '43, p. 63.

Moon and Sixpence, The (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 21, '42, p. 53; Dec. 12, '42, p. 60; Feb. 20, '43, p. 50; Apr. 24, '43, p. 54.

More the Merrier, The (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 24, '43, p. 54.

My Friend Flicka (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 8, '43, p. 61; May 22, '43, p. 60.

Next of Kin (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 1, '43, p. 62.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

Palm Beach Story, The (Para.)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Dec. 19, '42, p. 57; Feb. 6, '43, p. 57; May 1, '43, p. 64.

Pittsburgh (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—114.9%
Round Table Exploitation—Dec. 19, '42, p. 61; Mar. 13, '43, p. 65.

Powers Girl, The (UA)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—114.8%
Round Table Exploitation—May 1, '43, p. 60, 66; May 8, '43, p. 61, 64; May 15, '43, p. 61.

Reunion in France (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—110%
Round Table Exploitation—Mar. 13, '43, p. 64.

Silver Skates (Mono.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 27, '43, p. 53; Mar. 13, '43, p. 64; Mar. 20, '43, p. 59; Apr. 3, '43, p. 45; May 15, '43, p. 58.

Something to Shout About (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—118.4%
Round Table Exploitation—Feb. 27, '43, p. 51.

Stand By For Action (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Dec. 26, '42, p. 80; Jan. 2, '43, p. 51; Jan. 30, '43, p. 66; Feb. 6, '43, p. 56, 62; Feb. 13, '43, p. 46; Feb. 20, '43, p. 51, 52; Mar. 20, '43, p. 58; May 15, '43, p. 58, 59.

They've Got Me Covered (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—128.4%
Round Table Exploitation—Feb. 13, '43, p. 48.

This Land Is Mine (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 15, '43, p. 56.

When Johnny Comes Marching Home (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Jan. 9, '43, p. 50; Mar. 13, '43, p. 65; Apr. 24, '43, p. 52.

White Cargo (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Nov. 28, '42, p. 75; Dec. 19, '42, p. 58; Jan. 2, '43, p. 50; Jan. 9, '43, p. 50; Mar. 13, '43, p. 66; Apr. 24, '43, p. 55.

Youngest Profession, The (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 8, '43, p. 62.

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1327-1329.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1316-1317.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	91m	May 1,'43	1289	1001	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	Not Set	127m	May 22,'43	1325	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1280
Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Block 6	....	.....	....	1192	....
All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	.....	....	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	1341
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1341
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Appointment in Berlin	Col.	....	George Sanders-Marguerite Chapman	June 29,'43	....	.....	....	1305	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
As Thousands Cheer (color) (formerly Private Miss Jones)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'42	1077	....	....
Avengers, The (British)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	1280
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	Not Set	....	.....	....	1058	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	57m	.....	....	1277	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	....
Bataan	MGM	....	Robert Taylor-Thomas Mitchell	Not Set	114m	May 29,'43	1337	1127	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward (color)	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	....	.....	....	1305	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	....	.....	....	1276	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	....
Bombers Moon	20th-Fox	....	George Montgomery-Annabella	Not Set	....	.....	....	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karlof-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	....	.....	....	1276	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.,'43	98m	Feb. 13,'43	1157	1019	1341
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	Apr. 24,'43	1275	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1341
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1280
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, Fighting Guerrillas	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1280
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261	....	....
China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 20,'43	1226	1091	1341
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Colt Comrades	UA	....	William Boyd	June 18,'43	67m	.....	....	1339	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1280
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	Not Set	90m	May 22,'43	1325	995	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	1280
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	Not Set	....	.....	....	1240	....
Cosmo Jones, Crime Smasher	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	....	.....	....	1277	....
Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1341
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Crime Doctor	Col.	....	Warner Baxter-Margaret Lindsay	June 24,'43	....	.....	....	1305	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1341
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desert Victory (British)	20th-Fox	341	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	1341
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	1280
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie (color)	Para.	....	Bing Crosby-Dorothy Lamour	Block 6	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	89m	May 8,'43	1302	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	1280
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	Not Set	101m	May 8,'43	1301	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	....
False Faces	Rep.	....	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First of the Few, The (British)	Howard	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1341
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	Not Set	....	.....	....	1104	....
Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....

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For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	1280
Frontier Fury	Col.	....	Charles Starrett-Arthur Hunnicutt	June 24,'43	....	.....	....	1305	....
GAUCHO Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentle Gangster, A	Rep.	....	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	61m	May 15,'43	1314	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	52m	May 8,'43	1304	1241	....
Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	1341
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Gyandev of India	Ram Bangai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	1280
Happy Go Lucky (color)	Para.	4217	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1341
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	1280
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	Not Set	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait (color)	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	1341
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	4218	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Block 6	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elisabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	1280
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hit the Ice (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1280
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
Hostages	Para.	....	Luise Rainer-Paul Lukas	Not Set	....	.....	....	1277	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	Special	115m	Feb. 27,'43	1190	1019	1341
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1280
In the Rear of Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1280
Isle of Forgotten Sins (1943-44)	PRC	40	John Carradine-Gale Sondergaard	July 26,'43	....	.....	....	1339	....
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	1341
It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
It's a Great Life (formerly Blondie Buys a Horse)	Col.	....	Penny Singleton-Arthur Lake	May 27,'43	....	.....	....	1241	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....
JACARE	UA	....	Animal feature	Nov.27,'42	65m	Dec. 26,'42	1077	....	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Jitterbugs	20th-Fox	....	Laurel and Hardy	Not Set	74m	May 29,'43	1338	1305	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174

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Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	1280
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	4216	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Apr. 30,'43	91m	May 1,'43	1289	1182	1341
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	Apr. 24,'43	1274	....	....
Lassie Comes Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (Fr.)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	July 23,'43	....	.....	....	1339	....
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	59m	May 8,'43	1303	1241	....
Let's Face It	Para.	....	Bob Hope-Betty Hutton	Not Set	....	.....	....	1277	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	63m	May 1,'43	1290	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-Mary McLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	Apr. 24,'43	1275	1058	....
Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	....
Lone Rider, Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1341
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man from Thunder River	Rep.	....	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	1341
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 13,'43	....	.....	....	1339	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 1,'43	1304	1058	....
Miss London Limited (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	99m	May 29,'43	1339	....	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Mister Big	Univ.	....	Gloria Jean-Donald O'Connor	May 28,'43	74m	May 29,'43	1338	1277	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1341
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1280
More the Merrier, The	Col.	4041	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1341
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43	65m	May 15,'43	1313	1079	....
My Friend Flicka (color)	20th-Fox	338	Roddy McDowall-Preston Foster	Apr. 23,'43	90m	Apr. 10,'43	1249	962	1341
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	218	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....

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Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	1341
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	4219	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
North Star	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	1280
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1280
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	Apr. 24,'43	1274	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Dana Andrews	Not Set	75m	May 8,'43	1302	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1341
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	May 22,'43	1326	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Joan Carroll	Not Set	....	.....	....	1240	....
Phantom of the Opera (color)	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	Not Set	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1341
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1341
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	....	.....	....	986	...
Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 1,'43	1290	....	....
Presenting Lily Mars	MGM	....	Judy Garland-Van Heflin	Not Set	104m	May 1,'43	1289	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Prodigal's Mother	Rep.	....	Mabel Paige-John Craven	June 4,'43	....	.....	....	1276	....
Professor Takes a Wife, The (formerly Faculty Row)	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	.....	....	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	Special	126m	Nov. 28,'42	1029	796	1280
Rangers Take Over, The	PRC	351	Dave O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	59m	May 29,'43	1338	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1341
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	1280
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,'43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....
Ride, Tenderfoot, Ride (Reissue)	Rep.	....	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	....
Riders of the Rio Grande	Rep.	....	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....

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SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 22,'43	57m	May 8,'43	1302	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	Apr. 24,'43	1275	....	....
Saludos Amigos (color)	RKO	392	Disney South American Feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1174
Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	55m	May 15,'43	1314	1276	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	70m	May 15,'43	1314	1277	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912....	
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,'43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1280
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	1280
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	66m	.....	....	1192	....
Sherlock Holmes, Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes, Secret Weapon	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	7018	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad (Russian)	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1341
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.,'43	94m	Mar. 6,'43	1189	1057	1280
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1341
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
Somewhere in Sahara	Col.	....	Humphrey Bogart-Bruce Bennett	Not Set	....	.....	....	1305	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Block 6	....	.....	....	1104	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Not Set	....	.....	....	1241	....
Song of Texas	Rep.	....	Roy Rogers	Not Set	69m	May 29,'43	1337	....	....
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spitfire (British)	RKO	....	Leslie Howard-Rosamund John	Not Set	90m	Apr. 17,'43	1275	....	....
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Spy Train (formerly Time Bomb)	Mono.	....	Richard Travis-Catherine Craig	July 2,'43	....	.....	....	1277	....
Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Not Set	132m	May 15,'43	1313	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1341
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1280
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	77m	May 29,'43	1337	1192	....
Stranger from Pecos	Mono.	....	Johnny Mack Brown	June 25,'43	....	.....	....	1277	....
Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Block 6	....	.....	....	772	....
Submarine Base (1943-44)	PRC	401	John Litel-Alan Baxter	June 25,'43	....	.....	....	1305	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
Sweet Rosie O'Grady (color)	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	1305	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	87m	May 8,'43	1302	1191	....
Swing Your Partner	Rep.	....	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	1280
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	62m	May 22,'43	1326	1276	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1341
This Is the Army	WB	....	Joan Leslie-George Murphy-Stage Cast	Not Set	....	.....	....	1276	....
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1341
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....

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Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tonight We Raid Calais	20th-Fox	337	Annabella-John Sutton	Apr. 30,'43	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	.....	....	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life (color)	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Senoritas from Chicago	Col.	....	Jinx Falkenburg-Joan Davis	June 10,'43	....	.....	....	1305	....
Two Tickets to London	Univ.	....	Michele Morgan-Alan Curtis	June 18,'43	....	.....	....	1339	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	....	....	....
We'll Smile Again (Brit.)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	54m	May 15,'43	1314	1277	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1341
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1341
White Savage (color)	Univ.	7004	Maria Montez-Jon Hall	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	June 25,'43	....	.....	....	1276	....
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-Edward Arnold & Guests	Not Set	81m	Mar. 6,'43	1189	1081	1341
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1316.

"Tomorrow's Show Depends On Caring For Equipment Today!"

— *says* RAY BRANCH



RAY BRANCH
President
Allied Theatres of Michigan, Inc.

"I AM AFRAID we have all taken too lightly the immediate hazard which may result from negligence in caring for theatre equipment.

There is, and will be for some time, a scarcity of parts and equipment so vitally necessary for the uninterrupted performance of this business. Based upon the knowledge I have of this danger, I feel the urge to add my warning. *It is time for action!*

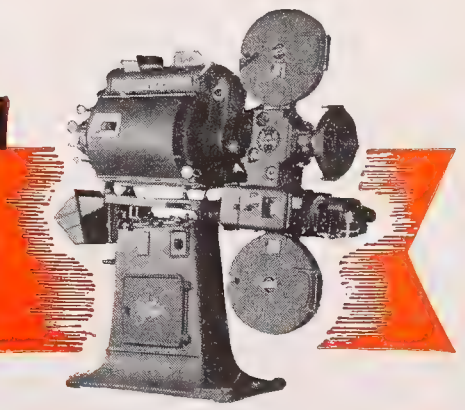
It would be desirable, at this time, for all of us exhibitors to take stock of this situation and attempt to do whatever is required to bring our equipment up to safe standard and keep it that way! Otherwise, we may find ourselves in a tight spot later on as the outlook at present does not appear as though we would soon return to normalcy.

Tomorrow's show depends on caring for equipment today!"

Ray Branch

NATIONAL THEATRE SUPPLY DIVISION

COMPLETE SOUND AND VISUAL PROJECTION EQUIPMENT
Simplex
REG. U.S. PAT. OFF.
INTERNATIONAL PROJECTOR CORPORATION
90 GOLD STREET, NEW YORK, N.Y.



The Business of Making Friends...

☆ When we started... we had a handful of customers... not a very big handful at that... *most of them are with us yet*... plus a lot more.

Yes, our product must have had something to do with it 🎯 🎯 or we wouldn't have lasted... but dollars to doughnuts...it was the friends we made ...and kept for a quarter of a century 🤝 🤝 who put us over.

The list of our customers today... reads like a "Who's Who" of this industry... no wonder we're on our toes every second... to keep our product from being just run-of-the-mill ★★★★

We have an obligation to perform... it is to keep serving the best men in this business... with the best media possible... *nothing* is too good for them ...they're our pals.

NATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY



Trailers and Accessories on
"PRELUDE TO WAR"
Are Available at
NATIONAL SCREEN EXCHANGES

MR. WILL HAYS,
28 W. 44TH ST.,
NEW YORK,
N. Y.

MOTION PICTURE HERALD

REVIEWS

(In Product Digest)

All By Myself

Two Senoritas from Chicago

Raiders of San Joaquin

Spy Train

Bad Men of Thunder Gap

Trail Riders

The Russian Story

Theatre Royal

TRADE PRACTICES

New exhibitor unit revives campaign for Minnesota block booking law with 20% cancellation; Crescent and partners ask relief from dissolution order; MGM promises liberal reallocation policy

WAR SHORTS

Exhibitors and distributors study new locked booking plan to insure playing time for U. S. and Hollywood propaganda pictures

FILM DELIVERIES

Carriers get top priority for gasoline in limited ration areas under ODT order citing industry's war effort

TELEVISION

Film companies, radio and talent agencies form battle lines for control of post-war developments in new medium

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JUNE 5, 1943

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NOT REMOVE



19 YEARS YOUNG!

A Birthday Interview
with Leo, the M-G-M Lion

QUESTION:

"How does it feel to be the acknowledged leader of the motion picture business?"

ANSWER:

"'Cabin in the Sky' is knocking 'em for a row of records! 'Presenting Lily Mars' is sensational. We've got plenty of them: 'Bataan', 'Random Harvest', 'Slightly Dangerous', 'The Human Comedy'... to mention just a few. Pictures talk. We wind up each year with more hits than any other company."

QUESTION:

"How do you do it year after year?"

ANSWER:

"Leadership is a responsibility we know how to handle. We don't let down...we don't let our customers down."

QUESTION:

"Explain the expression: 'I wonder how M-G-M would do it?'"

ANSWER:

"That's the same as saying: 'Follow the leader.' We blaze the new trails. We start Lion's Roar columns in the magazines, we inaugurate nationwide teaser campaigns in newspapers, we initiate regular nightly programs on the radio...that's just a few examples. Others follow our lead. But it's all for the good of the industry.

QUESTION:

"Any box-office predictions for the future?"

ANSWER:

"As usual, Metro-Goldwyn-Mayer."

WAR

WAR

The Two Big

American Exhibitors!
'Prelude to War' free!

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 151, No. 10

June 5, 1943

"SOMETHING for NOTHING"

THAT depression-born vice of lottery schemes for theatres fades but lingers with curious persistence. The subject is renewed again this week with the issuance of an injunction by the Oklahoma Supreme Court against the operation of weekly "$20 handouts" at two theatres in Tishomingo.

Recently, too, there have been decisions against theatre operation of "Bingo" at points in the Middle West.

The Oklahoma decision interestingly and pointedly remarked: "The test of a lottery is in the working rather than the wording of the plan." This answers many devices of evasion.

The while there is also a continuing pressure from organized gamblers for the legalization of lotteries in general, always, of course, under thin guises of patriotic or social services. The promotion of the lottery campaign peeks here and there from printed page and has percolated into radio speeches.

A LOTTERY is bad because it robs the poor. For every winner there are and must be thousands of losers. Meanwhile, the operators of the lottery never lose. It pertains to an ancient, and one would hope archaic, method of exploiting the underdog, selling him hope of miracles by grace of Lady Luck against the certainties of his work-a-day world.

To the motion picture exhibitor, whose perspective has been confused by such invasions as Bank Night and its many imitations, it should be clear that his interest is tied with and part of the total social interest.

"Something-for-nothing" and prizes "at-the-expense-of-the-other-fellow" are devices which bring us individually and collectively to a day of reckoning which is payday at cost plus.

The interests of the motion picture and its exhibition system are best served by the economy which lets the customer have his money in his pocket to buy what he wants, in goods and entertainment, not by speculations on Lady Luck. The lottery sells big hope against small probability. The motion picture sells entertainment and delivers, then and there, honest merchandise at an honest price. The lottery is the foe of the box office.

△ △ △

"COMMONSENSE"

AN especially well poised set of observations concerning that subject of war pictures comes in a letter from Mr. Mitchell Wolfson of Wometco Theatres, Miami. It is a neat summary of all the considerations, from the viewpoint of the ultimate consumer. Says Mr. Wolfson:

"Let the industry use just ordinary common sense in the solving of this controversial subject. Sprinkle a goodly portion of war pictures in a program of predominately entertaining pictures.

"The theatre's purpose is to attract people, boost their morale . . . by taking them out of their daily, ordinary life. As long as we remember this, we can plan our programs accordingly and, every so often, give the public large doses of pictures that will aid the war effort.

"We all know that it is important to play war films, the reasons being too numerous to delve into here; but, if we satiate the people with war productions, we actually impede the war effort, with resultant harm to our industry.

"People can become calloused and immune to an overdose of the most helpful war information, whether in dramatized form or factual episodes.

"Too much of a good thing is harmful; so, I reiterate, if we overdo it, many of our patrons will not come to the theatres, and we will not have the opportunity to show them the important and necessary war films."

△ △ △

NATHAN L. NATHANSON

THE passing of Mr. Nathan L. Nathanson of Toronto ends a career of honor and success in the very perfection of the classic pattern of the Alger tradition. Mr. Nathanson began as a newsboy vending papers in the streets of Minneapolis, and drove ahead into the opportunities of his day with diligence and vast energy. He was among those who skillfully rode the crest of the tide of the growing motion picture to posts of power and possession of millions. In Canada he became associated with many another line of enterprise in the development of the Dominion. He was wise enough to do a deal of living as he went along. His success restates the axiom that great showmen are always men of the people.

△ △ △

FROM YESTERDAY

ONCE upon a time Mr. H. G. Wells, while writing his "Outline of History," suggested that the proper content for cornerstones, or other crypts addressed to the remote tomorrow, would be a collection of such items as a bottle of pickles, a cake of soap, a stick of lip rouge, etc., to inform the people of Then about us.

More recently, at the New York World's Fair, the Westinghouse Company sank the Time Capsule, laden with films and memoranda addressed to the archeologists of five thousand years hence. Your editor has a piece on the pictures buried out there under Flushing Meadow, awaiting that far day.

Now another sort of Time Capsule, or maybe bottle of pickles, has been uncorked among the dusty archives of the Library of Congress by Mr. Howard L. Walls, curator, in a collection of motion picture copyright prints on paper rolls of film size, a device long abandoned and forgotten. It tells a lot about what we were like in the Nineties and at the turn of the century. Interesting right at the moment are such titles as "Troop Ships for the Philippines," made in '98; "Prince Henry and Theodore Roosevelt," 1902, and "Russo-Japanese Peace Conference at Portsmouth, New Hampshire," 1905.

△ △ △

COUNTRY LIFE—There's a broad green strip of potatoes growing in rampant invasion of our far flung flowering Silvermine acres, in harsh utilitarian contrast with the Chinese peonies on one side and the South African gladiolus on the other. They are called Irish potatoes because they originated in Peru and were educated into vegetables in Germany. This promises to be a great season for woodchucks, shrews, mice, Jap beetles, cutworms, blisters and sunburn. —*Terry Ramsaye*

THIS WEEK IN THE NEWS

Shift to Comedy

PARAMOUNT Pictures was the first studio to announce the abandonment of specified war pictures ("Sons of Tokyo" and "Seek, Strike, Destroy") when exhibitors started reporting signs of surfeit. This week it announced "Ready, Willing and 4F" as an addition to its production schedule, but no inconsistency was indicated. The new project is described as "a rollicking soldier comedy" and it's to present Eddie Bracken, William Bendix and Gil Lamb. It was the House of Paramount that capitalized the humorous side of soldiering in the other World War by teaming Wallace Beery and Raymond Hatton in "Behind the Front" and its successors. And it's nobody's secret that more recent comedies about soldiering, notably "Caught in the Draft" and "Buck Privates" did things to theatre grosses that none of the weightier war pictures have done thus far in the present conflict.

Location Hazards

THE Germans, who lately strafe small English coastal towns and include ordinary peaceful activities in their sights as reprisal for the daily bombings of their military production centers, last week flew over a film unit on location on an English beach. Stars, executives, and extras dropped to the ground and sought cover. However, several were hit by bomb fragments and machine gun bullets. Among those slightly wounded was Arthur Askey, comedian, Number Five in the 1942 MOTION PICTURE HERALD-*Fame* poll of British Money Making Stars.

Leslie Howard, British actor, was reported Wednesday to have been on a British Overseas Airways plane which disappeared en route to England from Lisbon. Officials who disclosed the disappearance, said "enemy action" was suspected. Berlin broadcast "fear" that the plane "met with an accident."

Mr. Howard had been in Spain and Portugal, surveying production possibilities, and lecturing on production in England.

Also on board, according to a Lisbon report, was Alfred Chenhalls, Mr. Howard's business manager.

Travel Costs

TOO much Government money is spent on unnecessary travel, telegrams and long distance telephone calls, Senator Harry Flood Byrd charged this week. The Joint Economy Committee headed by the Virginian reported to Congress and the President that the freight on trips and calls by Government officials would total millions of dollars by the end of the fiscal year.

Particularly criticized were the airplane travel accounts, including many tickets to Hollywood, reported by Government information services. In six months the Office of War Information spent $50,032 on plane rides; the War Manpower Commission, $23,900; WPB, $800,834; OPA, $50,128; FCC, $21,304, and the Federal Works Agency, $122,791.

"Cut out the extra travel, fellows," is the substance of the committee's plea. They remind that civilian journeys are limited, and urge the Government to set a better example.

Airy Pictures

RADIO waves in the hire of the Office of War Information are daily carrying pictures of the war effort overseas to an estimated 300,000,000 persons in England, Africa, Sweden, Russia, Spain, Switzerland, Turkey, India, China and Australia. The OWI's overseas pictorial division this week said that the transmission of radiophotos had been speeded by development of a new process.

Short wave radio stations are leased for several hours daily to transmit photos blind. Receivers at OWI outposts tune in and pick up the pictures. Previously pictures were radioed by direct circuit transmission to specific receivers. The new process was reported to have greatly speeded the pictorial coverage of the overseas propaganda service.

Photos of Hollywod stars, and stills from motion pictures are being transmitted abroad in substantial numbers, the OWI reported. Screen personalities provide an important and familiar human interest leaven to picture pages in all languages, it was noted.

Praise from Nelson

DONALD M. NELSON, chairman of the War Production Board, on Wednesday praised the exhibitors of America for their efforts in the salvage campaign, which in five months brought in more than 1,400,000 pounds of copper, brass and bronze.

"Every patriotic exhibitor should do his part to secure critical materials so necessary to war production," said Mr. Nelson.

WPB officials said the salvage of vital metals by theatres was many times in excess of the actual amounts used in exhibition.

Too Much Weather

THEATRE attendance in Cincinnati, particularly in the suburban areas, which have suffered from rain almost daily over a prolonged period, now is being more or less adversely affected by sunshine, due, exhibitors say, to the extra hour of evening daylight being spent in victory gardens and other outdoor work heretofore neglected. Either way Cincinnati exhibitors are mad at the weather man.

Better Job

PETER SHAYNE, president of the Chicago Motion Picture Operators Union, Local 110, who recently resigned as assistant business agent of the union, has taken a job as motion picture operator at the United Artists theatre. The salary of the president is reported to have been reduced from $5,000 a year to $1,200, and the operator's job pays $130 per week.

FREE weekly war shorts is new WAC plan Page 13

EXHIBITORS studying revival of block sales law Page 15

ON THE MARCH — Red Kann discusses sales practices Page 16

CARRIERS get "A" priority rating for film deliveries Page 17

FLOYD ODLUM named chairman of the board of RKO Page 18

UNIVERSAL plans 45 to 50 features for next season Page 27

WOMEN now managing 62 theatres of the Loew circuit Page 28

MAJORS bolster their stake in post-war television market Page 31

NEW British releasing plan reported working smoothly Page 39

PLEA made for additional picture service for armed forces Page 48

SERVICE DEPARTMENTS

Hollywood Scene Page 43

In the Newsreels Page 61

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Picture Grosses Page 52

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IN PRODUCT DIGEST SECTION

Showmen's Reviews Page 1349

Advance Synopses Page 1351

Release Chart by Companies Page 1352

The Release Chart Page 1354

Enemy Film Available

IN the roundup of enemy property the Alien Property Custodian seized more than 3,000,000 feet of film and disposition of the footage is now being considered, the Treasury Department said this week. The Custodian may offer some of the film to distributors, it was said, and it may also give some pictures not commercially worthwhile, to interested Government agencies.

Over the weekend, the Custodian's office said that nationals of enemy countries, if they became citizens of this or a friendly country, might secure release of their seized U. S. copyrights.

Film Buyer

LEONID ANTONOV, current Russian Government film industry agent in the U. S., sat in the RKO New York home office projection room last week and saw two Disney short subjects, "The Old Mill" of some antiquity, but without English dialogue, and "Fall In, Fall Out," a Donald Duck of current military interest.

Other Russian representatives have also, in the past eight months, seen these and other Disney subjects, and certain RKO pictures.

There is said to be no deal on the others, but there may be a deal on the two Disney shorts. Mr. Antonov awaits further word from Moscow. RKO, it is understood, sees a "big difference" between the flat sum it asks and the sum the Russian Government offers.

Short Charity Cycle

IT'S a far cry from the strolling minstrel of that free and feudal world of his to the film star of now, and it became a farther one last week when the board of directors of the Screen Actors Guild adopted a resolution opposing the production of pictures in which actors perform for less than their established rate of wage in the interests of war-edged or other charities.

It was a fairly far cry before then, with the Hollywood Victory Committee holding, as it still does, complete authority to supply or deny applicants the participation of players in events designed to stimulate support of any and all causes.

The HVC, formed some 10 days after the attack on Pearl Harbor, has based its allocations of talent upon two points—(1) whether the applicant represented an approved cause and (2) whether the event of the moment was of major importance to that cause—but has fixed no prices nor permitted fixing of any.

The SAG resolution, on the other hand, stipulates that a player performing in a film exhibited for the purposes of obtaining funds for donation to a cause must be paid at the rate of compensation he receives normally for appearing in a strictly commercial picture.

Under this ruling it would be mathematically impossible to produce a "Stage Door Canteen" or a "Forever and a Day" that would recoup their costs and yield an appreciable overage for causes such as these two films will benefit.

These two were filmed in compliance with the long standing SAG rule requiring payment of minimum Guild scale, $25 the day, to principals participating.

The SAG resolution, according to Kenneth Thomson, executive secretary, stemmed from the opinion that an increase in the number of pictures-for-charity presenting million-dollar casts would effect a decrease in the industry's revenues, through diversion of a major portion of over-all proceeds to external channels, however worthy, thus imperiling the economic structure of the industry itself and, consequently, the actor.

At this point the cycle of pictures-for-charity appears in a fair way to go down in history as the shortest in cinema annals.

Buy Coal Early

THEATRE operators who heat their buildings with coal, or who have converted their oil heating plants, are urged to start building up a coal stockpile by the Solid Fuels Administrator and the Office of Defense Transportation in Washington.

Joseph B. Eastman, head of the ODT, warned in the press that there would not be enough railroad transport available to take care of fuel needs if buying was delayed until the autumn. He urged theatres and all other commercial users of coal to place orders now for as much of their estimated 1943-44 consumption as possible. This, he said, would permit shipment throughout the summer months. Coal trade associations also pointed out that in many cases stabilized prices were lower during the summer.

Harold Ickes, Federal fuel administrator, joined in the plea to build up local coal reserves. The miners' strike was said to have made the need more acute. One Government spokesman urged theatres to store coal in their parking lots. "There won't be much other use for them," he commented.

Bingo Back

THE Ohio House, at Columbus, late last week passed by a vote of 90 to 13, and without debate, the anti-numbers racket bill containing a Senate amendment to exempt from prosecution operators of Bingo when conducted for religious and charitable purposes.

The bill, previously passed by the Senate, has been sent to Governor Bricker for signature. Bingo is being openly resumed in Cincinnati and Hamilton County, where they recently were banned.

Wanted, Recruits

ARMY engineers are recruiting construction specialists in the wake of Warner Brothers' two reel Technicolor special, "The Fighting Engineers," with a special 150 foot trailer. The Engineer Corps, supplied with a list of the short's playdates, has contacted exhibitors directly with a request that they run the appeal for recruits. The North Atlantic division of the engineers reported that theatre response has been excellent, with 20 prints in circulation from the New York, Philadelphia and Syracuse offices. Similar drives are planned for other sections of the country, it is reported. National Screen Service produced the trailer.

Word from Japan

ARTHUR DOYLE, who represented Twentieth Century-Fox in the Far East, and who was on his way to New York when the Japanese began shooting, is in a prison camp near Tokio, his sister, Mrs. Clayton Sheehan, was informed recently. Three short-wave listeners wrote to her from Detroit, Hopkins, Minn., and Abilene, Texas, that they heard Mr. Doyle broadcast from the camp a message to friends and relatives here. The message included information that he was working in the camp hospital, and was well. It is thought Mr. Doyle was seized at Singapore.

Wants Fight Reissues

HIS fellow soldiers would rather see famous prize fight pictures than comedies "made back in 1927," a former newspaper sports writer wrote recently from a Caribbean jungle post. In the letter, made public, by Frank Graham, sports editor of the New York *Sun,* Corporal Jack Liesegang wrote that the soldiers "almost fell asleep looking at the comedy and that I'm sure they'd much rather have been looking at some fight pictures, no matter how old." He added an appeal to the newsreel companies which might have in their vaults such fight pictures.

All Out for Russia

THERE will be observances in this country on June 22nd of the second anniversary of the German assault on Russia. In New York, June 20th through 27th will be "Tribute to Russia Week," sponsored by the New York Committee for Russian War Relief. On the committee promoting the national observance is Wendell Willkie, lawyer, author, traveler, reporter and chairman of the board of Twentieth Century-Fox. Others on the committee are Thomas Lamont, Mrs. Eleanor Roosevelt, William Green, Phillip Murray and Bishop William T. Manning.

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THIS WEEK the Caméra observes:



■ SHIRLEY TEMPLE autographs the first draft of a film adaptation of Margaret Buell Wilder's first book, "Since You Went Away". Watching are Miss Wilder and David O. Selznick who will produce the picture.



THE VALOR MEDAL for war correspondents has been given by the Headliners' Club to Howard Winner, RKO Pathe News cameraman, who has covered wars for ten years past. In this one, he has been in Northern Ireland, Algeria and Tunisia.



THE UNIFORM MENDING shop of the Philadelphia Variety Club Women's Auxiliary was visited by Robert J. O'Donnell, above, while on his tour in the interest of copper salvage.



By Staff Photographer

■ PRODUCT AND POLICY plans are outlined, above, to the Monogram Eastern regional meeting in New York, Tuesday, by Samuel Broidy, general sales manager. Flanking him are Harry Thomas, Edward Morey and Lloyd Lind.



COLUMBIA'S SECOND regional sales meeting, last Wednesday through Friday, in the Hotel Warwick, New York, was attended by 80 delegates, among whom, from the home office, were: Louis Astor and Louis Weinberg, circuit sales; Joseph McConville, foreign sales manager; A. Montague, general sales manager; Jack Cohn, vice-president; Rube Jackter, assistant sales manager; Leo Jaffe, assistant treasurer; Max Weisfeldt, short subject sales head.



AT THE "PRELUDE TO WAR" opening, last Wednesday, in the Columbia theatre, Washington, above, are Mrs. Conger Pratt, Lieutenant Colonel Tom Lewis, Loretta Young (Mrs. Lewis), Brigadier General and Mrs. Frederick H. Osborn. The screening was sponsored by the War Department and the War Activities Committee through which the picture is being distributed.

ALSO at the showing, at right, are Major General and Mrs. Alexander D. Surles. General Surles is chief of the Army's public relations bureau.



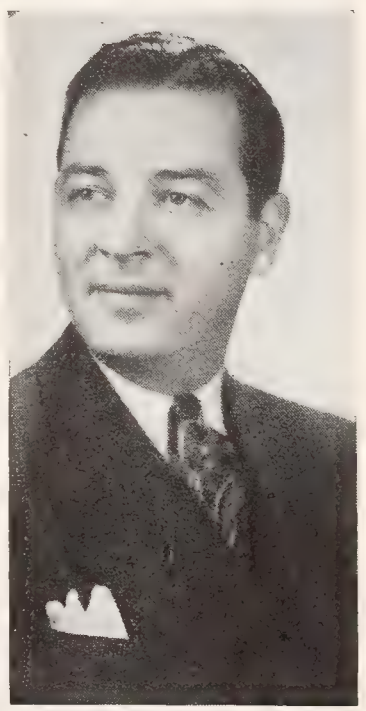


ELECTED PRESIDENT. Major Reginald Baker, managing director of Ealing Distributors, Ltd., of England, is the new chief of the British Kinematograph Renters Society (distributors).



By Staff Photographer

■ NOW ASSISTANT general sales manager for Universal, E. T. "Peck" Gomersall, above, was promoted from western division manager. He succeeded William J. Heineman, who became Samuel Goldwyn's sales manager.



COMMISSIONED. Harold Shapiro, counsel to the film industry in Milwaukee, and on the WAC distribution branch there, has been commissioned a lieutenant, junior grade, in the Naval Reserve. He reports to the Tucson Naval Training Station.



AT A COCKTAIL PARTY in Mexico City's club, Ciro's, for actress Lupe Velez are Max Gomez, RKO manager; Miss Velez, and Rafael Sevilla, Columbia manager.



■ AND ANOTHER PLAQUE for MGM's shorts producer, Pete Smith, who receives the Alexander Ormsby plaque from Lieut. Col. Roscoe Arnett, Marines.



KING HAAKON of Norway, above left, is a guest of Max Milder, Warners' British manager, at a private screening of "Edge of Darkness" in London.



■ CAB CALLOWAY, band leader, saw himself in a screened "Stormy Weather" for the first time, at the 20th-Fox New York trade showing. In the group, above, front row, are Joseph Goldenberg, 20th-Fox ad sales; Jack Hattem, Interboro circuit; Mr. Calloway; William Mittler, his manager; Frank Lynch, Skouras circuit. In the second row are Cliff Smith, Buck Gottlieb; Ray Moon, 20th-Fox New York manager; Louis Weissman and Irving Dollinger, exhibitors; Moe Kurtz and Elliott McManus, 20th-Fox salesmen; and Allan Daley, Skouras.



■ AT A LOS ANGELES VARIETY Club dinner, first in a campaign to raise $100,000 for a premature birth station at Cedars of Lebanon Hospital, are Charles A. Buckley, Charles Skouras, Lou Halper, Judge Lester Roth, Ben Meyer, Lemuel Goldwater.



AT THE OPENING of RKO's "Bombardier" in Albuquerque, New Mexico: Russell Wade; Ned Depinet, RKO Radio Pictures president; Pat O'Brien, Margie Stewart; Charles Koerner, vice-president in charge of RKO production.



by Staff Photographer

■ APPOINTED. Jacob Wilk, Warner eastern production manager, will serve on the Council on Books in Wartime. The Council is using the motion picture to tell the public which books and authors it thinks helpful to the war effort.



WISCONSIN EXHIBITORS flocked to 20th Century-Fox's Milwaukee trade screening of "Coney Island". Above are some of them, with members of the 20th-Fox sales force. First row, Ben Marcus, M. Kahn, of 20th-Fox; Roy Pierce. Second row, J. H. Lorentz and H. L. Beecroft of the company, and Joseph Strother. Third row, H. Perlewitz, V. Touchette, Joseph McMahon. Fourth row, A. D. Kvool, William Geehan, M. Brazee.

FREE WEEKLY WAR SHORTS IS NEW PLAN OF WAC

Plan to Bring Subjects to Every House in Nation; 677 Prints of Each

A new plan to bring a weekly war short subject to every U. S. theatre, without charge has been agreed upon by the War Activities Committee and the Office of War Information.

Commencing August 1st weekly releases will be distributed through major film company exchanges to the 16,500 theatres pledged to cooperation with the industry's war service program. There will be 677 prints of each subject.

The new plan integrates into a uniform system the release of Victory films produced this year by the OWI and the Government inspired "America Speaks" series produced and distributed by the commercial industry. The Victory films were distributed without charge and the second series sold on a non-profit basis.

26 Will Be Produced By OWI Film Unit

Twenty-six of the 1943-44 releases will be produced by the Office of War Information film unit. The industry will produce and donate 13 or more shorts. The balance will come from the other United Nations film offices, the National War Fund, American Red Cross and the Coordinator of Inter-American Affairs.

Lowell Mellett, chief of the OWI bureau of motion pictures, and Francis Harmon, executive vice-chairman of the WAC, announced the new plan Wednesday after a final meeting of the committees of distributors, theatre men and Government officials which had prepared the plan.

Mr. Mellett described the new plan as 'A fine demonstration of cooperation from production, distribution and exhibition, whose patriotic teamwork makes possible regular weekly releases of war information through the War Activities Committee for the period commencing August 1st, with a uniform number of prints of each film for theatre use.

"The OWI will continue to furnish suggestions for themes to various producers leaving all free to choose subjects in which they are specially interested. We shall gladly cooperate with each producer in the development of a script which will present factual material in an accurate and interesting manner," he said.

Mr. Harmon predicted that most of the films made by the industry would not exceed one reel in length.

Uniformity Advantage Of New Program

"The great advantage in this simplified, joint program," he said, "is its uniformity. The nation's pledged theatres can now plan their programs in the knowledge that one pledged film per week will be released conveying important war information to every theatre audience. Through this method every theatre in tthe country will be able to render substantial aid to the war program."

All 52 releases will clear through OWI to the War Activities Committee. The 16,500 theatres are pledged to play only films which have thus cleared through the Office of War Information and been approved by their own program committee.

The first release in the new schedule will be a ten-minute short now in production at Paramount for the National War Fund, with 677 prints provided by the Fund. Another early release will be a one-reel subject to be made by RKO-Pathe on the Army's Mail Service and similar activities of the Adjutant General's Department, the official contact between soldiers and their families.

Mr. Mellett said that several OWI films are in production.

Details of Changes Had Been Kept Secret

Mr. Harmon of WAC guided the discussions of the new plan. He has met over the last few weeks with a committee of distributors, members of the theatres division of the WAC and representatives of the Office of War Information to discuss proposed changes. It was reported to have been an important topic of conversation with exhibitors on his recent tour of the south and midwest.

Details of the proposed changes were kept a secret. Mr. Harmon had made it clear that no information on the new war shorts distribution method would be released until the plan finally had been found acceptable to all parties.

Lack of uniformity in rental arrangements and wide divergence in total bookings prompted officers of the WAC and the OWI to formulate the simplified joint program of "War Information" releases. They will be furnished gratis to pledged theatres on an automatic "locked boking" schedule.

Distributors and theatre men admitted generally that there was room for improvement in the efficiency of distribution of the "America Speaks" pictures.

This year 26 were made on topics suggested by the bureau of motion pictures of the Office of War Information. They are sold to theatres by the producers under a variety of plans. Prices vary according to company, although it was agreed that profits should be given to various war charities.

Victory Films Show in 16,500 Theatres

The Victory pictures, from the OWI film producing unit, went to theatres without charge every other week. They alternated with the "America Speaks" pictures which were sold by distributors.

The Victory films were exhibited at practically all of the more than 16,500 theatres which signed the WAC pledge. Circulation of the "America Speaks" series was substantially less. The greatest number of contracts reported by a distributor was 13,500 while it was admitted that distribution of several titles was to less than 5,000 theatres.

The new distribution plans were not submitted to Mr. Mellett until a system which is wholly satisfactory to all branches of the industry had been agreed upon.

Mr. Harmon, it was learned, had undertaken to negotiate this agreement with the help of a distributors committee headed by William F. Rodgers, general sales manager and vice-president of MGM and with an exhibitors committee headed by S. H. Fabian, chairman of the theatre division of the WAC.

The search for a distribution method which would be acceptable to all distributors as well as to theatre operators was said to have been very difficult. The conferees were confronted with finding means to finance the cost of production, prints and distribution. There also had been difficulty in allocating this among the several companies because of their widely varying production scales and overhead schedules.

Pictures released under the new system will be distributed to theatres through the various film exchanges on a locked booking schedule which would alternate them every other week with the OWI Victory films.

Details of this automatic booking and play-off system now are being discussed. It is understood that the pattern worked out in a number of exchanges for the Victory Shorts would simply be extended to include also the "America Speaks" pictures produced in Hollywood by the industry from stories recommended by the OWI and other special releases.

All major distributors will handle the distribution of the weekly films through their exchanges in a manner similar to their distribution of the Victory shorts.

16 Suggested by OWI Released to Date

The companies which produced the "America Speaks" series this year, and have participated in the meetings with Mr. Harmon, include Columbia, Metro - Goldwyn - Mayer, Paramount, RKO, Twentieth Century-Fox and United Artists.

To date they have released 16 of the pictures suggested by Mr. Mellett when he visited the studios a year ago. Ten more will be released before September. In addition to these pictures the War Activities Committee has distributed four special releases and 37 OWI Victory releases.

The special reels have included the extra length "Battle of Midway," "At the Front" and "Prelude to War," as well as a special income tax instruction film for the Treasury. Under the proposed system for next year the longer special releases would be included in the regular weekly locked booking plan, rather than given special distribution apart.

One company, Warner Brothers, which released its own series of patriotic color war shorts independently of the WAC this year, has indicated that it will continue under its own plan. Norman Moray, head of the shorts department, disclosed last week that Jack Warner, chief of production, was in the east to discuss sequels to "Eagles of the Navy," the "Fighting Engineers" and others in the series of 20-minute service specials released this year.

Warners Will Share in Distributing Specials

Warners, however, will share in the distribution of the special pictures through its exchanges.

Attending Wednesday afternoon's meeting at New York were S. H. Fabian, Chairman Theatres Division; William F. Rodgers, Chairman Distributors Division; R. B. Wilby, Chairman Program Committee; Nathan Yamins, Lee Newbury, Leonard Goldenson, Max A. Cohen and Charles Moskowitz, members of the Program Committee; Neil F. Agnew and John O'Connor, and Henderson M. Richey who, with Mr. Rodgers, represented the Distributors Division; Lowell Mellett and Arch Mercey of OWI, and Francis Harmon, Arthur Mayer and Herman Gluckman of WAC.

Walter Tower in Middle East

Walter S. Tower, Jr., distribution manager of Western Electric Export Corporation and general manager of Western Electric Company, Inc., of Cuba, now on leave of absence for service with the War Shipping Administration, has arrived safely in the Middle East.

Appeal Ruling Hits Paramount Change of Run

Expressing regret that the Consent Decree permitted no alternative, the Appeal Board of the motion picture arbitration system on Tuesday reversed a some run victory over Paramount by the Welden theatre, St. Albans, Vt.

Leaving the door open to further action, the board noted, however, that the terms and conditions accompanying a run offer "must be exceptionally favorable to the exhibitor in order to escape condemnation in a future proceeding."

The Appeal Board was sharply critical of Paramount's transfer of first run from the Welden theatre to the inferior Empire. This was done, the board found, to "penalize an independent exhibitor for employing a booking agent with which the distributor was in controversy as to other theatres." But it found no grounds within the decree for offering relief to Joseph Mathieu, complainant.

The board affirmed the conclusion of Joseph B. Wolbarsht, arbitrator, that "Paramount's refusal to continue selling first run to the Welden was due solely to the unwillingness of Affiliated Theatres (a New England booking combine) to buy the pictures on Paramount's terms for other theatres represented by it.

"The decree contemplates that the distributors should deal with theatres on their individual merits," the board wrote, calling the refusal to sell first run to the Welden "discrimination utterly at variance with the spirit of the Decree."

The board found that inasmuch as Paramount had made an unaccepted offer of second run, 45 days after the Empire, to Mr. Mathieu Section VI required dismissal of the complaint. The board members ruled that the decree unquestionably reserves to a distributor the right to select for prior run whichever theatre it prefers. The record contained no evidence that the second run offer, as originally made, was based on "terms and conditions calculated to defeat the purposes of Section VI," it said.

Discussing the circumstances for a future consideration of the case, the board said that clearance and other terms "should be closely scanned and, upon a consideration of the entire situation, it may even prove impossible to offer a second run on any terms and conditions whatever which are not calculated to defeat the purpose of Section VI."

Costs were divided equally. The ruling, on Boston's 17th case, was the 71st appeal decision.

Buffalo

In a consent award between the Rivoli theatre and five distributors Roland H. Tills, arbitrator, Thursday dismissed the specific run portion of the demand and set clearance of the Roosevelt over the Rivoli and intervening Roxy and Broadway at four days. Costs were divided.

The MJM Operating company appealed dismissal of their clearance complaint for the Beacon theatre, East Orange, N. J. It is New York's 45th case. At Washington the Ellicott theatre, Ellicott City, Md., appealed its partial clearance victory.

Train Older Men for Jobs

William Holden and Harry Potter, Balaban and Katz theatre managers in Chicago, are training retired and pensioned business men between the ages of 45 and 60 to replace employees called to service.

Army Takes Fleischer Studios

The Army has taken over the Fleischer studios in Miami, after being granted immediate possession through a Federal Court order. The buildings are to be used until June 30, 1944, with renewal options.

Ask Eastern War Time In Ohio Measure

A bill was introduced last week in the Ohio Senate at Columbus to place the state permanently on Eastern War Time from April to October, with Central War Time for the other six months. The bill, which is being rushed for a second reading for reference to committee, will pass both legislative branches, it is predicted. The state now is officially on Central War Time through a measure enacted recently.

Meanwhile, Springfield, Chillicothe, Kenton and Bellaire are among the smaller situations this week reverting to Eastern War Time, leaving Dayton as the only community retaining Central Time, although it is understood a movement is on foot there to make the change.

Discuss Role of Entertainment In War Activity

Five methods of increasing the usefulness of the entertainment world in wartime were explored in New York Wednesday and Thursday by the National Conference of Entertainment Industry for War Activities.

These methods are coordination of united manpower; allotment of such manpower to specified war entertainment agencies; study of domestic and overseas amusement needs; creation of plans for meeting them, and education of civilian groups in war aims.

Paul Dulzell, president of the Associated Actors and Artistes of America, parent actors' union, opened the meeting. There were to be reports for the USO Camp Show, by Abe Lastfogel; for the War Activities Committee of the motion picture industry, by Francis Harmon; for the Hollywood Victory Committee, by Kenneth Thomson; for the United Theatrical War Activities Committee, by James Sauter.

James Cagney, actor and producer, was to lead a discussion on objectives, and ways of achieving them. Also listed to speak were John Anderson, Elmer Rice, Francis Farragoh, Robert Rosson and William Lewis.

Lt. John Lucas on Wilhelmshaven Raid

Arthur Lucas, of the Lucas and Jenkins circuit of Georgia, two weeks ago found personal news—concerning his son—on page one of the Atlanta *Journal*. Thus:

"LONDON, May 22.—(AP)—'I have been to Wilhelmshaven three times, but this was the roughest trip of all,' said Lieutenant John S. Lucas, of 2494 Peachtree Road, Atlanta, after Friday's Flying Fortress attack on the German naval base.

" 'The raid was the fourth on Wilhelmshaven since January 27. The sky seemed full of Focke-Wulf 190's and Messerschmitt 109's,' Lieutenant Lucas said. He is a bombardier."

Warners, Paramount, Columbia Holdovers

Columbia's "The More the Merrier" is in its third and second weeks in many cities. It began its fourth week at the Radio City Music Hall, New York, Thursday.

Warners' "Casablanca" has had more than 3,700 repeat bookings.

Paramount's "China" is in its sixth week at the Paramount, Newark, a record run there.

Purchases Iowa Theatre

Earl Kerr, Iowa theatre operator, has purchased the Palace in Vinton, Iowa, from H. S. Waldorf.

USO Asks WMC For 'Essential Industry' Rating

USO-Camp Shows, Inc., is preparing a formal application for submission to the War Manpower Commission, requesting that the WMC place the organization in an essential industry category insofar as actors over 38 are concerned who are now ordered to transfer to other industries considered vital to war production. Lawrence Phillips, executive vice-president of USO-Camp Shows, said in New York this week that the organization "had not requested any essential rating for actors or performers with respect to the draft."

The USO expects the WMC to act favorably upon its request inasmuch as several officials of the commission have in recent months publicly recognized the value of USO shows to the morale of the boys in camps and bases at home and abroad.

Meanwhile, Camp Shows is planning to expand its summer entertainment schedules to 25 touring units, compared with 15 which toured the "Red" and "White" circuits last summer. Although next winter's plans are only tentative, indications are that service men will be offered entertainment by more than 50 units on these two circuits alone, compared with 34 last winter. The "Blue" circuit, which travels to isolated posts and bases where small numbers of men are stationed, currently has 51 units on tour. In addition, USO has its overseas units, of which more than 20 were dispatched in the past three months, and the "spot-booked" units which are sent out from Hollywood, New York and Chicago.

Mr. Phillips announced this week that in the absence of Noble Sissle, who is now on the west coast for an indefinite period, Dick Campbell, actor, producer, director and concert manager, had assumed responsibility for coordinating the Negro talent of USO-Camp Shows.

Tri-States Contest Winners Announced by A. H. Blank

Prizes offered by A. H. Blank for managers of the theatres in the Tri-State circuit who made the best records during Holy Week have been announced. Mr. Blank, president of the circuit, reported that the following managers received awards:

"A" Division—A. J. Dreckman, Iowa City, $150; Kermit Carr, Waterloo, $100; Henry Plude, Cedar Rapids, $75; also Robert K. Fullerton, A. D. Allen, William Miskell, Orville Rennie. "B" Division—Ira Crain, William Beckley, Melva Prosser, Ira Bernhardt, Arthur Foster, Louis Lepovitz. An award of $50 for the best showmanship was given to Edward Forester, manager of the Des Moines theatre, for his campaign on "The Moon Is Down."

"Jerry" Wilson Dies; New York Salesman

Jerome "Jerry" Wilson, for the past 29 years in the New York film trade, died Tuesday in that city, at 54. He had been ill several weeks. Mr. Wilson was with Monogram distribution at his death. He was a trustee of the Motion Picture Associates. He leaves his widow, Rose, and a son, Ivan.

"Air Force" Best Seller

The book version of Warners' "Air Force" has sold more than 250,000 copies to date, according to the publishers, Grosset & Dunlap. Requests for foreign language versions are being received and several translations are planned, the publisher reports.

EXHIBITORS STUDY REVIVAL OF BLOCK SALES LAW

Minnesota Statute Still on Books; Metro Willing to Renegotiate Deals

Threats to revive Minnesota's statute requiring the sale of motion pictures in yearly blocks were heard this week as both distributors and exhibitors marked time in their study of the effects of the Crescent circuit's anti-trust defeat pending the start of appeal steps.

Both groups, however, issued statements bearing importantly on trade practices. Allied States Association of independent exhibitors hailed the Crescent decree as opening the way to drastic revision of circuit buying franchises.

MGM, through William F. Rodgers, general sales manager, reaffirmed its willingness to renegotiate percentage picture sales where conditions warranted.

Studying Enforcement of Minnesota Law

The ghost of Minnesota's anti-block-of-five law was invoked in Minneapolis this week by the new North-Central Allied Independent Theatres in an effort to settle its sales practice differences with distributors.

Don Guttman, president, named a committee to explore the possibility of obtaining enforcement of the Minnesota law which would require sale of an entire season's product by distributors in one block, with cancellation privileges amounting to 20 per cent of the total.

Henry Green, secretary of North-Central; Ben Berger and Martin Lebedoff will study the law.

Although enforcement of the Minnesota law was sidetracked in 1942 after a long court battle, Mr. Guttman pointed out that the statute was still on the books. The two trials of its validity which took place in St. Paul, North-Central claimed, resulted not in voiding the order but only in a restraining order preventing officials of Ramsey and Hennepin Counties, in which St. Paul and Minneapolis are located, from enforcing the measure.

Members of North-Central contend that the provisions are fully effective outside those two counties. They indicated that they would attempt to compel its enforcement.

The original law and court fight was sponsored by Northwest Allied. It did not undertake an appeal. Mr. Guttman disclosed, however, that E. L. Peaslee, president of Allied Theatre Owners of the Northwest, had endorsed the North-Central film price and sales practice fight.

Rodgers Pledges Readjustment Of Terms Where Justified

Convinced that distributors have a responsibility to keep all theatres open as essential outlets of wartime information and service, William F. Rodgers, vice-president and sales manager of MGM, this week reaffirmed his company's pledge to readjust percentage classifications if facts indicate that they cause hardship.

A letter to branch managers instructed them to survey their territory for such cases and reminded them of the company's program for making adjustments.

Field managers and supervisors have the power to make adjustments in cases of mistakes in picture designation; to change the unit figure based on the company's sliding scale if it results in hardship; to allow for business effects of wartime population shifts; to adjust terms to meet current business levels; and to forego preferred playing time for proportionate middle of the week time.

Exhibitors do not have to come "hat in hand" to seek a reclassification, Mr. Rodgers said. "If we make a mistake in designating a picture in a bracket higher than justified by results, it is not necessary or expected that our customer be required to ask for an adjustment. When called to our attention with the supporting facts—and they must be facts—we will re-classify the picture in the bracket where it belongs."

Adjustment is contingent on failure of a picture to make the allotted percentage grade. Hardship was defined by the company as a case where loss or minimum profit results. The home office promised consideration also for any bonafide appeal from a field ruling on a picture's classification.

Ask Amendment of Crescent Decree

The Crescent Amusement Company and five affiliates Thursday filed motions in Federal court at Nashville for amendment of the decree handed down by the court on May 17th in the Government's anti-trust suit against them.

Another motion filed at the same time asked that the decree be modified to eliminate the requirement that Crescent divest itself of ownership of the capital stock it has in Lyric Amusement Company, Inc., one of the defendants. This motion was filed by Charles A. Crute and Mrs. Martha Crute, Madison County, Alabama, owners of 50 per cent of the outstanding capital stock of Lyric, which operates three theatres in Huntsville, Ala.

The remaining 50 per cent of the Lyric capital stock is owned by Crescent, the Crutes, who were not defendants to the suit, declared.

In their motion, the Crutes said their interests would be "seriously and adversely affected" if Crescent were required to "sell its interest" in the Lyric company.

The other motions were filed by Crescent; Cumberland Amusement Company; Lyric Amusement Company, Inc.; Rockwood Amusements, Inc.; Cherokee Amusements, Inc.; Kentucky Amusement Company, Inc.; Anthony Sudekum, president of Crescent, and Kermit C. Stengel, assistant to Mr. Sudekm.

Seen as Steps in Fight To Reverse Conviction

These motions renewed petitions filed in March for modifications and amendments to findings of fact and conclusions of law handed down by Judge Elmer D. Davies on March 3rd and asked for additional findings of fact.

The two petitions were viewed by industry lawyers as the first steps in Crescent's fight to reverse its conviction by the United States District Court.

The Department of Justice was granted 20 days in which to file answering briefs to the two motions. Judge Davies, it was expected, would rule on the requests within a month. Lawyers doubted that further hearings would be held by the court, inasmuch as both Crescent and the Government submitted their arguments on the proposed changes prior to the filing of the decree.

Failing in their efforts to obtain a post facto revision of the decree, Crescent's next step would be to move for a new trial, lawyers said. This is customarily denied, they said, paving the way for a formal appeal to the U. S. Circuit Court of Appeals.

George H. Armistead, Jr., Crescent counsel, last week said that he was preparing the new trial motion.

In its amendment motion the Crescent circuit asked that the order divesting its affiliate interests be clarified. Also 11 eliminations from Judge Davies' original findings were asked.

Allied Cites Decree As One Of Most Drastic

Allied States Association in a bulletin to member exhibitor organizations from Abram F. Myers, general counsel, last week hailed the Crescent decree as one of the most important and "one of the most drastic ever entered" under the Sherman anti-trust act. Copies of the decree went to Allied leaders.

The bulletin reported that A. H. Cole, Allied director, had gathered from the findings of fact by Judge Davies substantial evidence that the circuit had been able to negotiate prices below those paid by competing independents.

"The remarkably low rentals paid show the effect of great buying power or of favoritism shown large circuits, or both, and are in marked contrast to the rentals demanded of independent exhibitors in comparable situations," Allied said.

The Crescent decision gives effect in the film trade to the Sherman act provisions that "monopolistic contracts have no standing and should be nullified by the courts," Mr. Myers wrote. The decision also "points the way for independent exhibitors to secure injunctions and to recover damages for injuries resulting from discriminatory prices, terms and conditions granted by distributors to circuit competitors," Allied said.

ON THE MARCH

by RED KANN

HOLLYWOOD

HEREWITH for much of the distance, a sequel to an earlier chapter of this page. First, a bit of memory brushing. Then the new.

Faithful reader may recall a recent coast visit during which William F. Rodgers invited a representative group of Southern California exhibitors to meet Jack Flynn, Metro's new western sales manager. Rodgers spoke about war shorts and the need to play them. Then in Part Two, he discussed his sales plan, including the sliding scale which occasionally slips. His words.

The weeks have slipped by, conveying Rodgers back to New York and finally to Columbus where he addressed a convention of the Independent Theatre Owners of Ohio. A hunk of frank talking was undertaken there, dealing with the relationships of Metro with its accounts. Returning to New York, Rodgers looked at his notes and into his memory and reduced both to a letter now in the hands of his branch managers.

In it, he doubles back over ground traveled earlier, clarifies by reiteration what he has said before and establishes clearly what Metro's policy is under certain conditions and how it can be something else under other conditions. He gives it as the intention to maintain the sliding scale which Joe Schenck said recently is in Twentieth Century-Fox's mind as well these days. And other intentions, as the letter and its own italics outline:

1.—If we make a mistake in designating a picture in a bracket higher than justified by results, it is not necessary or expected that our customer be required to ask for an adjustment in terms, but when called to our attention with the supporting facts, *and they must be facts,* we will re-classify the picture in the bracket where it rightfully belongs.

2.—That there is no policy in our company that prevents one of our top bracket pictures being re-classified even to the balance or lower bracket, if that is the proper classification based on results *at that theatre.*

3.—That we intend to retain our right of designation, as there is no other means we know of to intelligently price our merchandise.

4.—That we intend to continue to sell on the sliding scale; that this basis is considered by us and by thousands of our customers as being a fair method of dealing.

5.—That we would, where justified, change the unit figure if results of record disclosed a hardship, and by hardship I mean either a loss, or a minimum profit to the theatre on pictures of ours played on this basis.

6.—That we recognize the effect, because of shifting populations, industrial inactivity and other reasons, in some small localities, some of the subsequent runs, and I mean later runs in cities and small towns, and are prepared *in such situations* to adjust our terms to meet present-day business levels. That in such situations we are prepared to forego so-called preferred time in exchange for what our managers consider its equivalent in the way of midweek playing time. In such instances it can be incorporated in the contract with our customers as optional.

On Autonomy in the Field

THE machinery through which this is to work is the field force proceeding under autonomy, states Rodgers, with full authority to call the turns and make them sick. But let him tell it in his own language:

7.—That this is a matter of negotiation between our representatives and our customers and in our desire to help in specific situations that need help it is not to be considered that we are going to forego entirely preferred time because, to the contrary, we expect to continue to seek and we hope get our pictures played under *the most favorable circumstances.* But we do want to do everything in our power to assist deserving cases.

8.—That we deplore the thought expressed that exhibitors had to come, as they cited it, with "hats in hand" looking for an adjustment. That we said is very definitely contrary to our policy, and the sliding scale was devised to automatically take care of an adjustment. So far as flat rentals are concerned, we can have no knowledge of the results unless we are informed, and we are prepared to rectify any unintentional error made by *re-classifying the picture immediately* when authentic facts justifying it are presented.

9.—The attending delegates were informed that our branch and district managers have authority to adjudicate what appear to be unintentional errors; that they can when justified adjudicate any business contracts.

10.—That we do not want, much less expect, any unfair terms or advantages.

11.—That our policy of fair dealing will be carried out in the future as in the past.

12.—That we do not exact as a policy, home office approval of re-classification or adjustment in terms when presented with facts.

13.—That it is not necessary to come or write to New York for relief, but if it is not granted where absolutely justified they are invited to lay their case before us for consideration and attention.

It was made plain that our offer of help is not intended for the "chronic kicker" who complains because of habit *and without foundation,* but it does apply to those who, because of conditions, need and deserve consideration and help.

This is what may be described as making a position clear. What's more to the point, it's on the record two ways: One, in face-to-face palavering in Columbus. Two, in official communique to the sales force.

Impression: Where the facts demonstrate the need for action, Metro practically guarantees the exhibitor against losses.

Maybe Heel, But No Elbow

HOLLYWOOD absorbed Westbrook Pegler's series of columns pegged to "Mission to Moscow" with interest.

He did not like the film, called it false and lots worse, thought it should not have been made and threw in a gratuitous story idea of his own concoction. But that was his opinion, and he's welcome to it, although you can get an argument either way here depending upon the company you are in at the time.

Pegler might have stopped dead in his tracks and in the second paragraph of the first of his series as published in Los Angeles *Times.* He said the industry was timid about it originally, then persistently played "over to the left" with "propaganda" films pooh-poohing America's inability to exist under its established constitutional government.

If not the existing form, then what? Pegler, of course, is suggesting the industry is nurturing Communism under which the profit motive is eliminated. Therefore, his meaning is the film industry, a private enterprise operating like all private enterprise for gain, is encouraging, or falling for, a system under which it could not exist.

This merely demonstrates Pegler does not know his heel from his elbow, with or without mirrors.

■ *Hurtling out of exhibition and over the guardian mountains without damage is an incident that could be a topper. It is also a reflection of what goes on in many, many theatres these fruity days.*

The attraction was made by an independent getting a nice slice of first run dates in situations that formerly were "B." The theatre which is the hero of the yarn had a "nut" of $5,100 *a week. Decision was to spend* $2,000 *on advertising. Above* $7,100*—if there was an above—the distributor agreed to take* 75 *per cent. The indication was there would not be much to split.*

The theatre, however, grossed $13,000. *The distributor walked off with* $4,400 *for his share.*

Is it a business, or isn't it?

■ *Bill Goetz says Sidney Skolsky's and Louella O. Parsons' offers are not interesting enough. Skolsky reported Nate Blumberg had offered Goetz the production top spot, complete, at Universal. Blumberg wants to know what Skolsky smokes these days.*

Miss Parsons reported it would be Goetz Productions, releasing through Metro on a broad ticket which would give the producer the full line of studio talent from which to draw. In other words, the sort of arrangement David O. Selznick had when he was there.

■ *Camaraderie in Hollywood: Columbia has one called "Good Luck, Mr. Yates." Unconfirmed that Republic plots a beau geste to be known as "Columbia Rules the Waves."*

CARRIERS GET "A" PRIORITY FOR FILM DELIVERIES

Ruling Averts Stoppage of Weekend Delivery in New York Territory

Film carriers in New York City and other strictly rationed areas were granted an "A" priority gasoline rating over the weekend because of their delivery service to hospitals, Army camps and theatres playing motion pictures which the Government feels are "important" in the winning of the war.

The new ruling was handed down as the first result of a two-day conference among representatives of the War Activities Committee, the film carriers and officials of the War Production Board, Office of Civilian Supply and the Office of Defense Transportation. A complete stoppage of holiday weekend film deliveries in the New York exchange area was averted by the new order.

This development sets the official Government seal of approval on theatres' war work as channeled through the War Activities Committee, it was observed at WAC headquarters in New York Tuesday.

The ruling, which grants essentiality to a specific part of the motion picture industry, was established after careful study by Washington officials of the over-all program, which includes distribution and exhibition of the Office of War Information's Victory Films, and the industry-produced, non-profit "America Speaks" series, training and recruiting films, newsreels, as well as the product necessary to stage copper and general salvage matinees, War Bond premieres and other national war campaigns.

The new order will mean rescinding of the ODT Order No. 17 restricting the delivery of film. Five deliveries a week are now assured.

Those attending the Washington conference were:

H. M. Richey, representing W. F. Rodgers, chairman, distributors division, WAC, Ira C. Meinhardt, attorney for the Contract Film Carriers of the New York exchange area, and Irving Dollinger, former president of Allied States of New Jersey, acting for the exhibitors.

Schedule of Operation Submitted to ODT

The WPB was represented by Dr. W. Y. Elliott and Milton Starr; the Office of Civilian Supply by C. J. Kuntz, and the ODT by Edmund D. Brady. The meeting was arranged by Francis S. Harmon, WAC executive vice-chairman, and Lowell Mellett, chief of the motion picture bureau of the Office of War Information. The Washington group availed itself of Mr. Mellett's advice in reaffirming the necessity for the theatres' acting as a medium of communication between the Government and the film audiences, Mr. Richey declared.

Rescinding of Order No. 17 will pace the film carriers in the preferred category which includes such industries as munitions, farming, newspapers and war materials' plants.

The pattern of operation for the carriers was set down in a series of recommendations which were submitted to Joseph B. Eastman, chief of the ODT. The recommendations asked that the trucks be authorized to operate six days a week, but with no more than five deliveries a week from any one origin to any one destination, with no Sunday limitations. The new arrangement will be restricted to the "delivery of positive prints to theatres, Army camps, hospitals and charitable institutions by common or contract carriers."

An official order confirming the new arrangement was expected from Washington at midweek by the New York regional office of the ODT.

The Washington discussions, Mr. Richey said, indicated that the gasoline situation as a whole would become more serious. "It is likely that even essential industries will be cut down; therefore it is imperative that the industry cooperate in every manner possible to save gas and mileage," he said.

In a wire despatched to all WAC distributor-chairman on the eastern seaboard, Mr. Richey outlined the present gasoline situation, re-stated the necessity for conservation, and suggested the formation of committees in each area which would follow through on a program of conservation. The committees will consist of independent and circuit exhibitors, independent and circuit exchange managers and film carriers.

To Seek Further Cuts In Gasoline Use

It is probable that Mr. Richey will make a swing of the seaboard to address these meetings.

"The present operating schedule," he said, "was agreed to only on our promise to canvass the situation for further reduction of individual trips to theatres during the existing gasoline emergency."

The ODT Order No. 17, which was to become effective last Thursday at 12:01 A. M., curtailed the number of weekly truck deliveries to two a week, and generally would have resulted in a serious breakdown of the film delivery system in the Greater New York area. Territories affected included New York City, Long Island, northern New Jersey, lower Connecticut and lower New York State.

The New York film delivery situation stemmed from the fact that film truckers in that area were not rated by the Interstate Commerce Commission as "common carriers." As truckers, private carriers or subcontractors, they were liable to the order which also applied to private truckers in 13 other fields. The National Film Carriers, whose more than 30 members operate elsewhere in the country, were not subject to the ODT ruling of last week.

Cabs and Bus Lines Cut Schedules in East

Meanwhile, in Washington last Thursday ODT officials were hopeful that gasoline deliveries to the eastern "famine" area, from Virginia to Maine, would begin to show an increase over the weekend, but they warned that it would be a long time before motorists would be permitted to drive their cars to places of amusement. Car owners also were advised by the ODT against using buses or taxicabs for this purpose.

ODT spokesman indicated that drive-in theatres, hardest hit by the ban on non-essential driving, might not be able to operate at all this summer, pointing out that the shortages of gasoline for civilian consumption "might continue indefinitely."

An immediate cut of 20 per cent in the mileage of bus lines and cabs in the famine area was ordered last week and the ODT announced that still further cuts would be imposed if not accepted voluntarily, in order to achieve the 40 per cent reduction in gasoline consumption ordered earlier by the Government agency. Curtailment in bus services in many communities was said to be having an immediate effect on downtown theatres. In suburban Washington, for example, non-rush-hour service on some lines was abandoned.

OPA Cuts B and C Gas Coupons

The OPA Tuesday slashed the value of all B and C gasoline coupons in the Eastern shortage area from three to two and a half gallons, but left the value of basic A coupons unchanged.

The elimination of Sunday operation of the Fifth Avenue Coach Company, operators of 80 per cent of Manhattan's buses in New York, went into effect last Sunday as a result of the gasoline shortage. Resumption of Sunday service would not be ordered, the company announced, as long as the eastern gas emergency continued. Additional reductions of daily schedules would be made as rapidly as the company could revise its schedules, it was said. Discontinuance of the Sunday buses had no apparent effect on Times Square or neighborhood theatres' holiday attendance, which were at peak levels from Friday to Sunday night, managers reported.

DRIVING BAN CLOSES SPRINGFIELD HOUSE

As a result of the recent pleasure driving ban, Springfield, Mass., suffered its first theatre casualty last week when the Park-In, at Riverside Park, closed. The rest of the amusement part shifted to a curtailed schedule with only weekend operation in prospect.

Some downtown theatres of the city reported a slight falling off at box offices because of the ban; others said no effect had been noted during the week. Neighborhood houses, however, saw a slight upturn in business, which was to be expected, exhibitors observed.

Odlum, of Atlas, New RKO Chairman





New and reelected officers of Radio-Keith-Orpheum Corporation: Below, left, Floyd B. Odlum, chairman of the board; center, N. Peter Rathvon, president; and, right, Ned E. Depinet, vice-president.

Rathvon and Depinet Remain as President and Vice-President

Floyd B. Odlum, president of Atlas Corporation and Wall Street investment leader, was elected chairman of the board of directors of Atlas Corporation on Wednesday afternoon. He will take over active direction of the company.

The election of Mr. Odlum, along with the naming of two of his Atlas Corporation associates as directors marked the emergence of Atlas as the dominant group in RKO ownership. Radio Corporation of America and the Rockefeller interests have disposed of the majority of their stock in the company, it was reported.

Earlier on Wednesday stockholders of RKO at their annual meeting in Dover, Del., voted to reduce the number of directors of the company from eleven to nine and named a new board.

Affirms Confidence In Management

The new directors are Mr. Odlum, George H. Shaw and L. Boyd Hatch, associates of Mr. Odlum in Atlas. Mr. Hatch is a vice-president of Atlas. Reelected to the board were N. Peter Rathvon, president of RKO; Ned E. Depinet, president of RKO Radio Pictures, Inc.; Frederick L. Ehrman, representative of Lehman Brothers; L. Lawrence Green, an attorney; Richard C. Patterson, Jr., and John M. Whitaker.

In a statement to the first meeting of the board at New York Wednesday, Mr. Odlum said:

"I am most happy to become a director of RKO and to assume the duties of chairman of the board. I have naturally given considerable attention to affairs of the comany for a long time and can only hope that my official association will prove of some benefit.

"The rehabilitation of the affairs of the corporation and its subsidiaries which has been accomplished during the past year and the results of recent operations have been most gratifying. Management is to be complimented. The direction of operations will remain in the hands of the same management who have been in charge during this period and in whom I have full confidence."

The directors named Mr. Patterson, who served as chairman last year, to the post of vice-chairman of the board. He will continue his activities as New York state chairman of the War Savings Staff of the United States Treasury.

All other officers of RKO were reelected. They included N. Peter Rathvon, president; Ned E. Depinet, vice-president; Gordon E. Youngman, vice-president and general counsel; Leon Goldberg, treasurer; J. Miller Walker, secretary; Garrett Van Wagner, comptroller; W. H. Clark, O. R. McMahon, H. E. Newcomb, assistant treasurers; R. H. Dann, Kenneth B. Umbreit, William F. Whitman, assistant secretaries.

Raymond Bill, a member of the previous board, will continue his association with RKO as a consultant.

The directors who were dropped at the election Wednesday were Thomas P. Durell, DeWitt Millhauser, J. Miller Walker and Frank Zinn. They had represented the Radio Corporation of America and Rockefeller blocs in RKO.

The stockholders also authorized a proposed amendment of the certificate of incorporation granting certain additional stock purchase privileges to shareholders. Price, Waterhouse and Company were appointed auditors for 1943.

RCA Stock Sale Began in April

Dillon, Read & Co. on April 16 reoffered the Radio-Keith-Orpheum shares formerly owned by the Radio Corporation of America and Rockefeller Center, Inc., in the form of a secondary distribution. RCA held 316,328 common shares, 555,243 option warrants and 44,757 preferred shares, while Rockefeller Center held 96,000 common shares in RKO. Atlas Corporation, at last reports, owned 1,324,853 common shares, 327,811 warrants and 56,400 convertible preferred shares in the corporation.

The film company has ameliorated its financial position over the past year as a result of improved earnings, the receipt of funds formerly frozen by the British government and by a reduction of $1,600,000 in the funded debt of theatre subsidiaries. At the present time, bank loans amount to $2,100,000, while there are no present drafts under the revolving credit of $4,500,000 available to the company.

Auditorium's Receipts Up

A gain of six per cent in total receipts for the past 11-months period has been registered by the Municipal Auditorium of Kansas City. Approximately $250,000 was grossed, with the Music Hall division alone netting $17,924, a 58 per cent increase over last year.

Philadelphia Group Buys Three Houses

Purchase of the Circle Theatre, Philadelphia; Manor Theatre, Prospect Park, Pa.; and the Stanley Theatre, Bridgeton, N. J., was announced this week by Albert M. Greenfield & Co., Philadelphia realtors, representing Mercantile and Theatres Properties, Inc. All three built in 1928, the theatres were operated by the Warner theatre circuit on a lease, and announcement of their purchase confirms earlier reports. The Manor containing 1,250 seats and the Stanley, seating 1,550, were sold to the circuit's Stanley Co. of America for a total price of $650,000. The Circle, also under lease to the Stanley company, expiring in August, 1949, was sold to the Circular Realty Company for $100,000, subject to a mortgage existing of $1,050,000. The Philadelphia house contains 3,000 seats as well as store properties.

Baltimore Tent Donates $5,000 for Child Home

The Baltimore Variety Club, Tent 19, presented a check for $5,000 to Thomas J. S. Waxter, director of the Municipal Department of Public Welfare, for equipment for Cylburn, a new home for children, at a luncheon of the organization held recently.

More than 400 members heard addresses by Arthur Mayer, treasurer of the War Activities Committee of the Motion Picture Industry; Allan Smith, chief of the amusement section of the WPB; Governor O'Conor of Maryland and Mayor Jackson of Baltimore.

Seattle Population Up 25 Per Cent Over 1940

The population of Seattle has increased almost 25 per cent in the past three years, according to the city's latest census. The present figure is estimated at 480,000, while in 1940 it was approximately 369,000.

Other cities in the state also reported increases in their populations, the jump in some instances being as high as 30,000. Substantial increases were shown in Tacoma and Spokane.

Deny Request for Meet

The request of the Washington Jockey Club, operators of the Longacres track of Seattle, to conduct a 60-day meet this summer, has been refused by the State Racing Commission.

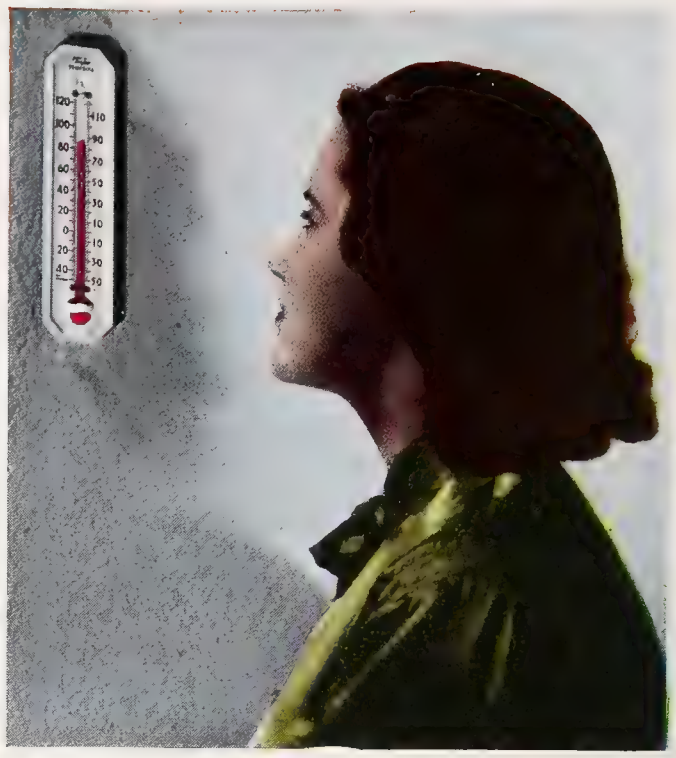


SEVEN FROM HEAVEN

Natural-ly Metro-Goldwyn-Mayer

LEO TO THE RESCUE!

Take a look at the thermometer. It's going UP!



Leo thinks of those things and just when his friendly customers need fine entertainments to cope with seasonal competitions Leo's right on the job!

Of all companies, M-G-M has made it a practise through the years to make available to its customers outstanding product when they need it most! Again this year Leo has not failed you. The roaring Lion is truly your all-weather friend!



Metro-Goldwyn-Mayer's Fourth Group

SEVEN FROM HEAVEN

THE BANK-ROLL



THEY'VE GOT EVERYTHING!

Comedy! Music! Patriotic thrills! Joy!

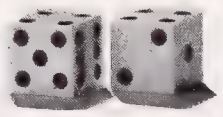
"THE YOUNGEST PROFESSION"—MUSIC HALL!

Instantly booked for its World Premiere by the World's Largest Theatre, Radio City Music Hall. To give you an idea, here's a million dollars worth of its guest stars (in the order of their appearance): Lana Turner, Greer Garson, Walter Pidgeon, Robert Taylor, William Powell. It's the most refreshing picture to come out of Hollywood in years, chockful of laughs and action. Autograph hunters on the loose will convulse the folks from six to sixty! (Virginia Weidler wins stardom in this one.)

"The Youngest Profession" with Virginia Weidler, Edward Arnold, John Carroll, Jean Porter • Guest Stars (*in order of their appearance*): Lana Turner, Greer Garson, Walter Pidgeon, Robert Taylor, William Powell • Screen Play by George Oppenheimer, Charles Lederer and Leonard Spigelgass • Based Upon the Book by Lillian Day • Directed by Edward Buzzell • Produced by B. F. Zeidman • A Metro-Goldwyn-Mayer Picture

"BATAAN"—AS BIG AS ITS NAME! —AND TAYLOR!

The story of a fighting patrol of 13 heroes on Bataan, with a cast headed by Robert Taylor in the top performance of his career. A picture they literally cheer! Those who were at Bataan endorse it as the real thing. Actual statements are available and are used in trailer and ads! It rates the tops for authenticity, for sheer believability, for characterizations that are real guys, tough, funny, natural, human, brave. (*Continued*)



Keep 'em rolling! Next Page!



"I'll be right over, honey, as soon as I tell the boys about my Seven From Heaven!"

Continuing "Bataan" from preceding page and please keep reading instead of looking at that Du Barry girl →

"Bataan" is based on true episodes and produced with consummate showmanship. It's an attraction that will lift audiences to the skies and send them out to tell their friends of its wonders. And they'll say, repeating the powerful message of the picture: "We're coming back to Bataan!"

"Bataan" starring Robert Taylor as Sergeant Bill Dane with George Murphy, Thomas Mitchell, Lloyd Nolan, Lee Bowman, Robert Walker, Desi Arnaz • Original Screen Play by Robert D. Andrews • Directed by Tay Garnett • Produced by Irving Starr • A Metro-Goldwyn-Mayer Picture.

"DU BARRY WAS A LADY"—WOW!

The musical extravaganza that tops "Great Ziegfeld" glory, "Du Barry Was A Lady" is the biggest eyeful of gorgeous Technicolor musical comedy the screen has ever seen. For months M-G-M has been spreading the word across the nation, in hundreds of key city teaser ad campaigns, in full page fan magazine advertising splashes, in Esquire Magazine and now topped by a full page in full color in the nationally syndicated American Weekly supplement with its 20,000,000 readers. These readers were offered a reprint of famed artist Varga's Du Barry Girl, shown on the next page, at a cost of ten cents and the mails are clogged with thousands of replies. The public is waiting for Technicolorful "Du Barry Was A Lady," for uproarious Red Skelton, for exquisite Lucille Ball, for dances and romances by Gene Kelly, for Tommy Dorsey and his orchestra playing those Cole Porter tunes; and for the great assemblage of beauties, famed models and show-girls, those Du Barry Adorables.

"Du Barry Was A Lady" starring Red Skelton, Lucille Ball, Gene Kelly with Virginia O'Brien, "Rags" Ragland, Zero Mostel • Tommy Dorsey and His Orchestra • Photographed in Technicolor • Screen Play by Irving Brecher • Adaptation by Nancy Hamilton • Additional Dialogue by Wilkie Mahoney • Based on the Play Produced by B. G. DeSylva and Written by Herbert Fields and B. G. DeSylva with Music and Lyrics by Cole Porter • Directed by Roy Del Ruth Produced by Arthur Freed • A Metro-Goldwyn-Mayer Picture

"HITLER'S HANGMAN"— STIRRING DRAMA!

The cold sadism of the lustful conqueror has never been more boldly nor more powerfully told than in this frank and stirring story of the rape of Lidice, brave village that defied the Nazi overlords and remains a symbol of revenge. How it happened is told in vivid and breathtaking screen drama, as fascinating a picture as ever held your patrons spellbound.

"Hitler's Hangman" starring Patricia Morison, John Carradine, Alan Curtis, Ralph Morgan • Screen Play by Peretz Hirshbein, Melvin Levy, Doris Malloy • Directed by Douglas Sirk • Produced by Seymour Nebenzal • An M-G-M Picture



Don't tarry with Miss Du Barry,
there's plenty more on next pages!


PRESENTING
LILY MARS

"Isn't Judy a cutie! Her new musical tops all M-G-M pictures since Capitol, N. Y.'s new policy began!"



SEVEN FROM HEAVEN!

"PRESENTING LILY MARS"—AND JUDY!

M-G-M's Star of Stars is again in the nation's spotlight! The bells are still ringing "for me and my gal" when along comes another equally big, equally romantic, equally tuneful Judy Garland musical production to set records for you, as it did for the Capitol Theatre, N. Y. in its World Premiere. "Presenting Lily Mars" comes like a breath of refreshing, youthful joy to delight the millions with its gayety and spectacular big-time entertainment. Judy has never been presented more attractively in singing, dancing and romancing and she's got appealing Van Heflin, ever more popular, as her co-star. Hang out the banners, the folks know it's a honey of a show when M-G-M presents Judy Garland in "Presenting Lily Mars."

Judy Garland and Van Heflin in "Presenting Lily Mars" with Fay Bainter, Richard Carlson, Spring Byington, Marta Eggerth, Connie Gilchrist, Leonid Kinskey and Tommy Dorsey and his Orchestra, Bob Crosby and his Orchestra • Screen Play by Richard Connell and Gladys Lehman • Based Upon the Novel by Booth Tarkington • Directed by Norman Taurog • Produced by Joseph Pasternak • A Metro-Goldwyn-Mayer Picture

RACE TRACK THRILLS—"HARRIGAN'S KID"

The public is primed for a top-notch racing story. Here's that change of pace they're asking for—and what pace! "One of the best racing stories in screen history" reports Motion Picture Herald. And Variety hails a "Click!" Laughter, tears, humanity and thrills that will keep audiences absorbed right up to the heart-pounding finish! Watch that lad Bobby Readick. He's going places.

"Harrington's Kid" with Bobby Readick, Frank Craven, William Gargan, J. Carrol Naish • Screen Play by Alan Friedman and Martin Berkeley • Adaptation by Henry Blankfort • Directed by Charles F. Riesner • Produced by Irving Starr A Metro-Goldwyn-Mayer Picture

"PILOT #5"—NOVELTY GANGSTER IDEA!

When you look for entertainment off-the-beaten-track you'll find plenty of it in this exciting recital of a hero with a gangster past. It's fascinatingly told in a novel flashback technique with most of its tense narrative in pre-war days when gangland ruled. Franchot Tone, Marsha Hunt, Gene Kelly, Van Johnson are part of a top-notch cast that makes every moment gripping.

"Pilot #5" starring Franchot Tone, Marsha Hunt, Gene Kelly with Van Johnson, Alan Baxter, Dick Simmons • Original Story and Screen Play by David Hertz • Directed by George Sidney • Produced by B. P. Fineman • An M-G-M Picture



NO TIME TO LOSE!

Hurry next page!

Get in touch with Metro-Goldwyn-Mayer's

SQUARE SHOOTERS


R. Berger


M N. Wolf


C. E. Kessnich


J. P. Byrne


G. A. Hickey


S. A. Shirley


H. P. Wolfberg


B. Bishop, Jr.


J. Bowen


R. Lynch


H. Ripps


W B. Zoellner


T. J. Donaldson


R. W. Maw


B. H. Rosenwald


W. E. Banford


E. M. Booth


J. Sogg


L. Bickel


H. A. Friedel

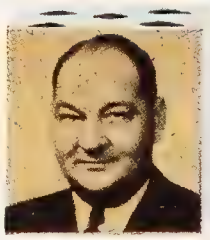

D. C. Kennedy


F. J. Downey


F. B. Gauker


F. C. Hensler


C. T. Lynch


J. F. Willingham


H. J. Shumow


W. H. Workman


M. Goldstein


C. J. Briant

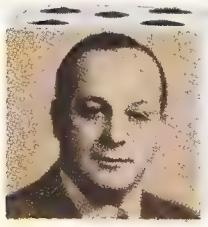

R. Pielow


B. Abner


J. ReVille


J. G. Kemptgen


S. E. Applegate


B. D. Stoner


L. Amacher


J. X. Quinn


S. J. Gardner


L. C. Wingham

M. Saffle

J. S. Allen

"Roll 'em Leo, Baby needs a new house-record!"

It's a NATURAL!

M-G-M's 4th Great Group—

SEVEN FROM HEAVEN

Let's Keep Selling Bonds!

PRINTED IN U.S.A.

UNIVERSAL PLANS 45 TO 50 FEATURES NEXT SEASON

Sales Convention Set for June 15th; Others Outline Shorts Programs

Universal last week set its annual sales meeting at the Blackstone Hotel in Chicago for June 15-18, and indicated that the company probably would have 45 to 50 pictures for 1943-44.

William A. Scully, vice-president and general manager, arrived in New York over the weekend and conferred with home office executives. Plans were outlined for the convention, which is to be attended by branch managers, district and division managers, home office officials and company executives from the coast.

"Universal is now in better shape insofar as powerful screen entertainment is concerned than ever before in its existence," Mr. Scully said, "with the result that we are in a position to maintain a steady flow of class A product to the exhibitors throughout the summer."

Heaviest June Production Scheduled at Studio

The company's heaviest June production in history has been launched, it was said, with six pictures now in shooting stages at the studio and 11 others being prepared for an early start. In addition, 36 writers have been assigned to prepare scripts for another 30 films.

All told, 12 films are on the list for summer release. Definite dates have been set on the following: "Captive Wild Woman," June 4; "All By Myself," June 11; "Two Tickets to London," June 18; "Get Going," June 25; "Hit the Ice," July 2; "Girls, Inc.", July 9; "We've Never Been Licked," July 16; "Second Honeymoon," July 23; "Hers to Hold," July 30; "Frontier Bad Men," August 6; "Phantom of the Opera," August 27.

The lineup for next season includes "Second Honeymoon," "The Strange Death of Adolph Hitler," "Crazy House," "All Out for Rhythm," "Ali Baba and the 40 Thieves," "Man of the Family," "Looking for Trouble," "Fired Wife," "For All We Know," "Sherlock Holmes Faces Death," "Cobra Woman," "Angela," "Sherlock Holmes and the Spider Woman," "The Mad Ghoul."

Columbia's War Films Are Discussed at Meeting

Columbia's decision to stress lighter themes following its regional conventions did not prevent A. Montague, general sales manager, from discussing the company's war films on the 1943-44 schedule. He told delegates at the New York meeting at the Warwick Hotel in New York last Thursday, "If it's a good story, tell it, whether it is a war story or whatever."

He said that Columbia tentatively had selected five war themes, although final decision had not as yet been passed on two of these. The third and final Columbia session will be held in San Francisco for the coast branches, Mr. Montague presiding.

Short subjects for next year claimed attention at Warners and Paramount. Oscar Morgan, the latter company's short subjects manager, last week told a group of Paramount salesmen in Chicago that exhibitors should feel their partnership with the Government when exhibiting both company-produced and Government war shorts. He asked that there be no lessening of interest in displaying the subjects so vital to maintaining morale.

Paramount Continues Meetings on Shorts

The new program from Paramount has been announced as 64 short subjects of an entertainment measure. They are to consist of six two-reel musicals, 24 cartoons and 18 novelty numbers in Technicolor, which is twice the amount of color film used last year. The remaining 16 will be novelties.

Mr. Morgan will conduct other sales meetings in Atlanta, New Orleans, Dallas, Kansas City, Denver, San Francisco and Los Angeles.

Paramount has announced trade showings on five features as follows: "So Proudly We Hail" and "Submarine Alert," scheduled for June 21st; "Alaska Highway" and "Henry Aldrich Swings It," June 22nd, and "Dixie," June 25th.

Warners, meanwhile, are planning the reissue of 13 Leon Schlesinger "Merrie Melodies" cartoons to augment the 1943-44 production schedule, according to Norman Moray, short subjects sales head. Reduction in raw stock was given as a reason for the move. However, no decision has been made yet in this direction.

Twentieth Century-Fox has made no announcement on short subjects for next season, but William Clark, shorts sales manager, released the company's schedule for June and July. It will include two March of Time subjects, two Terrytoon cartoons in Technicolor and two special Movietonews short features. The release dates are "Jungle Land," June 4; "Pandora's Box," June 11; March of Time subject, June 18; "Mopping Up," June 25; "Women in Blue," July 2; March of Time subject, July 16.

Monogram's second regional meeting held in New York on Tuesday brought an announcement by Samuel Broidy, general sales manager, predicting the best year in the company's history. He disclosed that billings on product for the first 18 weeks of 1943 were 30 per cent above last year, and indicated that even greater increases would be noted during the balance of the season.

Monogram Sets Features For Rest of Season

Announced for June release are "Cowboy Commandos," June 4; "Sarong Girl," June 11, and "Wings Over the Pacific," June 25. For the rest of the season the company has on its schedule "Lady, Let's Dance," "Ground Crew," "Hitler's Women," "Melody Parade," "Spotlight Revue," "Fighting Quartermaster," "Latin Quarter," several in the "Charlie Chan" and "Cisco Kid" series, eight Hoot Gibson-Ken Maynard Westerns, and two Johnny Mack Brown features, in addition to a number of musicals.

"BELL TOLLS" TO OPEN AT RIVOLI JULY 14TH

Barney Balaban, president of Paramount Pictures, announced on Tuesday that "For Whom the Bell Tolls" would have its world premiere at the Rivoli theatre in New York on July 14th. A lease of the Rivoli for the film's entire run was taken after arrangements were completed with George P. Skouras, president of Skouras Theatres, operator of the house. The film will be shown on a two-a-day reserved seat policy at an advanced scale of $1.10 to $2.20 evenings and $1.10 to $1.65 matinees. It will be the only 1943 engagement in the metropolitan area.

Casanave & Pearson Succeeds Heffelfinger Agency

Charles L. Casanave and C. H. Pearson have formed Casanave & Pearson, Inc., advertising agency, succeeding the Heffelfinger Agency following T. P. Heffelfinger's induction into the Navy as a lieutenant.

The offices have been moved from 522 Fifth Avenue in New York to 1600 Broadway. Mr. Casanave, who was employed by United Artists, Universal and other film companies, resigned as president of Advertising Accessories in 1942. Mr. Pearson was formerly vice-president of the Heffelfinger Agency, and will retain the same title under the new setup. Mr. Casanave is designated as president, and Edward P. Casanave as vice-president and secretary.

Los Angeles Variety Club Sponsors Hospital Wing

The Los Angeles Variety Club has announced it will sponsor the establishment of a wing for the Cedars of Lebanon Hospital in Hollywood. It will be used as a maternity ward in cases of premature birth.

Money for the club's hospital fund will be raised in part through distribution of films on the war effort, merchants attaching their names for advertising purposes. The fees paid to the local theatres will be turned over to the fund.

Take Larger Office Space

The Monogram exchange has moved its New York offices from the seventh floor of the Film Center Building to the fourth and ground floors.

Contracts for Altec Service

Associated Theatres of Detroit has contracted for Altec Service's booth repair-replacement service in 11 of its Michigan houses.

62 Women Run Loew Units

The motion picture industry, no less than other American industries, has drawn upon large numbers of women to replace the men who have been called to the Army during the past 18 months of World War II. Women have taken over jobs in studios, in laboratories, exchanges and in sales forces. The greatest numbers, however, have come into the exhibition field.

Thousands of girls and women now are patrolling theatre aisles throughout the country as ushers. Hundreds more have become ticket-takers. The cashier's booth, where women have held sway for the past three decades, still remains the realm of the distaff side. Theatre management, however, as the war continues, is becoming more and more a domain in the exhibition field where the fair sex is proving a successful pinch-hitter.

Leow's metropolitan New York circuit now has 37 women managers and assistant managers in its 71 houses, a little more than 50 per cent of the personnel. In addition, 25 women hold management posts in the 66 theatres outside of New York.

Loew's Prepared to Extend Training of Women

Loew's currently is preparing to meet the growing manpower shortage realistically, according to Samuel Meinhold, circuit executive, who said this week that the company now is training from 10 to 12 more women in the ranks for responsible theatre posts. "And if it becomes necessary," he said, "we'll train more women for jobs."

Of the 37 women executives in the metropolitan circuit, more than half have been with the company 10 years or more. Three women ushers and a matron have a combined period of service of 80 years. Grace Niles, manager of the Lexington, started with Loew's back in 1917, as cashier at the Brooklyn theatre. In that same year of America's entry into World War I, Alma DeWeil, assistant manager of the State theatre, entered Loew's employ as usherette and relief cashier at the 116th Street house.

37 Women Assistants in Neighborhood Houses

Mabel Devany, assistant manager of the 42nd Street theatre, also began her career in theatre exhibition during the last war. Mrs. Devany became cashier at the Circle theatre at 59th Street in 1917. Louise Leonard, manager of the Astor, joined the circuit in 1924 as assistant treasurer of the Seventh Avenue theatre.

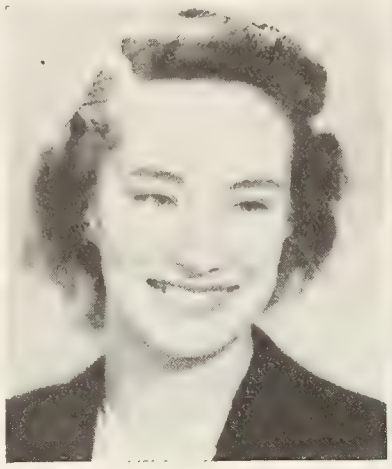
The following are assistant managers in Loew's metropolitan theatres:

Dorothy Mason, Inwood; Ruth Siegel, Alpine; Luzina Stark, Elsmere; Harriet Woods, Hillside; Mildred Ferrugiari, Pitkin; Helen Lupo, Gates; Lee Maccarni, Post Road; Kay Sivak, Warwick; Evelyn Ross, Sheridan; Pauline Blum, 175th Street; Rene Logan, Woodside; Laura E. Solomon, White Plains; Ann Sagan, Valencia; Inez Groething, Spooner; Eleanor Schwerdtfager, Prospect; Anna Sweet, Palace, Brooklyn; Marie Epstein, Oriental.

Also, Emma Rodgers, 175th Street; Dorothy Manning, Olympia; Marie Belive, New Rochelle; Ella Fledderman, National; Adele Estrine, Kings; Frances Segal, Kameo; Margaret Robinson, Dyckman; Irene M. Bolte, Capitol; Alma Breen, Canal; Sylvia Scharfman, Burnside; Bee Weisenberg, Burland; Genevieve Saranowicz, Broadway, Brooklyn; Sadie Schwartz, Boro Park; Lillian Portnoy, Boston Road; Teresa Brun, Bay Ridge, and Bessie S. Dove, Ziegfeld.

Loew's Strand, in Waterbury, Conn., has at its helm Molly Stickles, as manager, and Gertrude Tracy as relief manager. Assistant managers in out-of-town theatres are: Mary Biemel, Granada, Cleveland; Evelyn Wolf, Park, Cleveland; Marian McCullough, Loew's, Dayton; Wilma Copeland, Loew's, Houston; Louise Wilson, Loew's, Rochester; Toni Anness, State, St. Louis; Ruth Bolton, State, Syracuse; Alice Evarts, Strand, Syracuse; Judy Lubit, Esquire, Toledo; Dorothy McKenzie, Uptown, Toronto; Angela Corrado; Loew's-Poli, Hartford; Mrs. Jesse Gaw, Loew's-Poli, Hartford.

Also: Helen McLaughlin, Loew's-Poli, Meriden, Conn.; Joyce Foster and Gertrude Horwitz, Loew's-Poli, New Haven; Florence Coratti, College, New Haven; Matilda Pysyk, Broadway, Norwich; Margaret Villnave, and Mary Foley, Loew's-Poli, Worcester; Lillian Neval, Elm Street, Worcester; Edith Manco, Loew's, Akron, and Geneve Druker, Loew's-Poli, Springfield, Mass.



Dorothy Mason, assistant manager, Loew's Inwood.



Louise Leonard, manager, Loew's Astor on Broadway.



Photos by Sam Meinhold

Lee Maccarni, assistant manager, Post Road, Bronx.



Kay Sivak, assistant manager, Warwick, Brooklyn.



Grace Niles, manager, Loew's Lexington.



Mildred Ferrugiari, assistant at Loew's Pitkin, Brooklyn.



Helen Lupo, assistant manager, Gates, Brooklyn.

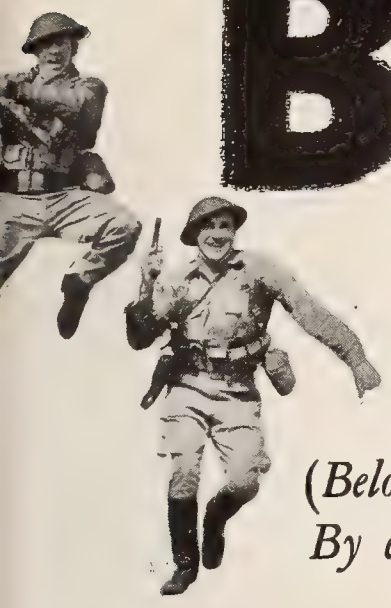


Mabel Devany, assistant manager, Loew's 42nd Street.



Ruth Siegel, assistant manat Loew's Alpine, Brooklyn.

How Big is M-G-M's "BATAAN"?





Here's the answer:

(Below are excerpts from the first newspaper review of "Bataan." By critic Katherine Smith in Wash. D. C., Times-Herald)

"It's been done. There is no point in any movie company trying to do it again—M-G-M has made 'Bataan' and with a kind of simple dignity and dramatic magnificence closed the movie chapter on war's 'delaying action.' There's nothing more to be said. M-G-M's 'Bataan' sets a new and higher standard. Let us put aside a few moments of silent appreciation for what M-G-M has done."

Starring

ROBERT TAYLOR

with GEORGE MURPHY · THOMAS MITCHELL · LLOYD NOLAN

Lee Bowman • Robert Walker • Desi Arnaz

Original Screen Play by Robert D. Andrews • A Metro-Goldwyn-Mayer Picture

Directed by Tay Garnett • Produced by Irving Starr



ve you booked "Prelude To War"?)

Taxpayers Face 12½% Boost in Income Tax

Pay-as-you go taxation, as finally approved by House and Senate conferees, will mean to taxpayers in all but the lowest income groups an increase of 12½ per cent in their tax payments in 1944 and 1945.

The "saving" of the 75 per cent in taxes provided for in the final draft of the legislation will be realized by such taxpayers only in the year after they cease to have taxable income, and for most persons, accordingly, will be enjoyed only by their estates, while only gradually over the years, as taxpayers die or cease to have taxable income, will the Treasury experience the loss of the $6,000,000,000 which is "forgiven" in the measure.

Under the compromise bill, abatement of income tax liability applies to the income of 1942 or 1943, whichever was lower, and taxes will be paid currently on income of the higher year.

One hundred per cent of the tax liability on the income of the lower year will be erased for persons whose tax for that year does not exceed $50, with a "notch" provision protecting those with slightly higher taxes from unduly heavy payments. This will entirely relieve from taxation on the year of lower income single persons with net income before exemption of $788 and married persons with $1,510.

Persons with higher incomes will pay the full tax on the income of 1942 or 1943, whichever is higher, but will be forgiven 75 per cent of the tax on the other year, paying the remaining 25 per cent in two equal instalments on March 15th of 1944 and 1945.

Tax payments already made this year, and the instalment due June 15th, will be applied to the liability for the year on which the individual must pay the full tax.

For all persons with income from salary or wages, a 20 per cent withholding tax will become effective on July 1st on payments above basic exemptions of $12 per week for single persons and $24 for married workers, plus $6 for each dependent.

Persons not covered by the withholding tax (individual proprietors of businesses, partners, professional people, etc.), as well as persons who can expect $100 or more income during the year from non-wage sources, and wage and salary workers who "reasonably" expect to receive in wages or salaries during the year more than $2,700 if single or $3,500 if married, will be required to file quarterly reports, the first on September 15th, estimating their income for the year and paying one-fourth of the tax on the basis of that estimate.

As under the present law, a final report on the income of one year would be made on March 15th of the following year, at which time taxpayers would make the final settlement on their income and victory tax for the year, or collect any refund due. At the same time, they would make their first tentative estimate of income for the current year, and the payment of the first quarter of the tax on such income would be due.

The bill adopted by the conferees was a compromise between the House measure forgiving the normal tax and first bracket of surtax on 1942 income to all taxpayers and the Senate modification of the Ruml "skip-a-year" plan, which President Roosevelt said he would not approve.

Players Open 12th Season

The Madden Stillian Players opened their twelfth season at Lake City, Iowa, on May 21st. During the summer season, the group tours central and northern Iowa and southern Wisconsin. W. T. Madden is manager.

Miners Protest Town's Second Theatre

The United Mine Workers, at Inverness, N. S., basically a soft coal mining center, have protested formally against the establishment of a second theatre in the town. The protest has been carried to the Nova Scotian Government, and has become a subject of discussion in the provincial assembly. In explanation of the issuance of a license to the second theatre, the provincial premier stated the second house had met the provincial safety standards, and would be allowed to function, while the license renewal for the first local house, the Palace, would not be granted on the ground the safety regulations had not been complied with.

This is believed to be the first instance of a union taking action in favoring one theatre over another. The attitude of the U.M.W. is reported based on a contention that one picture house is enough for Inverness. Singularly, the protest at the opening of the second house is to a Government which is paying the miners for their work, having taken over the Inverness mines from the bankrupt owners.

80,000 Trained In Radio Work

More than 80,000 men and women have been trained for radio work in engineering, science and management war training courses since October, 1940, Paul V. McNutt, chairman of the War Manpower Commission, announced in Washington this week. He added that an additional 18,000 had been enrolled in electronics courses.

These free courses, directed by George W. Case, the chairman pointed out, are offered through more than 220 colleges and universities in more than 1,000 communities.

Mr. McNutt's statement was based on a report made to him by Dr. W. W. Charters, chief of the commission's Bureau of Training. Dr. Charters reported that three radio courses were most popular with trainees. These courses are: fundamentals of radio; radio and pre-radar, and ultra-high frequency techniques. The course in fundamentals of radio has been offered in every state. Only high-school education is required for admission. The courses in radio and pre-radar, with somewhat higher prerequisites, has likewise been greatly in demand. The course in ultra-high frequency techniques, which requires three or more years prior preparation in specialized engineering work, has been offered in several engineering schools which have the necessary special facilities.

As many as 15,000 persons have been enrolled at one time in fundamentals of radio, for training in the principles of radio circuits. A Signal Corps training officer notes that approximately 6,000 employees of one Signal Corps station have received this radio training. He points out that, while few of these men and women had technical knowledge, skill or interest in radio before they were employed, they met all qualifications for assignment as inspectors, radio repairmen, specialists and candidates for advanced training upon completion of the course.

Dismiss Music Companies' Suit Against ASCAP

Judge J. Sidney Bernstein on Tuesday in the New York Supreme Court dismissed the complaint against the American Society of Composers, Authors and Publishers brought by the Gem Music Corporation and Denton and Haskins Corporation, which asked that license rights held by ASCAP on compositions in the two companies' catalogs be cancelled in 1950, expiration date of their agreement with the society.

Judge Bernstein's decision in dismissing the complaint was based on the society's right to enter agreements with composers for the licensing of their compositions even after 1950.

Studios Solving Talent Problem, Says Arthur

The St. Louis *Globe-Democrat* last week published an open letter written by Harry C. Arthur, Jr., managing director of the Fanchon and Marco theatres in St. Louis, which referred to other items appearing on the drafting of film stars, a subject which was conducted in forum style by the newspaper.

Mr. Arthur, in his article, ventured the opinion that Hollywood was solving the talent problem but only after careful planning. He said that 972 actors had gone into service and 532 others had transferred to war work. The overall figure of 5,200 was given by Mr. Arthur as the number now lost to the industry.

He took exception to some readers' viewpoints who concerned themselves with the question of whether or not actors should be drafted. "It is not so much a question of whether they should be drafted or not," Mr. Arthur's article read, "the fact simply is that they are being drafted, and prior to the current non-recruiting program, many of the foremost players enlisted in their eagerness to be of more vital service."

He concluded by touching on the solution to the manpower situation. "The motion picture exhibitor whose phase of the business keeps him constantly in touch with the film fan, is confident that Hollywood will continue to come through on this problem as it has in the past . . . thanks to the youth of our nation and to the opportunities afforded them, the tremendous pool of talent potentialities can never be drained."

Deal for Hunt Houses in New Jersey Dropped

The deal of Melvin Koff and Carl Munzer, of Philadelphia, to purchase William C. Hunt's Center and Gayety theatres in Trenton, N. J., fell through in the final stages. Mr. Munzer was until recently associated with the Harry Waxmann circuit in Atlantic City, and Mr. Koff operates a number of houses in Philadelphia.

Mr. Hunt, it is reported, is interested in selling his two Trenton houses in order to concentrate his operations in the Southern New Jersey resort towns, where he operates a string of theatres and various amusement enterprises. Earlier this month, the Hunt circuit disposed of its Rockland theatre in Philadelphia and the Crescent theatre nearby at West Collingswood, N. J.

Eighteen Companies Are Incorporated in New York

Eighteen companies have been incorporated in New York State, according to Secretary of State Thomas J. Curran. The companies are:

Wally Butterworth Enterprises, Inc., Grafton Films, Inc., Sutton Theatre Corporation, Jobe Corporation, Harmark, Inc., Beverly Enterprises, Inc., Robitro Theatre Corporation, Basil Realty Corporation, Broadcliff Amusements, Inc., Elmhurst Entertainments, Inc., Casanave Pictures, Inc., Casanave-Artlee Pictures, Inc., Harbor Theatre Corporation, Pruman Company, Inc., Titra Film Laboratories, Inc., Second Avenue Theatre, Inc., Perry Plays, Inc., and Amusement Corporation of America. The Piedmont-American Film Exchange and Manhattan Circuit, Inc., were dissolved.

Seattle Manager for Universal

Sam Milner, former Universal branch manager, has arrived in Seattle to take over the management of the company's local exchange. Mr. Milner succeeded Foster Blake, who was transferred to Los Angeles.

MAJORS BOLSTER STAKE IN POST-WAR TELEVISION

Strengthen Hold by New Investments; War Developments Forecast Boom

Television is already close to the stage of a post-war boom if the anticipatory alignments and statements of major corporate interests in the motion picture, radio, theatre and talent fields are to be taken at face value.

Recent months have seen an unprecedented revival of business interest in television as a field of future expansion. Not since the days of its most successful experimental promotion has television been so widely advertised, discussed, and praised as a revolutionary new entertainment medium. It appears to be emerging with new vigor from the temporary eclipse which followed shutdowns on television after Pearl Harbor.

Paramount and 20th-Fox Extend Interests

Twentieth Century-Fox and Paramount, the two motion picture companies with currently the most important television holdings, recently have strengthened their acquisitions. Paramount is interested in both the electronic system of its affiliate Allen B. Du Mont Laboratories, Inc., and the supersonic transmission of Scophony Corporation, an English system.

Twentieth Century-Fox is also indirectly interested in the American Scophony Company through its connections with General Precision Equipment Company and the Chase National Bank.

RKO-Radio, which has been moving from the control of Radio Corporation of America and the Rockefeller interests towards the management of Floyd B. Odlum and Atlas Corporation, has not relinquished its interest in television. Mr. Odlum, N. Peter Rathvon, president of RKO, and many of its large stockholders and directors are reported to be concerned with the possibility of television development.

Metro-Goldwyn-Mayer and Warner Brothers, who have radio broadcasting stations in New York and California, are likewise studying post-war entry into television entertainment. They are said to be interested in it both as an investment and a supplemental field of endeavor for contract talent.

Eight Companies Broadcast Regularly

There is still unwillingness on the part of all film companies to permit their films to be used as program material for television broadcasts. Although the stations which are now on the air at New York, Philadelphia, Chicago, Schenectady and Los Angeles use film for more than 25 per cent of their air time they draw almost exclusively on free Government, educational and industrial releases.

General Electric has produced its own film describing the operation of its television station. It has been broadcast and is distributed non-theatrically.

Currently on the air with regular programs are Du Mont, the National Broadcasting Company and Columbia Broadcasting System at New York; the Philco Corporation at Philadelphia; General Electric at Schenectady, N. Y.; and the stations operated by Zenith and Balaban and Katz at Chicago and Don Lee in Los Angeles.

Programs for the most part consist of films, civilian defense instruction sessions, a few remote sports pickups, and experimental variety, news and dramatic programs from the studio. Few of the stations exceed the four-hour-weekly minimum transmission specified by the Federal Communications Commission.

Ad Campaigns Build Public Appetite

An indication of the television industry's confidence in its post-war future may be found in recent advertising campaigns by the larger television equipment manufacturers. Most are operating at a profit on the strength of war orders from the Government and have taken advantage also of government permission to include a portion of institutional advertising costs in their contracts.

Campaigns envisioning the future prospects of both home and theatre television have been launched in newspapers, general circulation magazines and trade publications by at least half a dozen equipment makers. These include RCA, General Electric, Philco, Du Mont, Farnsworth, Stromberg-Carlson, and the Don Lee network. Copy generally stresses the contributions which wartime advances will make to television as a post-war entertainment medium.

Wall Street has closely followed the revival of television promotion. Electronics and television have been the subjects of recent lectures for Stock Exchange members. A number of large investment houses have added blocks of television and electronic equipment manufacturers' stock to their portfolios. The *Wall Street Journal* in a recent appraisal of the field estimated that it would be the best outlet for war-developed electronic inventions.

Du Mont reported a net profit May 19th for 1942 of $130,164. Shipments in the first quarter of 1943 exceeded one million dollars compared with $260,000 during the same period in 1942. Net sales in 1942 were $2,172,824.

Initial advertising emphasis has been in the field of home television. Estimates of the cost of television receivers after the war have been continually scaled down, with Mr. Du Mont recently predicting small receivers at a cost of $150 and other companies predicting that $200 would be the average price for sets that cost $500 before the war.

Theatre Television Development Seen

Theatre television is not being neglected although public emphasis has been on home receivers. Spokesmen for RCA, Philco, Du Mont, and other manufacturers concur in the recently expressed opinion of Noran E. Kersta, director of television for NBC, that post-war visual broadcasting will be divided into two relatively different fields.

For the home Mr. Kersta visualizes programs of general entertainment and instructional interest, commercially sponsored in the pattern of standard broadcasting. Theatres, continuing with film entertainment, will also have large screen television to show special events

The cost of television transmitters, and studios, still estimated at between $135,000 and $250,000, is seen by the industry as preventing the wildcat expansion of early radio. But they point to the fact that in December, 1941, 22 applications for construction permits were filed with the FCC, pending until after the war.

Newspapers, Time Are Investors

Investors in the television stations included theatre circuits, film distributors, newspapers, department stores, radio manufacturers and many standard radio broadcasting stations.

A substantial newcomer to the television field is Time, Inc. The publishing house headed by Henry Luce has invested in General Precision Equipment Company, makers of motion picture projectors, and partner in the Scophony Corporation of America. Time also has nearly 100,000 shares in Twentieth Century-Fox. Charles Stillman, treasurer of Time, is on the board of General Precision.

The Fox and General stocks were described by a Time official as purely investment holdings bought in line with the company's general interest in all fields of communication . It also is a majority stockholder in radio station WQXR at New York.

Rapid expansion of television stations throughout the United States "even to small communities of modest means," and the establishment of hundreds of "television theatres" from coast to coast after the war ends, is forecast by Will Baltin, program director for Du Mont's W2XWV, in New York.

Experience under wartime restrictions has proved that a television station can be operated effectively with a small staff, modest studio and at low cost, he said. The station has continued to operate several hours a week with experimental studio programs.

"Theatre television, to which millions will flock to see events of national, and, perhaps international importance, is as certain as the dawn of tomorrow," he continued.

RADAR'S SECRETS AID TELEVISION

"Radar," the secret radio detecting and ranging device developed by the Army, Navy and radio industry to locate objects through fog, darkness and storms was disclosed by the services to be closely akin to television in the first public description of the new device. Dependent on the electron tube, Radar was said to be of great importance for the post-war development of television.

The device which detected Japanese planes approaching Pearl Harbor, and recently enabled U. S. warships to sink a Jap battleship across 8 miles of stormy sea, has been in development since 1922, the Army announcement said.

Radar operates, according to the Army, through the reflection of ultra-high-frequency waves which are beamed outward, strike an object and bounce back.

BETTY GRABLE ★ GEORGE MONTGOMERY ★ CESAR ROMERO

CONEY ISLAND

IN TECHNICOLOR

"STANDIN
ROOM
ONLY

EXHIBITOR

AN EXHIBITOR?



DREAM COME TRUE!

from 20th Century-Fox

Expect India, New Zealand to Lift Money Bars

New Zealand and India may shortly follow the example of England in lifting all restrictions on the remittance of American distribution revenues, it was learned in New York last week. Negotiations have been progressing satisfactorily and there is a good chance of their successful culmination by mid-July, according to present indications.

There is little certainty, however, at the present time, that Australia's monetary restrictions will be removed in the near future. Negotiations there probably will not be in full swing for another six weeks and it is believed that a new agreement evolving from those discussions will not be put into effect until the end of this year, or possibly later. There is every indication, nevertheless, that Australia ultimately will release all currently frozen revenue and remove restrictions on remittance of future balances, duplicating the recent action of Great Britain and the probable moves of New Zealand and India.

An estimated $3,500,000, representing the final half of the distribution companies' accumulated revenue frozen in Australia up to December 31, 1942, was released by the Australian Treasury and is being remitted to New York, according to reports in New York last Friday. Several home office foreign department executives said that remittances already had been received from Australia.

Last December, Australian Treasury officials advised the distributors that they would permit withdrawal of $3,100,000 in quarterly installments during 1943, subject to review at mid-year. This amount represents an increase from the $2,300,000 which that country had authorized for remittance during the two preceding years, and equals the amount released in 1940, the first war year. Last December, Australia also authorized the release of 50 per cent of the companies' frozen balances accumulated over a three-year war period, which amounted to about $3,500,000. The companies were advised at that time that the remaining half of their frozen balances would be released on or before June 1, 1943. The latter funds are being paid now.

Reportedly, New Zealand Treasury officials have notified U. S. industry representatives that remittances for the first half of the present calendar year will be the same as last year, which will release approximately $500,000 of industry funds immediately, it was estimated. Notification has been accepted by the distributors, meanwhile, with the understanding that such remittances are without prejudice to the continuing negotiations with the New Zealand Treasury for the complete lifting of all monetary restrictions hereafter. Similar provision was made by distributors to British Treasury officials, early this year, at the time of negotiations between that country and U. S. distributors for the easing of monetary bars.

K-A-O To Redeem Stock

Keith-Albee-Orpheum Corporation has called for redemption July 31, 1943, on 700 shares of its seven per cent cumulative convertible preferred stock at a price of $110 per share plus accrued dividends to the date of redemption. Such redemption will take care of the corporation's sinking fund requirement on the preferred stock for 1943, it was said.

Lease Jersey Theatre

The Varbalow Circuit, independent circuit in the Southern New Jersey, has leased the Roxy theatre in Maple Shade, N. J. The lease was held by Becker brothers, who operate a number of theatres in the territory.

Clark Gable Narrates Film On Air Corps Training

Captain Clark Gable is narrator for the U.S. Army Signal Corps film, "Wings Up," released by the Office of War Information last week. Other Hollywood actors appearing in the film are Gilbert Roland, Robert Preston and William Holden, all former screen players who have been commissioned by the Air Corps.

The two-reel picture describes the intensive training given future officers in the Air Corps at the Miami Beach training center. The film is being distributed by the War Activities Committee.

Studios Shift to 48-Hour Week

Studio workers, now informally on a 48-hour week, will be put officially on that schedule by their employers within 30 days, under the plan recommended by the War Manpower Commission.

William K. Hopkins, regional WMC director in Los Angeles, indicated last week that the step would prevent reclassification of the territory to one of "critical shortage" of labor.

Such a reclassification might divert future Government contracts. The studios now are making Government training films.

However, the official transfer to the 48-hour program will require the studios to fill out new forms to indicate their manpower situations.

The film industry's labor-management committee meeting, which was to have been held Tuesday, has been postponed.

In New Haven, Maurice Goldstein, MGM manager, is the latest in the local film trade to receive a 30-day notice to seek employment in an "essential" industry or be reclassified 1-A. Four others had received such notices; but upon intercession by Connecticut Allied, were told by their draft board, 9-B, to stay where they were pending an official ruling from the national selective service system.

Charles Reed Jones Author Of Article in "This Week"

Charles Reed Jones, advertising and publicity director of Republic Pictures, is the author of an article which appeared in the May 30th issue of *This Week*, Sunday magazine supplement. It was entitled "Want to Be a Cop?" and outlined the work of the New York City Patrol Corps, a Civilian Defense organization of which Mr. Jones is a captain.

He pointed out the need for volunteer civilians for this type of work, emphasizing that the decreased size of the city's police force made it necessary for others to take up the burden in order to keep the streets safe. Mr. Jones concluded his article by asking the enlistment of volunteers to bring the corps membership up to 10,000.

Warner Employees Now in Service Total 2,170

Warner Bros. employees in various branches of the armed services now total 2,170, according to Ralph W. Budd, the company's director of personnel.

Mike Anderson, Brooklyn booker for Warners, joined the Army list this week, and Dan Ponticelle, New Jersey booker, has received his induction notice for June 11th.

E. J. Sparks Injured

E. J. Sparks, theatre operator of Miami Beach, Fla., was under treatment at Augusta, Ga., May 28th, for injuries received when his car overturned near Greenwood, S. C. His injuries were not serious.

Court Approves Universal Plan For Merger

New York Supreme Court Justice William T. Collins handed down a decision Wednesday approving the plan for the merger of Universal Pictures Corporation, Inc., with Universal Corporation, and terminating the minority stockholders' suit which had opposed it.

Judge Collins, in his decision, said: "Upon the merger, and only then, will the common stockholders of Universal Pictures for the first time in the history of the company have a prospect of a return on their investment." The 15-page decision rehearsed the financial history of the company from the time of its formation.

Joseph M. Proskauer, counsel for the corporation, pointed out last Friday that the plan if approved by the court, would increase efficiency of operations and reduce expenses. It also would eliminate duplicating and overlapping activities and would make the company earnings more readily available to stockholders.

Joseph Nemerov, attorney, who represents more than 5,000 shareholders in the picture company, in opposing the merger, again centered his objections around the issuance of three shares of common stock in the new Universal Pictures Company, Inc., for one now held in the present picture company. He and other minority stockholders argued that "dilution" of minority interests would result if the merger were consummated, and that $2,000,000 additional warrants might be issued in addition to the 457,000 currently outstanding. Other minority stockholders took the position that the three for one ratio was based on the present outstanding 525,000 shares of stock, without taking into consideration that approximately 1,000,000 shares would be outstanding if the 457,000 warrant holders decided to exercise their options.

Justice Collins at the conclusion of the hearings ordered all participating parties to the proposed merger and objectors to submit exhibits and briefs.

The plan provides among other things for execution of a new bank loan agreement which, in effect, would increase term borrowings by $4,000,000; redemption of the currently outstanding shares of the picture company's eight per cent first preferred stock at a cost of $1,444,000, and cancellation of $2,000,000 in notes payable to the picture company and held by Universal Corporation.

Film Preview Has Radio Tieup in Milwaukee

Columbia Pictures and the Fox Wisconsin Theatres held a radio preview of "The More the Merrier" following the screening of the film for the press in Milwaukee last week.

By direct wire from the theatre projection room, guest critics gave their opinion of the picture in a 15-minute broadcast over WISN. Oscar Ruby, Milwaukee branch manager for Columbia; Gene Kilburg, manager of the Fox Palace, and Ed Hickey of the 20th-Fox advertising department cooperated in the stunt.

Show to Benefit Canteen

The Willard Roof Music Hall in Washington, D. C., opens June 7th with a burlesque version of "Bertha, the Sewing Machine Girl," opening night proceeds to go to the Washington Stage Door Canteen. The theatre did burlesque of old-time melodrama last summer.

Manager Inducted

Irving Winnick, manager of Jack Kirsch's 20th Century theatre in Chicago, has been inducted into the Army.

NEVER ANYTHING LIKE IT!

If the 1283 telegrams received in one day by United Artists were condensed into a single message, it would read

BY DI

WESTERN UNION

NEWCOMB CARLTON
CHAIRMAN OF THE BOARD

J. C. WILLEV
FIRST VICE-PRES

A. N. WILLIAMS
PRESIDENT

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gram or Cable-
unless its de-
ed character is in-
ated by a suitable
nbol above or pre-
ding the address.

e filing time shown in the date line on telegrams and day letters is STANDARD TIME at point of origin. Time of receipt is

UNITED ARTISTS CORP.
729 7TH AVE. N.Y.C.

"STAGE DOOR
GREATEST BOX-OFFIC
WE HAVE EVER SEEN
THE SHOWMEN

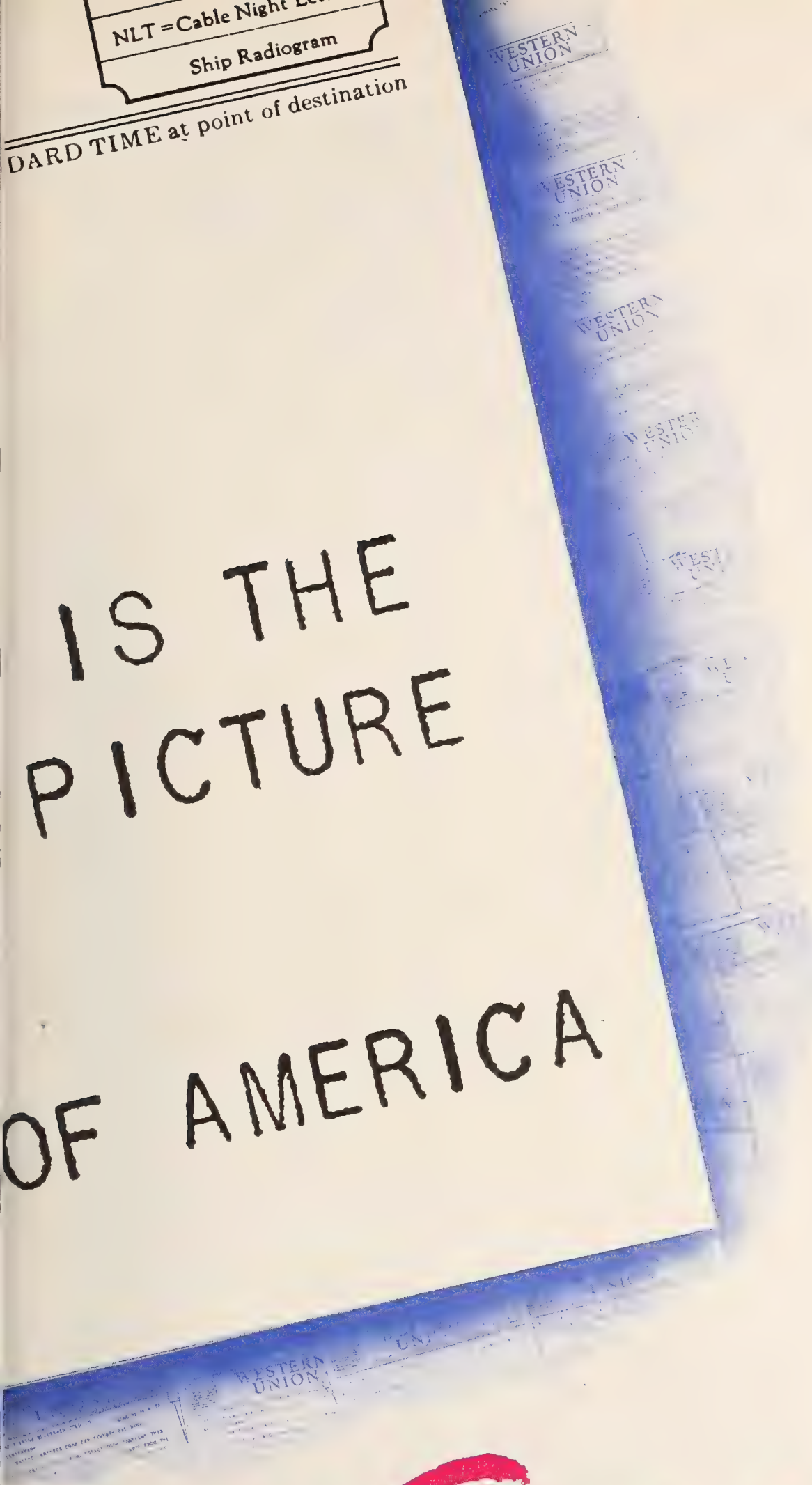
STAGE DO

Presented and Produ

NLT = Cable Night Letter

Ship Radiogram

DARD TIME at point of destination



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Our Thanks to:

BEN AMSTERDAM
VICTOR ANDERSEN
MORRIS BAILEY
DAVID BARRIST
F. H. BEDDINGFIELD
AUG BERKHOLTZ
DAVE BERSHON
BILL BORACK
A. R. BOYD
GEORGE BROMLEY
RALPH BRANTON
E. S. CALVI
CRAVER CIRCUIT
EARL COLLINS
DALE & MONTGOMERY CIRCUIT
SAM DUNEVITZ
F. H. DURKEE
NED EDRIS
T. M. ELLIS
ENDICOTT CIRCUIT
WILLIAM ELSON
JACOB ESKIN
MAX FINN
JACK FISHMAN
BILL FORMAN
FOX INTERMOUNTAIN THEATRES
G. GALSTON
BOB GARLAND
LAURITZ GARMAN
HAROLD GLASS
LEW M. GOLDBERG
RALPH D. GOLDBERG
GOLDEN STATE THEATRES
BOB GOLDHAMMER
CHARLES GOLDMAN
A. L. GORE
E. C. GRAINGER
GEORGE GRANDSTON
FRED J. GREEN
R. E. GRIFFITH THEATRES
ED HALBERG
JOHN HAMRICK
HARRY HARRIS
JACK HARRIS
H. D. HEARN
C. W. HICKS
JESSE JENSEN
ELMER JERGARD
JULIUS JOELSON
KERASOTOS BROS.
CHARLES KURTZMAN
J. M. LEVENSON
LOEW'S POLI THEATRES
JULIUS LEVENTHAL
SAM LEVIN
ROBERT MASTERMAN
FRANK MEDNICK
GUS METZGER
MINNIE MINOR
MOTION PICTURE SERVICE CORP.
MORTIMORE & SHIELL
JAMES NASSER
MORRIS NUGER
E. D. POLLOCK
ROBERT PORTLE
W. A. PREWITT
JAMES QUINN
WALTER READE THEATRES
RICK RICKETSON
LOU ROME
JOHN ROWBERRY
EDDIE RUBEN
R. E. RUSSELL
MATT SAUNDERS
R. C. SAUNDERS
A. SCHAAK
B. F. SHEARER
T. S. SHEARER
RALPH SNIDER
MARK SILVER
SAM SOMERSON
STERLING THEATRES
L. F. THURWACHTER
MAX TORODOR
TRANSLUX THEATRES
W. W. TRAXUE
JOE VOGEL
WILLIAM VOLK CIRCUIT
J. VON HERBERG
WALLACE THEATRES
MORRIS WAX
DAVID WEINSTOCK

and hundreds of others who telegraphed

OR CANTEEN

SOL LESSER • Directed by FRANK BORZAGE • Screenplay by DELMER DAVES • A FRANK BORZAGE production

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Mexico City Raises Tax on Theatres

Increase Levy on Houses with High Admission to Encourage Low Prices

by LUIS BECERRA CELIS
in Mexico City

For the explained purpose of bringing the cinema more within the reach of the masses, the Municipal Government has raised taxes on these theatres so as to encourage lower admission prices. This taxation is drastic. It is 13 per cent of gross on theatres that charge more than 13 cents, and 10 per cent on those that keep to that price or lower.

In announcing these new taxes, the first for cinemas enacted here in several years, the Government observed that the exhibitors will find that they will do more business from more patrons with lower prices.

For first run theatres here, the average admission price is 52 cents. It is these theatres that are particularly hard hit by the increased taxes. These exhibitors declare that what with high rental costs, labor and general expenses they just about get by at the 52-cent rate and that their only hope of anything like a profit at that price is when they have an extra special attraction.

Thus far, the exhibitors seem to have bowed to the tax increase as they have made no protest against it.

Smoking in theatres here, banned by a law enacted several years ago, is to be more strictly forbidden with an amendment to the statute which provides fines for exhibitors who tolerate the violation as well as for the smokers themselves. The civic government found many women among the violators of this law.

Mexican film extras are being deprived of jobs by favoritism the producers are showing Spaniards, mostly political refugees, the National Cinematographic Industry Workers Union declared in demanding that work preference be given Mexicans.

The union told the producers that it is all very well to accord the Spanish refugees hospitality, but that there must be no going overboard about it at the expense of Mexicans. There are numerous worthy Mexicans who are denied jobs as film extras because so many Spaniards have been given that work, the complaint said.

Deposit $600 for Royalty Payment

Clasa Films, subsidiary of Clasa Studios here, the largest in Mexico, both owned by Ricardo Pani, which is producing the first version in Mexico of Tolstoi's "Resurrection," has done something different in the way of royalty payment. It has deposited with the newest section of the National Cinematographic Industry Workers Union, No. 45, the scenarists and adapters, $600, which is to be paid to the first descendant of the late Count Leo Tolstoi who can prove identity. Clasa explains that it took this means of settling the "Resurrection" royalty because war conditions made it impossible to locate the Tolstoi descendants.

Lupita Tovar, called "The Sweetheart of Mexico" who plays the feminine lead in Tolstoi's "Resurrection" which has just been completed here by Clasa Films, and her husband, Paul Kohner, the producer, were received by President Manuel Avila Camacho in a special audience upon their return from Hollywood. They delivered to the President a message of esteem and solidarity from Mexican residents of Hollywood and Los Angeles.

▽

A strange case of sedition, the use of the programs distributed among its patrons by the Cine Imperial, one of the oldest subsequent run theatres here, to disparage Mexico's war effort in the form of pacifist propaganda, is being investigated by the Federal Attorney General. The exhibitors and the publisher of the programs told the Attorney General that they were at a loss to know how the propaganda crept into the programs..

▽

Versions in English of all its productions in Spanish have been arranged by Clasa Films. American players now are being recruited for the first, "El Peñon de las Animas" ("The Hill of the Sunset Bell Ringing") which is to go into production soon.

MEXICAN FILM BANK LOANED $700,000

The Banco Cinematografica, S. A., the Mexican film industry's own bank, with headquarters in Mexico City, reported last week that it extended credits and made loans totaling $700,000 in the year to May 1st, last, to various branches of the industry. The bank is managed by Carlos Carriedo Galvan.

"Saludos Amigos" Air Show Heard Weekly

The Blue Network is carrying a weekly half-hour show, "Saludos Amigos," which is heard each Friday evening under a 27-week contract. Several programs already have been broadcast.

The program features Latin-American music with Jose Ferrer as commentator, and Victoria Cordova as vocalist. Songs from "Surprise Package," Disney film not yet released, will be heard on future programs. The Office of the Coordinator of Inter-American Affairs is cooperating with the Blue Network in the production of the program.

Rodner Gets Degree

Harold Rodner, Warner Bros. executive, received the degree of Doctor of Humane Letters from Rollins College, Winter Haven, Fla., on Thursday, June 3rd, in recognition of his humanitarian work. Mr. Rodner is executive vice-president of the Will Rogers Memorial Fund and a past district deputy master of the Masonic Fraternity.

To Tour Coast for MGM

William Bishop, publicity head of the Metro-Goldwyn-Mayer western division, will leave Chicago June 11th on a tour of Los Angeles, San Francisco, Portland, Seattle and other company exchanges recently included in the company's western division.

Ford to Produce Films on Brazil Effort in War

by ALFREDO C. MACHADO
in Rio de Janeiro

Arrived here recently with Phil Reisman, RKO vice-president, and engaged since then in intensive activities, Commander John Ford granted an interview to Brazilian newspapermen. Commander Ford limited himself to repeating the text of a leaflet distributed among those present, titled "Commander John Ford and his Photographic Mission to Brazil." Commander Ford produced "The Battle of Midway," which recently won the war shorts poll conducted by MOTION PICTURE HERALD.

He will supervise production of a series of pictures which will depict Brazil's contribution to the war effort and the role Brazil is playing in the cause of the United Nations, it was said.

Associated with Commander Ford in this project will be some of the most important figures in the motion picture industry of the United States, including Lt. Comdr. Gregg Toland, U.S.N.R., Lt. Samuel Engle, U.S.N.R., Captain Bert Cunningham, U.S.M.C.R., in addition to a group of ten men who have occupied important positions as motion picture technicians.

It is expected that this project will take between eight and nine months to complete. Commander Ford will stay in Brazil about a month, then go to supervise similar photographic missions in other parts of the world, and come back within five or six months. In his absence, the work will be carried on by his direct assistants.

The story that will be told in these motion pictures will be the story of rubber, quartz crystal, mica and other critical materials which are so vital to the support of the armed forces—the story of the role of the Brazilian Navy and Air Corps protecting the convoy lines in the South Atlantic; the training and development of the Brazilian armed forces and the cooperative action between the armed forces of Brazil and the United States.

From the Rio Grande to the Far North these films will show every part of Brazilian life and will not only be shown commercially but will be made available in schools and churches throughout the entire United States, and will be supplied for showings in Brazil through the same outlets, Commander Ford indicated.

The decision as to what shall be included in these films shall rest with the responsible officials of the Brazilian Government. Some of this film will be photographed in color and some in black and white, and all of the film will be made available for the schools and churches of North and South America without any charge for non-theatrical showing.

This program has been in the making for some months and negotiations have been conducted between the Departamento de Imprensa e Propaganda and the Office of the Coordinator of Inter-American Affairs in Washington. The Ford Mission represents the joint activity of the Coordinator's Office and the Office of Strategic Services under the direction of Brigadier General W. J. "Wild Bill" Donovan.

Fowler Joins 20th-Fox

Al Fowler, formerly with Publix theatres, has been appointed to the Twentieth Century-Fox exploitation staff covering New England.

Recreation Job in Army

Howard McBride, former Spokane theatre manager, now in the Army, is in charge of recreation at Camp McQuiade, Cal.

NEW BRITISH RELEASE PLAN IS WORKING SMOOTHLY

Release System Revision, Bicycling of Newsreels Bring Few Complaints

by AUBREY FLANAGAN
in London

With characteristic British adaptability, and with an equally characteristic British propensity for a quiet moan, exhibitors here readily have slipped into the new machinery set up recently in order to alleviate the raw stock situation. Already the bicycling system of newsreels has begun to operate, smoothly it would seem—but not without protests.

The deadline has been reached, too, at the moment of writing, for a revision of the release system and the three-way split on London releases. It would seem certain to operate smoothly. It would seem equally certain to continue provoking criticism and complaint.

The essential fact would seem to be that both processes are undoubtedly going to work satisfactorily and, in general, smoothly, although not without certain minor adjustments and changes. Exhibitors soon will get into the commercial habit of swapping newsreels and "making do" with less copies, and, in some instances, later playdates.

Well in the minds of British exhibitors is the certainty that if these new processes do not operate, if there is unwillingness or non-cooperation, the Board of Trade will consider and almost certainly interpose other and more drastic solutions, with the cutting of playing time—even the telescoping of picture houses far from improbable.

The adaptability already referred to and the general public-spiritedness or patriotism of the exhibitor, it must be recorded, have made the changes easy. The trade is fully conscious not only of its responsibilities, but of its privileges, and it is in no spirit of smugness or sanctimony that it has fallen into line. None the less there is and remains some criticism—more particularly of certain aspects of the newsreel crossover system.

So emphatic, it would seem, is this latter criticism that the matter is to be discussed by the general council of the Cinematograph Exhibitors Association.

Exhibitors Protesting Newsreel Contract

Most of the grumbling has been directed at the supplementary contract which exhibitors are called upon to sign in order to legalize and to facilitate the crossover system in regard to newsreels. Under the trade plan as presented to the Board of Trade every newsreel—already abbreviated by an appreciable amount of footage—is to serve at least two picture houses, with the ancient system of bicycling instituted as between cinema and cinema.

It has operated from May 3rd. The contract as laid out, claim the critics—notably the London and Home Counties Branch of the C. E. A.—allows the exhibitor no right of cancellation, makes it incumbent upon him to show and to pay for a newsreel whether he likes it or not. Exhibitors in some areas have refused to sign the contract until this technical point is cleared up satisfactorily and their protection assured.

Under the crossover system exhibitors have no choice of newsreel, and in fact, in some cases, must take a reel other than the one to which they have been accustomed. Apart from the question of popular acceptance it is obvious that some cinemas will need convincing that they are not getting a poorer quality reel than heretofore.

Of course on the other hand many houses will receive a reel of higher quality and greater popularity than previously. The argument in fact works both ways. Other exhibitors are critical of the fact that they will have to pay full price for a changeover reel they previously got at a lower figure. Renters have the power to increase charges, too, in certain circumstances.

London Release Area Change Ready

In spite of these complaints and criticisms the system seems to have worked smoothly and there have been few reports of mishaps or disharmonies. Well in the forefront of the exhibitor mind, as already recorded, is the realization that whatever discomforts and inconveniences they may be subject to, at the moment, these are better than having a government-imposed cut in screen time, or a telescoping system in local districts, with maybe two out of five cinemas closed and the business left to the others—neither course by any means outside the realm of possibility—if an emergency demanded drastic action.

The splitting of London into three release areas instead of two, by which the number of prints will be reduced to approximately 40, is set to go.

There has been little grumbling of any serious kind here, although, of course, there was some difficulty in arriving at an appropriate geographical formula. Many exhibitors—both circuits and independents—degraded from first release to second, or second to third—on the new geographical basis, resent their having to step back.

But once again the alternative is worse than the present solution, and objections are for the most part merely verbal. Obviously there will be an interim period during which some theatres will have to content themselves with scratch programs but this over it is likely the machinery will operate smoothly.

Plan General Coating Of Release Stock

Meanwhile consideration is still being given by the Board of Trade and the industry sections to more detailed devices by which raw stock can be saved, mainly by the preservation of films in circulation and to the maintenance of proper conditions in the projection box, in transport, etcetera.

Outstanding among the devices considered and indeed approved wholeheartedly by the Government department is that of processing or coating release positives, such as is done in the U. S. but which so far is exceptional in the industry here. It is not unlikely that in the not far distant future the majority of renters here will have their films so treated. Special coaching and persuasion of projectionists' staffs in handling and rewinding of film, of packing and transporting, is in view as well.

REPORT 20TH-FOX TO JOIN BRITISH KRS

Twentieth Century-Fox is expected shortly to become a full member of the Kinematograph Renters Society, distributor group, in London. The decision was learned following a closed meeting last week among representatives of the company and the KRS. The company recently was involved in disputes on Sunday bookings and other matters.

Pacent Denied Appeal in Warner Damage Action

The Appellate Division of the New York State Supreme Court last week denied Louis Pacent the right to appeal the $225,000 suit against Warners and subsidiary companies, dismissed several years ago in the New York Supreme Court. Morris Gottlieb, attorney for the plaintiff, said that he would appeal to the New York Court of Appeals for a reversal of the appellate court's decision.

The plaintiff claims that Warners did not fulfill a guarantee in an agreement whereby the Pacent Electric Company was to carry on research for the producing company and subsidiaries to develop superior motion picture sound equipment, and sell 10 machines to Warners after perfecting the device. Mr. Pacent alleged that Warners purchased only one machine.

Maas in Argentina

Irving Maas, assistant director of the international department of Twentieth Century-Fox, is in Argentina for sales conferences with the company's representatives. He will visit the west coast and Panama before returning to New York.

Rochester Premiere for Film

The world premiere of "Pledge to Bataan," Adventure Films release, was held at the Eastman theatre in Rochester last Friday. It is a documentary feature made in the Philippines by Dave Griffin.

Joins Universal Staff

James Francis Crow, drama editor of the Hollywood *Citizen-News,* has joined Universal's studio publicity staff.

A NEW BOX-OFFICE RECORD!

JOE E. BROWN •



THEY DID IT BEFORE IN "JO
ALL SET TO DO IT AGAIN





CHATTE



JOSEPH SANTLEY
Director

•

Original screen play by
GEORGE CARLETON BROWN • FRANK GILL, JR.

•

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A REPUBLIC PICTURE

JUDY CANOVA

N OF OZARK" AND THEY'RE



RBOX



with

MARY LANE
I HUBBARD

ANNE GEORGE

G·JEFFREYS·BYRON

and

MILLS BROTHERS

COOLEY AND HIS BOYS



Hit Songs
GALORE!

SWEET LUCY BROWN
WITH MY CONCERTINA
THE GUY FROM ALBUQUERQUE
WHY CAN'T I SING A LOVE SONG
WELCOME TO VICTORY RANCH
MAD ABOUT HIM, SAD WITHOUT HIM BLUES

Pushing Copper Collection Drive In Philadelphia

Philadelphia showmen this week gathered their forces in the battle to salvage more copper, following the appearance in that city of Robert J. O'Donnell, who is touring exchange centers to urge renewed effort to collect the metal, and who has pointed out its importance and that theatres are the most efficient medium for collection.

The meeting at which Mr. O'Donnell spoke was attended by more than 50 executives, representing theatres and exchanges.

Henry Friedman and Ray Schwartz were appointed chairmen of the local salvage committee, and George Gomperts, sub-chairman.

Their effort began Tuesday. Because it has been stressed as permanent, it has been given the title "Copper Salvage Effort" instead of the usual "campaign" or "drive."

All factors have been considered, and in the effort civilian defense units, the American Legion and other such organizations will be cooperating, in addition to schools. Adults as well as children now will be admitted to theatres if they bring copper. The adults will be required to present five pounds, the children, one.

Meanwhile, in New York, more than 600 theatres are cooperating in a campaign to enlist 500,000 volunteers for the Civilian Defense Voluntary Organization. The campaign began Wednesday, and will continue through June 13th. Although not recruiting centers, the theatres are providing all pertinent CDVO information.

Major Raymond Massey of the Canadian Army delivered a tone-poem, "They Were the Men Who Didn't Know" last Saturday evening on the Blue Network. The poem was inspired by the War Department's "Prelude to War," being distributed to theatres through the War Activities Committee.

On Tuesday the WAC reported 2,891 bookings had been recorded, and that the 250 prints probably would be "steadily employed."

A special Memorial Day premiere was held at the Tudor theatre, New Orleans, by E. V. Richards' circuit operator.

Defendants Win Point In Newark WPB Case

Federal Judge Thomas F. Meaney last week in Newark, N. J., instructed U. S. Attorney J. Paul McQueen to furnish additional facts to Frank V. Merritt and Newman H. Waters, accused of violating the War Production Board's construction order in altering the Terrace Room, a night club located in the Mosque Theatre Building in Newark.

Walter F. Waldow, counsel for the defendants, said that the Government's charges had neither included names of other individuals concerned nor given sufficient facts as to the bids for the job and the date upon which construction began. WPB representatives, it was reported, estimated that the alterations cost approximately $4,000 while the limit on construction of amusement places had been set at $200 by the Government agency.

Theatres Raise Prices

The Capitol theatre in Everett, and the Waldorf in Lynn, Conn., have increased prices to 25 cents for all seats at matinees, including tax. Evening prices at the Capitol have been raised to 40 cents for evenings, while children's prices have been increased to 17 cents. Evening prices at the Waldorf are now 35 cents for orchestra, 24 cents for balcany, with children's admission remaining at 11 cents. Both theatres are operated by Warners.

Seek to Curb Vandalism In Atlantic City

Measures to curtail vandalism on the ocean piers and motion picture theatres in Atlantic City, were taken at a conference this week of amusement men and city officials in the office of Director of Public Safety Cuthbert. According to the police and amusement men, a band of young men—the activities of whom are reminiscent of the "Ali Baba" gang of story fame—have been raising havoc in theatres and on the amusement piers.

The vandals have tossed fire buckets overboard from one pier, used fire axes to break down doors, started small fires and set off sprinkling systems, resulting in damage and loss to owners. As a result of the complaints, police in plain clothes will be assigned in an attempt to round up the band.

Among those who attended the conference were Nathan Hoffman, representing the Warner theatre circuit; Harry Walters and Max Weinman, of the Weilland-Lewis theatres; Frank P. Gravatt and Richard Endicott, of Steel Pier, and other representatives of the city's theatre groups.

Editorial Lauds Camp Shows

The Atlanta *Constitution* recently carried an editorial paying tribute to the artists of the entertainment world who daily visit Army camps throughout the country and in foreign lands to entertain the troops in service. The editorial read:

"Some of the greatest soldiers of the home front are not in uniform. They are the troupers of the entertainment world making the rounds of the various Army and Navy camps, posts, bases and stations in this country and abroad.

"To the average citizen they are giving one show a week. But behind the scenes, with little fanfare, they are giving five and six and more shows a week, riding hundreds of miles, taking off in planes from small airports and, all in all, driving themselves just as hard as the average soldier and with as little—or less—complaint.

"The Bob Hope show, now in this section, is a good example of the way these shows bring entertainment and a break from the routine to the people in service. There was a show Monday night at the United States Naval Air Station, another Tuesday at Milledgeville for the WAVES there. The troupe got back in the wee sma' hours. Then Hope, hearing the parachute trainees of the 517th Regiment at Camp Toccoa had been getting nothing but work, decided to take the gang up there Wednesday night, which meant another long, hot and tiresome journey. They were well repaid—but only in applause. Hope then left for the east and a benefit golf match there. He'll be back here Monday for a show at Fort McPherson and another Tuesday at Camp Wheeler in Macon. Between shows, all the cast has to do is rehearse, prepare new skits and gags, autograph for the kids and the not-so-kiddish.

"They're pretty good soldiers, themselves."

Asks $25,000 from Warners

Allen Boretz, screen writer and author of a play, "The Hard Way," last week filed an action in New York Federal Court seeking $25,000 damages from Warner Bros. He claimed that after he had refused offers from Warners for the purchase of the title, the company used the title in producing a film in 1942.

Joins RKO Exploitation Staff

Al O'Camp has been appointed field representative in the Seattle and Portland territories for the RKO exploitation department.

Chicago Paper's Institutional Ad Praises Trade

In an institutional advertisement by the Chicago *Herald-American,* on May 26th, tribute was paid to the cooperation with the war effort on the part of the motion picture theatres of the city.

It was a full-page advertisement, giving credit to Chicago patrons for their donations of $100,000 to the Hollywood Victory Caravan, $62,000 to United Nations Relief and more than $108,000 to the Red Cross. The theatres themselves were complimented for providing 500,000 free admissions to school children who collected 90,000 pounds of brass, bronze and copper, sold over $15,000,000 worth of War Bonds in theatre lobbies and provided 100,000 free admissions each month to the enlisted personnel of the armed forces.

Conceived by Walter Amann, manager of amusement advertising for the paper, it is part of a series of full-page promotions which will tell of the effort which free enterprise is making in behalf of the war.

It was executed by W. P. Houchin, advertising promotion manager of the Chicago *Herald-American* with the help of W. K. Hollander, head of the Balaban and Katz publicity department. The pamphlet "Movies at War" furnished part of the inspiration.

Coated stock reprints were mailed to all theatres in the Chicago area and to the home offices of film companies. Lobby displays are being made for use by Allied Theatres of Illinois, Balaban & Katz Corporation and Warner Bros.

Six Theatre Tax Bills in Florida

Six tax measures directed at theatres were introduced during the 1943 session of the Florida legislature, none of the proposals passing both houses. Only one bill has been reported favorably out of committee.

The measures were sponsored as methods of raising taxes to replace the revenue formerly realized from horse racing which has been curtailed to a large extent. One bill would place a tax of five cents on each adult ticket sold, with the revenue going into the old age pension fund. Another measure would increase the present $5 annual license on recording machines to $25 in addition to placing a tax of 10 per cent on all punch boards.

The bill to tax cigarettes at the rate of three cents per pack, which was known to have the Governor's approval, recently passed both houses and will become effective July 1st.

Schlaifer Takes Post on 20th-Fox Sales Staff

L. J. Schlaifer, former vice-president of United Artists, has been appointed home office representative for the 20th Century-Fox sales force, it was announced last Friday by Tom J. Connors, vice-president in charge of distribution.

Mr. Schlaifer has been associated with the motion picture industry since 1912, and was general sales manager of Universal at one time. In 1940, he became vice-president of Edward Small Productions, Inc.

Myers Joins Republic

Earl Myers, former office manager of the Warner exchange in Des Moines, has transferred to the Republic branch there as office manager and booker.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

Although Warner Brothers are to release between 14 and 16 pictures during the coming season, according to declaration, the company is not going to be caught without properties with which to meet any demand for more which the market might develop. As of last weekend the studio had 32 writers at work on 29 screenplays, three of these scripts of pictures now in production. The other 26 are scripts of pictures-to-come, not necessarily for the 1943-44 season, of course, although conceivably so if circumstances develop to warrant expeditious filming of the works.

Alva Bassie is continuing work on "To the Last Man," the Errol Flynn vehicle now in production; Ellis St. Joseph is working on "In Our Time" as the cameras grind and Charles Hoffman and Keith Winter are working on "The Animal Kingdom," shooting of which was stopped at a point where the unit ran ahead of the writers.

A. I. Bezzerides is writing "Country Lawyer," W. R. Burnett "Nobody Lives Forever," Vera Caspary and Thomas Job "Danger Signal," William Faulkner "Battle Cry," "Frederick Faust and Elliot Paul "The Conspirators," Frank Gruber "Three Strangers," Sam Hellman and James Kern "The Horn Blows at Midnight," James Hilton "The Time Between," Arthur Horman "Conflict" and "The Widow Wouldn't Weep," Howard Koch "Rhapsody in Blue," S. K. Lauren "The Gay Nineties," Albert Maltz "Deep Valley," Jack Moffitt "Passage to Marseilles," Jo Pagano and Lionel Wiggan "The Young and the Brave," Robert Rossen "The Treasure of Sierra Madre," Francis Swann "Daddies," Dwight Taylor "Marilyn Miller" and Richard Weil "Humoresque."

Sam Wood To Make "Address Unknown"

Producer-director Sam Wood, who recently acquired film rights to "Address Unknown," that double-action book about Nazis which made excitement prior to this country's entry into the war, is to produce and direct it for Columbia.

RKO Radio has again shelved its frequently announced "Challenge in the Night," mentioned as a vehicle for Michele Morgan. It was a non-war mystery story. Miss Morgan's last picture for RKO was "Joan of Paris."

Monogram, which has produced fewer war pictures than most studios, in proportion to its total output, has announced purchase by the King Brothers of "Bataan to Japan," by Harrison Howell, with the remark that "the script will be held until the global conflict nears its end."

James Cagney Negotiates With Paramount

Samuel Bischoff has taken over from Edward Kaufman, resigned, production of "Officers Candidate School" for Columbia. Kaufman produced "They All Kissed the Bride" during his Columbia producership.

James Cagney, having finished "Johnny Come Lately," the first of the Cagney Productions properties for United Artists distribution, is in conference with Paramount executives regarding portrayal of the stellar role in that studio's "Salty O'Rourke," a property intended originally as a vehicle for the now uniformed Alan Ladd. It is a part of the Cagney Productions operational policy for the 1942 Academy Award winner to accept an outside starring contract on occasion, in return for which the contracting studio agrees to make desired talent available to Cagney for his productions.

Harry Cohn, president of Columbia, has signed Al Jolson to play himself in a picture based on his own career. Sidney Skolsky will produce the feature.

Leon Gordon, who wrote "White Cargo" for MGM, has become a producer for that company.

Production Levels Off

Although the completion of nine pictures combined with the starting of six to bring the shooting index figure down to 41 from the preceding week's 44, which was down three from the 47 of the week before, production continued above the 1942 average as the studios shut down for the long Memorial Day weekend.

Figures for 1943, week by week, show an average of 37.66 features in camera stage maintained for the 21 weeks. Although talk of curtailment of production activity continues, with a variety of reasons cited, there are no tangibles in evidence to support a belief that the cameras are going to stop turning out the materials of entertainment in the quantity to which Hollywood has accustomed the customers.

The outstanding production started during the week is "The White Cliffs of Dover", MGM, with the Academy's 1942 Thalberg Award winner, Sidney Franklin, producing and with Clarence Brown directing a cast which includes Irene Dunne, Alan Marshall, Frank Morgan, Roddy McDowall, Gladys Cooper, Dame May Whitty, C. Aubrey Smith, Elizabeth Taylor and Norma Varden.

Harry Sherman started "The Gunmaster", based on the career of Bat Masterson, a special for United Artists release. George Archainbaud is directing and Lewis Rachmil is associate producer. The cast: Albert Dekker, Claire Trevor, Barry Sullivan, Porter Hall, George Cleveland, Henry Hull, Herbert Rawlinson, Arthur Hohl, Percy Kilbride.

RKO Radio turned camera and microphone on its next Kay Kyser musical, "Around the World", with producer-director Allan Dwan handling a cast composed of Kyser, Joan Davis, Marcy McGuire, Georgia Carroll, Mischa Auer, Alan Carney, Wally Brown and others.

Universal launched a super-Western, "Frontier Bad Men", with Diana Barrymore, Robert Paige, Lon Chaney, Leo Carrillo, Thomas Gomez, Anne Gwynne, Noah Beery, Jr., and Andy Devine in the cast, William McGann directing for producer Ford Beebe.

Republic began filming Judy Canova's next, "Sleepy Lagoon", with Dennis Day, Ruth Donnelly, Ernest Truex, Joseph Sawyer and William Wright in the cast. Albert J. Cohen is producing, with Joseph Santley directing.

Monogram started "Revenge of the Zombies", presenting John Carradine, Lyle Talbot, Gale Storm and others.

The production scene by status, studio and title:

COMPLETED

Monogram
Six-Gun Gospel
Black Market Rustlers
He Couldn't Take It

Paramount
Minesweeper (Pine-Thomas)

RKO Radio
Tarzan and the Sheik (Lesser)

Republic
Wagon Tracks West

20th Century-Fox
Holy Matrimony

United Artists
Hi Diddle Diddle (Stone)
Johnny Come Lately (Cagney)

STARTED

MGM
White Cliffs of Dover

Monogram
Revenge of the Zombies

RKO Radio
Around the World

Republic
Sleepy Lagoon

United Artists
Hunmaster (Sherman)

Universal
Frontier Bad Man

SHOOTING

Columbia
Without Notice
Restless Lady

Goldwyn
North Star

MGM
Cry Havoc
1,000 Shall Fall
Heavenly Body
Whistling in Brooklyn
America
Russia
Madame Curie
Guy Named Joe

Paramount
And the Angels Sing
Uninvited
Hour Before Dawn

PRC
Danger—Women at Work
Strange Music

RKO Radio
Seventh Victim
Iron Major
Behind the Rising Sun

Republic
Nobody's Darling

20th Century-Fox
Song of Bernadette
Girls He Left Behind
Night Is Ending
Claudia
Guadalcanal Diary

Universal
Angela
Sherlock Holmes and the Spider Woman
Hers to Hold
Cobra Woman
Mad Ghoul

Warners
In Our Time
To the Last Man
Saratoga Trunk
This Is the Army
Animal Kingdom

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Directed by CHARLES LAMONT
Associate Producer, KEN GOLDSMITH
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Nathanson, Canadian Trade Leader, Dies

General Theatres and Regal Films Head, opened First Theatre in 1916

Funeral services were held last Sunday in Toronto for Nathan Louis Nathanson, leader of the film industry in Canada for many years, who died May 27th at his home in Toronto at the age of 57. He had undergone an operation eight months ago at Toronto General Hospital for a stomach ailment.

Hundreds paid tribute to Mr. Nathanson at an impressive service at Holy Blossom Synagogue, conducted by Rabbi Maurice N. Eisendrath. Executives of the Canadian industry and leaders from all walks of life were in attendance. Honorary pallbearers were: Arthur Slaght, member of the Canadian Parliament; Dr. J. S. Thomson, Nicholas Schenck, Sir William Wiseman, Hon. W. D. Ross, Charles Draiman, E. L. Ruddy, Bernard Mitchell and R. O. Johnson.

Active pallbearers were: T. J. Bragg, Dr. Smirle Lawson, Hon. L. Earl Lawson, K. C. Haskell, C. George McCullagh, H. Rupert Bain, D. A McIntosh and J E. Tarshis. Among the many tributes paid was one from J. J. Fitzgibbons, president of Famous Players Canadian Corporation, who said, "The industry has lost one of its most colorful characters. Wherever films are made or shown, he will be greatly missed."

(Reprinted from the late editions of last week's Herald.)

Mr. Nathanson was born in Minneapolis May 5, 1886. He was proud of his start as a newsboy in that city at the age of ten and he kept framed in his office a picture of himself holding a cornet in the uniform of the Minneapolis Newsboys' Band.

His first full-time job was a brief one in a railroad ticket brokerage office and he soon went to work for a concessionnaire at the Wonderland Amusement Park in Minneapolis. In 1907, he followed the concessionnaire to Toronto, then a city of about 200,000, where they opened a stand at the Scarboro Beach Amusement Park. From Toronto he moved to Dominion Park in Montreal.

Joins Billposting Company As a Salesman

Tiring of seasonal work, Mr. Nathanson entered the services of a billposting company, the Connor-Ruddy Company, as a salesman. Several years later he became sales manager and a director of the company, now the E. L. Ruddy Company, in which he retained a financial interest until recently. His personal interest in the exploitation branch of show business was reflected by his later formation of his own agency, the Nathanson Wadsworth Company.

In 1916 Mr. Nathanson bought, from Ambrose J. Small, the Majestic theatre in Toronto, then the home of the Blaney melodramas. Under his direction the house was completely remodeled and opened in August, 1916, as the Regent, Toronto's first deluxe motion picture theatre. The opening picture was "Little Lady Eileen," starring Marguerite Clark.

Within a few months after opening the Regent, Mr. Nathanson organized his own distributing company, Regal Films, his first place of business being a loft over Ruddy's sign shop on Wellington Street in Toronto. The exchange shortly moved to larger quarters at 37 Yonge Street.



N. L. NATHANSON

The Regent became the flagship of the Nathanson enterprises during the period of expansion which included the openings of the Flower in Ottawa, the Garden and Teck in Toronto, and houses in Galt and Guelph.

Associated with Mr. Nathanson during this period were such financial figures as J. B. Tudhope, W. J. Sheppard, Hon. W. D. Ross, later Lieutenant Governor of Ontario; and J. P. Bickell. Later Sir Herbert Holt and I. W. Killiam entered the picture.

Mr. Nathanson's association with the circuit and its expansion continued until 1929, when he resigned after a proposed deal with Gaumont British which he had favored was rejected by the directors. In 1930 control of the circuit passed to Paramount and continued there until 1933, when Paramount went into reorganization. In that year the trustees in reorganization invited Mr. Nathanson to return as president of the circuit.

He remained as president of Famous Players Canadian until 1941, when he resigned to form General Theatres. He acquired a controlling interest in the Odeon circuit with his son, Paul, as president.

At his death, Mr. Nathanson was still associated with Regal Films, his original distributing company, managed by his brother, Henry; with Empire-Universal Films, which distributes Universal and Monogram Films; with Esquire Films, which distributes English pictures; and with General Theatre investments.

He was a member of the Canadian Broadcasting Corporation board of governors.

Mrs. Nathanson, who survives her husband, was the former Irene Harris, daughter of Barney Harris, Omaha newspaperman, and later a Toronto theatre manager. They have two daughters, Jean and Johan Nathanson, and one son, Lieut. Paul Nathanson who, in civilian life, is president of Odeon theatres.

Four brothers also survive, Henry Nathanson, Toronto; Dr. M. L. Nathanson of Los Angeles; B. L. Nathanson and C. R. Nathanson of Minneapolis, and one sister, Mrs. Epstein, of Minneapolis.

EDITORIAL TRIBUTE IS PAID TO NATHANSON

The *Globe and Mail* of Toronto last week paid editorial tribute to N. L. Nathanson, who died in that city on May 27th. Following a resume of his career, characterized as in the Horatio Alger tradition of the poor boy who rose to success through ability, and tribute to him as a philanthropist, the editorial concluded: "In the death of this fine Canadian the whole country lost an outstanding person to whom peoples of all faiths owe a great deal. No better word can be said of any man than that he served his country well. That can be said of Mr. Nathanson by all who knew either him or his work. To his family his loss will be deep. To his country the loss is one that will be hard to replace."

Mine Cooperative Plans Theatre

The first move in a plan to establish and operate a circuit of co-operative theatres in Nova Scotia has been launched at New Waterford, N. S. The United Mine Workers and Co-Operative Society are sponsors of a project to build a new theatre to seat about 800. Efforts are being made to secure waiver of the dominion ban on theatre construction, so that erection of the building can be promptly undertaken.

In the application for a provincial license, it is contended that New Waterford should have more than one theatre, and could support two, very easily. The Majestic, only picture house in this bituminous coal mining town of 8,000, is owned and operated by Fred Gregor, long an independent exhibitor.

Proposed by co-operative leaders is a circuit of theatres to be located, for the start, in soft coal mining communities, and named in this connection are: Glace Bay, Dominion, Sydney, Reserve Mines, North Sydney, Sydney Mines, all on Cape Breton Island, as is New Waterford. Also, New Glasgow, Stellarton, Westville, Pictou, Springhill, Joggins, River Hebert, on the mainland of Nova Scotia.

Although each theatre would be operated by one co-operative group, the circuit would have concerted buying and renting action on pictures, accessories, projection and sound equipment, seats and other equipment.

Projection Local Accepts RKO, Loew's Settlement

Members of the International Alliance of Theatrical Stage Employees, Local 306, Projectionists Union, New York, this week ratified acceptance of $150,000 from Loew's and RKO Theatres in settlement of three suits pending against the two circuits.

The suits were instigated after it was alleged by the union that 10 per cent wage cuts in 1932, to be refunded by the circuits after the economic strain was relieved, were never paid. Separate actions had been filed in each instance.

Manages Cincinnati House

Fred Frenske, shipper at the RKO exchange in Cincinnati, has resigned to take over management of the Emery theatre in that city, one of the Shard Circuit houses.

Soviet-American Group Sponsors 'Russian Story'

The premiere of Joseph Burstyn's production, "The Russian Story," an Artkino release, will be held at the Stanley theatre, New York, next Tuesday night, June 8th, under the sponsorship of the National Council of Soviet-American Friendship. Corliss Lamont, chairman of the council, will be the principal speaker of the evening. Ray Lev, concert pianist, and other artists will be featured in the entertainment portion of the program.

This is the feature (reviewed, in Product Digest, page 1349) which has been in the making for more than a year. Approximately 500,000 feet of film, from at least 50 or 60 Russian pictures, including newsreels, features, documentaries and shorts culled from Soviet film archives and from the film library of the Museum of Modern Art, were viewed by the producer and the editor, George Freedland, before final selection of footage was made.

Not since "Land of Liberty," produced by Cecil B. DeMille for the New York World's Fair, has such an ambitious attempt been made at screen drama covering hundreds of years of a nation's history. It is the first film produced by Mr. Burstyn, known for his distribution enterprises, principally of pre-war French films, in partnership with Arthur Mayer, owner and operator of the Rialto theatre, New York, and treasurer and national salvage chairman of War Activities Committee.

It is understood that at least two major film companies are interested in the picture for distribution in the U. S.

"Russian Story" is the second motion picture about Russia which has received sponsorship by a non-industry enterprise since June, 1941. "Our Russian Front," a documentary produced by Lewis Milestone and Joris Ivens, was released in the U. S. under the auspices of Russian War Relief.

According to reports, the Stanly theatre management advanced $15,000 in lieu of royalties to the producer of the picture. It is expected that the film will run from four to six weeks at the Broadway theatre.

Palfreyman, DeBra Join Coe on West Coast

Charles Francis Coe, executive vice-president of the Motion Picture Producers and Distributors of America, is to be joined on the coast by Arthur DeBra and David Palfreyman, home office executives of the organization, and a program of forums, similar to those held in several cities, will be continued on the west coast.

Addresses by Mr. Coe already have been given in Boston, New York, Atlanta and Detroit. The sessions are designed to further goodwill on the part of the public and industry members. The forums along the Pacific Coast are expected to be held during the month of June.

Addresses Art Directors

Ernest Bachrach, head of the portrait department of the RKO studios, spoke before the Art Directors Club in New York, last week. Mr. Bachrach will address other groups throughout the country on the better understanding of photographic requirements before returning to the coast.

Hutchins Navy Lieutenant

William J. Hutchins, manager for National Theatre Supply Company in New Haven for the past eight years, has entered the Navy with the rank of lieutenant.

SHORT PRODUCT PLAYING BROADWAY

Week of May 31st

ASTOR
Wings Up ..... Victory Film
Feature: The Human Comedy. MGM

CAPITOL
Wings Up ..... Victory Film
Feature: Lady of Burlesque.. United Artists

CRITERION
Wings Up ..... Victory Film
Feature: Cabin in the Sky... MGM

GLOBE
Wings Up ..... Victory Film
Prelude to War..... Victory Film
Feature: Corregidor ..... PRC

HOLLYWOOD
Wings Up ..... Victory Film
The Wise Quacking Duck... Vitaphone
Feature: Mission to Moscow.. Warner Bros.

MUSIC HALL
Wings Up ..... Victory Film
How to Swim..... RKO Radio
Feature: The More the Merrier ..... Columbia

PARAMOUNT
Wings Up ..... Victory Film
Feature: Five Graves to Cairo. Paramount

RIALTO
Wings Up ..... Victory Film
A Hull of a Mess..... Paramount
Feature: Night Plane from Chungking ..... Paramount

RIVOLI
Wings Up ..... Victory Film
Pluto at the Zoo..... RKO Radio
Feature: This Land Is Mine.. RKO Radio

ROXY
Wings Up ..... Victory Film
Shipyard Symphony 20th-Fox
Feature: My Friend Flicka... 20th-Fox

STRAND
Wings Up ..... Victory Film
Eagles of the Navy..... Vitaphone
U. S. Army Band..... Vitaphone
Feature: Action in the North Atlantic ..... Warner Bros.

National Decency Legion Classifies Six Films

The National Legion of Decency reviewed six films during the current week, classifying two as unobjectionable for general patronage, three as unobjectionable for adults and one as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Song of Texas," "Virgin of Gaudalupe." Class A-2, Unobjectionable for Adults: "Action in the North Atlantic," "Hitler's Hangman," "Mr. Big." Class B: Unobjectionable in Part: "Coney Island."

Plan St. Louis Charity Show

The St. Louis Variety Club will sponsor a "Midnight Jamboree" on the stage of the Fox theatre on June 25th, it was announced by Harry Crawford, barker of the St. Louis Club. The program will include outstanding "name" acts, supplemented by performers from St. Louis night clubs, theatres and radio stations and a motion picture. The proceeds from the performnce will be used for the club's philanthropic activities.

Few Additional Electric Power Cuts Planned

A stiff fight between the new civilian requirements division of the War Production Board and the power division of the same agency has resulted in broad modification of plans of the latter to impose severe restrictions on the use of electric current next winter.

In all probability, it was said in Washington this week, the restrictions would be limited to the blacking out of marquee and outside advertising lights, and plans for a national dimout of the type now enforced in the coastal communities have been abandoned.

The defeat of the power division's plans for an extensive curtailment in power consumption is the first major victory of the civilian requirements division, which recently was given broadly expanded authority by WPB Chairman Donald M. Nelson.

The need for restrictions does not involve any expected shortage of power production, which now is seen as ample for all needs, but is based on the necessity of saving equipment, fuel, transportation and labor.

The labor situation, particularly, is of concern to Administration officials who have been advised of recent surveys showing that unemployment in the United States is at the lowest point touched in several decades, while the number of persons in jobs is at an all-time peak.

Since the outbreak of the war, the number of unemployed has dropped from 5,200,000 to 900,000, while at the same time 4,600,000 women have been added to the labor force.

Further emphasizing the approaching labor shortage, the Government figures show that most of the 900,000 persons out of work are in the course of shifting from one job to another or are incapable of sustained work. Only 500,000 of them are men.

The number of persons employed now exceeds 51,200,000, of whom 36,000,000 are men and 15,200,000 women. A significant fact, however, is found in the figure on male employment, which is 1,800,000 less than a year ago; added to a reduction of 1,500,000 in the number of unemployed males, it shows that 3,300,000 men have been taken from the ranks of industry for military service.

British Movietone Cameramen On Roving Assignments

Cameramen of British Movietone News have been assigned to new fronts, according to a report forwarded from Francis L. Harley, Twentieth Century-Fox managing director in Great Britain, to Murray Silverstone, vice-president in charge of foreign distribution for the company.

Alex Tozer, Norman Fisher, David Prosser, Jack Ramsden, Graham Thompson and James Humphries are among the cameramen covering such fronts as Burma, the Mediterranean, Alexandria and the European continent on flights with the Royal Air Force.

Davis Manages Boston Office

J. R. Grainger, president of Republic Pictures Corporation, has announced the appointment of Jack Davis as manager of the Boston exchange. Mr. Davis was formerly salesman in that branch.

Handle Cagney Advertising

Cagney Productions, Inc., has appointed Donahue and Coe to handle the advertising campaign for its film, "Johnny Come Lately." The account will be serviced by William Schneider, vice-president of the agency.

Plea for Picture Service To the Armed Forces

By MARTIN QUIGLEY, JR.
Somewhere at Sea

"We live for the next movie," was the soldier's reply to my query about motion picture entertainment as we stood together at the rail on the boat deck watching the Atlantic in one of its gentlest moods.



Martin Quigley, Jr.

Every exhibitor, distributor, production worker and all connected in any way with the motion picture industry know what the business has done and is doing in war activities. But the combination of a voyage accompanying thousands of American soldiers who are ready and eager to risk everything for their country and the time for quiet considerations available on an ocean crossing makes this fact stand out —*while much has been done, much more must be done.*

The motion picture industry and the armed services share the responsibility of providing motion pictures for the men in military service in the United States and in every outpost, no matter how small. Of course the strict obligation and the control rest with the military authorities. However, the motion picture industry as a public service and to render the greatest possible service in its own interest must continue to do all that it can to make sure that the necessary film facilities are provided on a scale which matches the demands of the growing American armed forces.

The American soldier, sailor or airman who finds in motion pictures the best possible relief from one of his most serious sacrifices—absence from home—can not be expected to apportion responsibility for any lack of motion picture facilities.

Motion Picture Often Is Only Entertainment

It is certain that the presence of motion pictures during these hard days of service for the military forces will be a fountain of goodwill for the industry which will last throughout the lives of the men in the U. S. armed services. Also, even unjustly, the industry will be blamed for inadequate facilities.

From the soldier whose serious reaction was expressed in the words, "We live for the next movie," and from others it was learned that motion pictures were not available in relation to the present need even in the United States. Many hundreds of Army theatres have been built since our country started to rearm but evidently construction has not been able to keep pace with the arrival of millions of new men for the forces.

It appears that numbers of the smaller, specialized camps are without any motion picture theatre and are not accessible to regular theatres. In most cases if there is no motion picture, there is no entertainment whatsoever.

The motion picture industry has responded with unmatched generosity to every war cause. It would be well for persons in every branch of the business to continue to keep a sharp watch on motion picture facilities made available to the men in the Army and Navy and to do whatever is possible to assist. It is both a right and a duty.

A lack of adequate motion picture theatres or projectors in the United States and with the armed forces abroad may well be due to equipment problems. If this is true, every individual in the industry should consider ways and means to make more equipment available. Perhaps 16 mm projectors owned for home operation can be put to a military entertainment use; perhaps any excess theatre or distribution projectors over an absolute minimum can be transferred for the duration; perhaps in some cases the use of projectors can be shared. Any business inconvenience caused is balanced many times over by the value of providing film entertainment for the troops.

Space Requirements Present Problem

But most of all the industry whose business is motion pictures should try to make sure that the military, whose business is waging a successful war, have all the help and advice necessary to insure availability of films on either standard or 16mm width wherever servicemen must live and fight.

The problem is not always projectors and prints. For example on this ocean trip excellent motion picture facilities could be put into use if the space were not needed for other purposes. Some ships which are equipped with a projection room or suitable machines for operation on deck show motion pictures on an almost continuous basis and the military personnel accommodated in a day would be a pleasing number of admissions for a key city first run house. Also the total quartered in one such ship's theatre on shorter trips when no pictures are shown would be astounding!

Films Relief During Waiting Periods

The American soldier and sailor has periods of intensive training, periods of violent, victorious fighting, and in between, periods of waiting and transportation which some would hold to be the hardest of the three. Motion pictures can and should serve in all those periods, except times of actual fighting. Even then portable 16mm projectors should be available in the greatest number possible behind every fighting front.

Almost every soldier or sailor provided with screen entertainment today is one of yesterday's patrons and every one will be both a patron and friend of the motion picture tomorrow. Let the motion picture industry win every possible friend and customer and not lose a single one or create a single enemy!

Discuss Plans to Augment 16mm Shows for Army

Plans to continue and augment the motion picture industry's contribution of 16mm entertainment pictures to the U. S. Army for distribution to American soldiers overseas were discussed Friday evening by industry executives and Army officers at a dinner at the University Club in New York.

Company presidents and executives at the meeting informally agreed to continue in full the contributions of the industry to the Army Overseas Motion Picture Service during the next film year, it was reported.

Brigadier General F. H. Osborn, chief of the Special Service Division of the War Department, was host to the heads of the major motion picture companies. General Osborn and Joseph Seidelman, foreign manager of Universal and special adviser to the Army on film distribution, reviewed the success of the 16mm entertainment program in maintaining morale in battle zones in all corners of the world.

In almost a year the industry has donated without cost 4,209 programs of the best current feature releases and 5,548 programs of short subjects. Eastman Kodak Company, through Jules E. Brulatour, and the DuPont Film Company have donated in excess of 11,000,000 feet of non-flammable 16mm stock for the program. Pictures are routed through 22 Army exchanges.

Guests at the dinner included: Barney Balaban, John J. O'Connor, Jack Cohn, N. Peter Rathvon, J. Robert Rubin, Spyros Skouras, Harry M. Warner, Joseph Hazen, Walter Titus, O. Henry Briggs, Samuel Broidy, William German, George A. Scanlon, Francis Harmon, Joseph Seidelman, Lt. Col. Hugh Bullock, Lt. Col. Franklin Forsberg, Major John Hubbell, Major Orton Hicks and Captain Ben Lion.

Round Table Editor Speaks on War Effort

Bob Wile, editor of Managers' Round Table of Motion Picture Herald, spoke to the Lions Club of White Plains, N. Y., on Thursday of this week on "The Motion Picture Industry and the War Effort." He was introduced by Arthur Egberts, a member of Managers' Round Table, and manager of Loew's State theatre, White Plains. In his talk, Mr. Wile asked the members of the club to cooperate with Mr. Egberts in his endeavors to assist the Government in the war effort. Following his talk, two films produced by the Office of War Information were shown—U. S. News Review No. 4 and "Troop Train."

New Haven Booker to Army

Henry Bruenig, United Artists booker in New Haven, was tendered a farewell party by the office force last Friday on his departure for the Army. Charles Leonard, with the New Haven office 15 years ago, and since then employed by Universal in Kansas City and Buffalo, replaces Mr. Bruenig.

Tilton Named Head Shipper

Lake Tilton has been appointed head shipper at the Warner exchange in Des Moines, replacing Henry Coffman, who left May 28th to join the Army. Mr. Tilton is a brother of E. J. Tilton, Warner exchange manager.

Downing Back at Music Hall

Russell V. Downing, comptroller of the Radio City Music Hall, will return to his desk on Monday after vacationing in the south for the past month.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibitor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

CITY WITHOUT MEN: Linda Darnell, Doris Dudley—This was an interesting picture but didn't do so well at the box office and that is what counts. Played Wednesday, Thursday, March 31, April 1.—Jack L. Edwards, New Theatre, Manila, Ark.

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—This was one of the best pictures about this war ever to reach my screen. It pleased everyone. Had a good crowd. Played Thursday, May 13.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town and sawmill patronage.

LAWLESS PLAINSMEN: Charles Starrett—Average Western. Played Friday, Saturday, May 7, 8.—V. C. Kinchen, Avon Theatre, Poteet, Tex. Small town and rural patronage.

LONE STAR VIGILANTES: Bill Elliot, Tex Ritter—This picture was very poor. I pulled it out after seeing it. Tex Ritter doesn't register when he sings to my class of patrons. They just don't like his style of singing—too draggy. Played Friday, Saturday, February 5, 6.—M. L. London, Camp Theatre, E. Boston, Mass. General patronage.

LOST HORIZON: Ronald Colman, Jane Wyatt, Edward Everett Horton—This great James Hilton story certainly has audience appeal. It may be a reissue, but it broke our box office record, for it's just old enough and fine enough so that people want to see it again. It's been cut some, but it still runs two hours. Played Sunday, April 11.—James A. Nelson, Hiram College, Hiram, O. Small college town patronage.

NIGHT TO REMEMBER, A: Loretta Young, Brian Aherne—This is a very fine comedy romance that pleased the audience. Played Sunday, Monday, April 18, 19.—Jack L. Edwards, New Theatre, Manila, Ark.

REVEILLE WITH BEVERLY: Ann Miller, William Wright—It is a pleasure to endorse this picture. First class entertainment from the beginning of the first reel to the final fadeout. Business good and audience action very favorable. Come again with something as good, Columbia. Played Wednesday, Thursday, April 7, 8.—Jack L. Edwards, New Theatre, Manila, Ark.

SWEETHEART OF THE FLEET: Joan Davis, Jinx Falkenburg—A fairly good "B" picture. It will not stand alone, but is okay on a double bill.—M. L. London, Gem Theatre, E. Boston, Mass.

TORNADO IN THE SADDLE: Russell Hayden, Bob Wills—A better Western than usual—drew a good crowd.—Richard Ruff, Mainstreet Theatre, Logan, Kan. Small town patronage.

Metro-Goldwyn-Mayer

CAIRO: Robert Young, Jeannette MacDonald—Didn't have to play this one, but did, due to not having any too much product. I should have left it alone, as it was no good, and the people didn't make any bones about telling me, either. Played Tuesday, Wednesday, May 4, 5.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

FOR ME AND MY GAL: Judy Garland, George Murphy—This picture was well taken, but did not draw the extra business that it should have. Played Saturday, Sunday, May 15, 16.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

FOR ME AND MY GAL: Judy Garland, George Murphy—Good in any spot, although we did not do much on it, due to rain the second night. Played Saturday, Sunday, May 1, 2.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

JACKASS MAIL: Wallace Beery, Marjorie Main—Not much of a picture but drew well and all seemed satisfied. Played Wednesday, Thursday, May 5, 6.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

JOE SMITH, AMERICAN: Robert Young, Marsha Hunt—Would recommend this picture on a double bill—very timely and interesting to the whole family.—M. L. London, Gem Theatre, E. Boston, Mass.

KEEPER OF THE FLAME: Katharine Hepburn, Spencer Tracy—Superb acting. Patrons well pleased. Anyone that doesn't like its message must have some "Nazi" in him. It's fine to admire people, but we shouldn't worship them like they did "Robert Forrest." Idols always fall. Played Thursday, Friday, May 20, 21.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural and small town patronage.

KEEPER OF THE FLAME: Katharine Hepburn, Spencer Tracy—We had a pretty good turnout. Feature not so good. Played it with "At the Front," which we had advertised highly. Played Saturday, Sunday, May 8, 9.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

PANAMA HATTIE: Red Skelton, Ann Sothern—A poor musical that pleased a Saturday night rural audience as it has a few laughs and some catchy music and dancing. Virginia O'Brien, as usual, helped it along. Played Friday, Saturday, May 21, 22.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Rural and small town patronage.

PANAMA HATTIE: Red Skelton, Ann Sothern—Drew well and semed to satisfy so that's all we should want. Played Sunday, Monday, May 9, 10.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

SLIGHTLY DANGEROUS: Lana Turner, Robert Young—Very good. Business was more than normal. These stars are always good crowd-drawers. Our audience was interested during the entire picture. Comedy in this picture is excellent and the story is also good. Comments very favorable.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich. Small town and rural patronage.

SOMEWHERE I'LL FIND YOU: Clark Gable, Lana Turner—Good picture but seems as though no one wanted to see it. Played Sunday, Monday, May 2, 3.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Small town patronage.

THREE HEARTS FOR JULIA: Melvyn Douglas, Ann Sothern—No one seemed to care if Julia had three hearts or one as we lost money on this one. It was a very poor role for Melvyn Douglas, also for Ann Sothern, as we like her in comedy. Played Saturday, Sunday, May 15, 16.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

WE WERE DANCING: Norma Shearer, Melvyn Douglas—Audience groaned. Played Sunday-Tuesday, January 4-6.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—Why! Oh, why? Must we have a picture like this one? Why has such a lovely actress taken such a repulsive part?—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural and small town patronage.

Paramount

HOLIDAY INN: Bing Crosby, Fred Astaire—We showed this one at our grand opening—and what could have been better—to make people want to come to the movies for a swell time. It's still the best musical we've played. Played Sunday, January 24.—James A. Nelson, Hiram College, Hiram, O. Small college town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Fay Bainter—Not a bad little picture, and seemed to please. Played Saturday, Sunday, May 1, 2.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

PALM BEACH STORY, THE: Claudette Colbert Joel McCrea—Only did average business. It wasn't quite the picture I thought it would be, although it had good comedy-drama and my patrons were pleased. No complaints. Played Wednesday-Thursday, May 12, 13.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich. Small town and rural patronage.

PALM BEACH STORY, THE: Joel McCrea, Claudette Colbert—These stars are no good here. Comedy nonsense. No story to back up the stars. If you want to lose your shirt play this one. Played Monday, May 24.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural and small town patronage.

PRIORITIES ON PARADE: Ann Miller, Jerry Colonna—This picture was all right for our Friday, Saturday trade. Many laughs throughout. Played May 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

REAP THE WILD WIND: Paulette Goddard, John Wayne—Business was excellent. One of the best releases this year. Exceptionally good story, with superb action, beautiful color and good cast. Would recommend this picture very highly. I received a tremendous amount of comment in praise of it. Played Sunday-Tuesday, May 9-11.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich. Small town and rural patronage.

ROAD TO MOROCCO: Bob Hope, Bing Crosby, Dorothy Lamour—Only up to standard and I had to bolster it on the weekend with "The Daring Young Man." Joe E. Brown starrer. Business perked up miraculously. Played Monday-Saturday, March 8-13.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

SWEATER GIRL: Eddie Bracken, Betty Rhodes—Nice picture—double billed to nice business despite rainy weather.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TOMBSTONE: Richard Dix—Very satisfactory but just a little too long for double billing. Played Friday, Saturday, May 14, 15.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

WAKE ISLAND: Brian Donlevy—This is a very fine show and should be seen by all. Paramount did a very fine job making this one. Played Saturday, Sunday, April 24, 25.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

WAKE ISLAND: Brian Donlevy, Robert Preston—Drew above average business. All seemed to like it fine. One of the best war pictures that has been made so far. Played Sunday, Monday, May 2, 3.—V. C. Kinchen, Avon Theatre, Poteet, Tex. Small town and rural patronage.

Producers Releasing Corp.

CORREGIDOR: Otto Kruger, Elissa Landi—Will appeal to war loving audiences. It has a title that will help bring them in but is far short of being a three or four star picture. Good effort, however, for a new company. Keep it up. Played Sunday-Tuesday, May 16-18.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt.

FUGITIVE OF THE PLAINS: Buster Crabbe—Personally thought it terrible, but it seemed to please the Western fans. Recording on these films is not very good, in my opinion. Played Friday, Saturday, May 21, 22.—Charles A. Brooks, Ritz Theatre, Marshfield, Md. Small town and rural patronage.

39 STEPS: Robert Donat, Madeleine Carroll—A very strong drama that did good business this year and good business for us four years ago—well worth repeat playing. Played Sunday, Monday, May 2, 3.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

RKO

DUMBO: Disney Feature Cartoon—Had to take "Dumbo" to get "Bambi" so I put "Dumbo" on a weekend double bill. Friday night and Saturday matinee were good with lots of kids, but the Saturday

(*Continued on following page*)

(*Continued from preceding page*)

night country crowd wouldn't accept it. Results were about average business. Played Friday, Saturday, May 21, 22.—Charles A. Brooks, Ritz Theatre, Marshfield, Md. Small town and rural patronage.

GREAT GILDERSLEEVE, THE: Harold Peary, Freddy Mercer—It only lasted 62 minutes and that was 60 minutes too long. Played Thursday, Friday, April 29, 30.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

HERE WE GO AGAIN: Fibber McGee, Edgar Bergen—Business just about normal but there were no complaints and Charley McCarthy produced the usual number of laughs. Played Wednesday, Thursday, May 19, 20.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HITLER'S CHILDREN: Tim Holt, Bonita Granville—Propaganda story, very depressing. Average audience likes it. Some walked out—others praised it. All were depressed, some mad. Business was terrific. Played Thursday-Friday, May 13, 14.—L. C. Gardues, Hollywood Theatre, Mebane, N. C. Rural and small town patronage.

HITLER'S CHILDREN: Tim Holt, Bonita Granville—Fine film from RKO. Business exceeding all records. Play with big expectations. Played Sunday-Tuesday.—Walton Hamilton, Beaufort Theatre, Beaufort, N. C. Small town patronage.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—Most people liked this show. Business was only normal, however. Personally, I thought the picture very good. Played Sunday, Monday, May 16, 17.—Charles A. Brooks, Ritz Theatre, Marshfield, Md. Small town and rural patronage.

ONCE UPON A HONEYMOON: Ginger Rogers, Cary Grant—Many laughs and a fairly interesting story, but no business. Played Sunday, Monday, May 16, 17.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Not much to this one, no plot. Not up to Hope's average. Audience indifferent, few laughs, and on the whole disappointing. Business fair. Played Saturday-Monday, May 1-3.—L. C. Gardues, Hollywood Theatre, Mebane, N. C. Rural and small town patronage.

Republic

BELLS OF CAPISTRANO: Gene Autry—I can always tell if it is Autry or not by the gross receipts at night and I sure could tell this was. Did above average business and it is a good Western. Autry is still tops here. Played Friday, Saturday, May 14, 15.—V. C. Kinchen, Avon Theatre, Poteet, Tex. Small town and rural patronage.

DAYS OF OLD CHEYENNE: Don "Red" Barry—Very good Western which pleased the Saturday patrons. Doubled with "Good Morning, Judge" to average business. Played Friday, Saturday, May 21, 22.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

FIGHTING DEVIL DOGS: Lee Powell—Everyone yelled about this after they found out what rot it was. Some of the best patrons walked out. Had a good crowd. Played Wednesday, May 12.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town and sawmill patronage.

FLYING TIGERS: John Wayne, John Carroll, Anna Lee—This picture does a remarkable job of fictionalizing history. A necessary ingredient of this type of story is plenty of action. This is amply supplied by the numerous hair-raising feats of the American Volunteer Group, more familiarly known as the "Flying Tigers.' An unforgettable scene is one in which the camera picks up the expressions on the faces of the members of the group as they listen to the radio speech made by President Roosevelt on December 8, 1941. The part of the serious head of the group is well portrayed by John Wayne. John Carroll does a swell bit of acting with the role of the devil-may-care pilot who slowly comes to the realization that in fighting for China he is actually fighting for America. The men here liked this picture very much. Played Saturday, March 13.—J. A. Reynolds, Director of Education and Recreation, Trenton, N. J. Prison patronage.

ICE-CAPADES REVUE: Ellen Drew, Jerry Colonna—Without question one of the best ice shows ever made by any company. Music great, plot good, comedy excellent. Skating calls for four stars, a great show. Play it.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

JOHNNY DOUGHBOY: Jane Withers, Patric Brook—Played a bit late to average midweek business. A nice piece of entertainment and thoroughly enjoyed. Played Wednesday, Thursday, May 19, 20.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

JOHNNY DOUGHBOY: Jane Withers, Patric Brook—Did above average midweek business but rather disappointing. Pictures like this are double feature entertainment, although we got by midweek by playing plenty of shorts. Played Tuesday-Thrusday, May 18-20.—Charles A. Brooks, Ritz Theatre, Marshfield, Md. Small town and rural patronage.

KING OF THE COWBOYS: Roy Rogers—The picture pleased the few that saw it. Played Wednesday, May 12.—Frank D. Fowler, Princess Theatre, Mocksville, N. C. Rural and small town patronage.

PURPLE V, THE: John Archer, Mary McLeod—Average picture that got by on Bargain Night.—Jack L. Edwards, New Theatre, Manila, Ark.

Twentieth Century-Fox

BELLE STAR: Gene Tierney—I very seldom criticize a film actor or actress as to their ability but I believe this picture was spoiled by Miss Tierney trying to act. She may be very charming but is weak at the box office. I quite agree with my patrons. She is still an amateur.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—Good and exciting. Pleased most everyone. Played Sunday, Monday, April 11, 12.—Jack L. Edwards, New Theatre, Manila, Ark.

MY FRIEND FLICKA: Roddy McDowell, Preston Foster—Beautiful Technicolor photography. A good story for the family. Audience well pleased. Played Easter and business was better than usual.—L. C. Gardeus, Hollywood Theatre, Mebane, N. C.

ORCHESTRA WIVES: George Montgomery, Ann Rutherford, Glen Miller and Orchestra—The plot deals with the trials and tribulations in the life of an orchestra wife (and the resultant discordant harmony caused to the orchestra itself) when she accompanies the band on one of its hectic tours of the circuit. This theme, which is satisfactory, is, however, submerged under the beautiful rhythms and music given out by Glenn Miller's unit. Their marvelous renditions of songs by Mack Gordon and Harry Warren should account for the ruin of many a rug by the cutters of same. George Montgomery and Ann Rutherford do very well with their roles of trumpet player and wife, respectively. The Nicholas Brothers tore the house down with one of their sensational routines. Played Saturday, March 20.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison, Trenton, N. J. Prison patronage.

THIS ABOVE ALL: Tyrone Power, Joan Fontaine—A disappointment to all those who read the book and saw the issue of *Life* about this story as the picture is very different. Good performances from the cast, however, save it from walkouts. Played Friday, Saturday, May 14, 15.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Rural and small town patronage.

TIME TO KILL: Lloyd Nolan, Heather Angel—Our business was good and the audience reaction also was good. Nolan always is a sure bet at this box office. Played Tuesday, April 6.—Jack L. Edwards, New Theatre, Manila, Ark.

WE ARE THE MARINES: U. S. Marine Feature—A full length fighting feature. This is it, the biggest disappointment that we have had in a long time. Had some walkouts and I don't blame them. Played Wednesday, Thursday, April 14, 15.—Jack L. Edwards, New Theatre, Manila, Ark.

United Artists

BUCKSKIN FRONTIER: Richard Dix, Jane Wyatt—A very good outdoor action picture, well done with beautiful photography. Failed to draw. Played Sunday-Tuesday, May 16-18.—Ray E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

GREAT DICTATOR, THE: Charles Chaplin—I certainly took a nose dive on this one. Everybody had seen it before. They refused to be fooled again. I was disappointed in it. Much overrated picture. Played Friday, Saturday, February 19, 20.—M. L. London, Gem Theatre, E. Boston, Mass. General patronage.

LEATHER BURNERS, THE: William Boyd—Hopalong Cassidy is popular with us here. Everybody likes him. Business not up to par as the weather was bad.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

MOON AND SIXPENCE, THE: George Sanders—The kind of picture that grows on one, but that's not so good for the box office. Business fair. Played Monday-Wednesday, March 15-17.—N. W. Mason, Roseland Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

Universal

ARABIAN NIGHTS: Sabu, Maria Montez, Jon Hall—Played this a week. It didn't hold up. Color beautiful, but lacked punch.—Harland Rankin, Centre Theatre, Chatham, Ont.

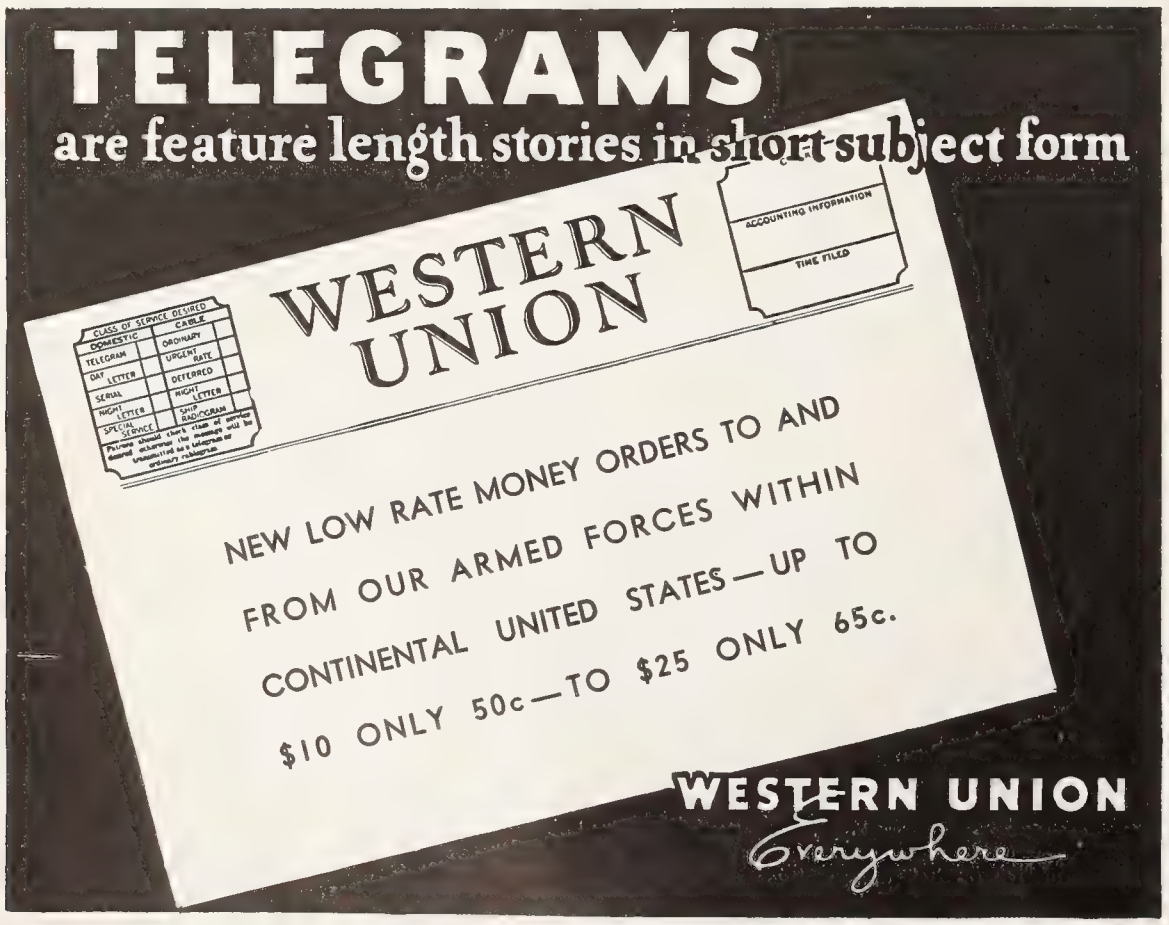
BETWEEN US GIRLS: Diana Barrymore, Robert Cummings—This is an entertaining film full of action and comedy. Was chosen for the annual "line party" given by our Grade School. You can't go wrong playing it. Played Friday-Sunday, May 7-9.—Richard Ruff, Mainstreet Theatre, Logan, Kan. Small town patronage.

GET HEP TO LOVE: Gloria Jean—Real entertainment for a low priced picture. You big girls better look out for this Gloria Jean. She's going to push you off the marquee. Played Thursday, Friday, May 13, 14.—M. L. DuBose, Majestic Theatre, Cotulla, Texas. Small town patronage.

GET HEP TO LOVE: Gloria Jean, Robert Paige—Darn swell little show. Everyone liked it. Had good crowd. Played Tuesday, May 11.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town and sawmill patronage.

GOOD MORNING, JUDGE: Dennis O'Keefe, Louise Albritton—Another of those pleasant little features from Universal. Doubled with "Days of Old Cheyenne." Business average. Played Friday, Saturday,

(*Continued on following page*)



(*Continued from preceding page*)

May 21, 22.—Ray E. Salisbury, Opera House, Presque Isle, Me. General patronage.

MELODY LANE: The Merry Macs, Baby Sandy—Nice program picture that was thoroughly enjoyed by both young and old.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

NIGHTMARE: Brian Donlevy, Diana Barrymore—I played this as a midnight show. It didn't draw the people but it is a fine little picture. Played midnight, May 8.——V. C. Kinchen, Avon Theatre, Poteet, Tex. Small town and rural patronage.

TAHITI HONEY: Dennis O'Keefe, Simone Simon—A nice little musical, well made but good only for the dualers. Most people will like it with a Western. Played Tuesday, Wednesday, May 4, 5.—Kenneth M. Gorham, Town Hall Theatre, Middlebury, Vt. General patronage.

WHO DONE IT?: Abbott & Costello—Played this picture three days—didn't set the world on fire at the box office.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Warner Brothers

AIR FORCE: John Garfield, Gig Young—A good picture that will please action fans. Audience pleased, and applauded frequently. Business better than average. Played Saturday-Monday, May 8-11.—L. C. Gardues, Hollywood Theatre, Mebane, N. C. Rural and small town patronage.

AIR FORCE: John Garfield, Gig Young—Again Warner Brothers has come forward with an outstanding production. In this there is action, suspense and wonderful air photography. A lot of my patrons asked me how they can produce a picture so spectacular—especially the combat in the air—also the destruction of the Japanese fleet. Some of the ladies complained of it as being rather noisy, but I can recommend this as being a good evening's entertainment. Played Saturday, May 15.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

ALL THROUGH THE NIGHT: Humphrey Bogart—There are 107 minutes to this picture, but it is very interesting considering the running time. It is a thrilling picture but in part a story of war. It was enjoyed by my patrons. Played Tuesday-Thursday, February 2-4.—M. L. London, Gem Theatre, E. Boston, Mass.

BUSSES ROAR: Richard Travis, Julie Bishop—With the shortage of raw film that they claim there is, they should not waste it on stuff like this. This is no good. Ran "At the Front" with it, which got me by. Played Tuesday, Wednesday, April 27, 28.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

BUSSES ROAR: Richard Travis, Julie Bishop—Very weak. However, the few who did see it said it was fine. Played Monday, May 10.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town and sawmill patronage.

CAPTAINS OF THE CLOUDS: James Cagney, Dennis Morgan, Alan Hale—This is 112 minutes of beautiful color. Good scenes of aviation. Very educational but not much in entertainment. As I stated before, my patrons want entertainment, music, songs, dancing, comedy. Played Friday, Saturday, February 12-13.—M. L. London, Gem Theatre, E. Boston, Mass.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—A good action picture, but too many war pictures on the market. Did good business. Audience well pleased. Played Thursday, Friday, April 22, 23.—L. C. Gardues, Hollywood Theatre, Mebane, N. C. Rural and small town patronage.

FLYING FORTRESS: Richard Green, Carla Lerman—This wasn't a bad little air picture, but will spoil the business for the big ones when they come along. Played Tuesday-Wednesday, May 11-12.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

GAY SISTERS, THE: Barbara Stanwyck, George Brent—This picture went over very well and we had many favorable comments from patrons. Played Monday, Tuesday, May 10, 11.—W. R. Pyle, Dreamland Theatre, Rockglen, Sask. Rural and small town patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Those that came were high in praise for it, but it did not do average business. Played Sunday, Monday, May 16, 17.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Here's good clean picture that's a lot of fun. It gives Jack Benny a chance to be something more than a fool. The soldiers stationed here liked Ann Sheridan, too. Played Sunday, May 9.—James A. Nelson, Hiram College, Hiram, O. Small college town patronage.

HARD WAY, THE: Ida Lupino, Joan Leslie, Dennis Morgan—This wasn't the hard way for box office attention. Did over normal business. Exceptional crowd for midweek showing. Picture has excellent drama, musical interludes and good running time. Customers were highly pleased. Would like to see more pictures like this. Played Tuesday-Thursday, May 18-20.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich. Small town and rural patronage.

HARD WAY, THE: Ida Lupino, Dennis Morgan, Joan Leslie—Very good picture, liked by everyone, although I thought Joan Leslie stole the show. Played Sunday, Monday, April 4, 5.—Jack L. Edwards, New Theatre, Manila, Ark.

IN THIS OUR LIFE: George Brent, Bette Davis—One of the best for those who like their heavy drama and Bette turns in one of her best performances. Played Monday, Tuesday, May 17, 18.—W. R. Pyle, Dremaland Theatre, Rockglen, Sask. Rural and small town patronage.

MAN WHO CAME TO DINNER, THE: Monty Woolley, Bette Davis—Absolute tops in witty lines and smart performances. Played it second run in Academy (my second run house) and even the balcony ate it up. Played Monday-Wednesday, March 15-17.—N. W. Mason, Academy Theatre, New Glasgow, N. S. Industrial, mining, agricultural center patronage.

TRUCK BUSTERS: Richard Travis, Ruth Ford—Just mediocre entertainment. Used it on Money Night. Played Tuesday, Wednesday, May 11, 12.—M. L. Du Bose, Majestic Theatre, Cotulla, Texas. Small town patronage.

VALLEY OF THE SUN: Lucille James, James Craig—Played this late on a weekend double feature and it pleased. The show is above the average western in acting and story. It is worth playing. Played Friday, Saturday, May 7, 8.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WILD BILL HICKOK RIDES: Constance Bennett, Bruce Cabot—If you want a good action outdoor picture book this one. It has everything for action patrons.—M. L. London, Gem Theatre, E. Boston, Mass.

WINGS FOR THE EAGLE: Ann Sheridan, Dennis Morgan—We play once a week with one feature and shorts and this mediocre flag-waver is not strong enough to head a program by itself. "Wings for the Eagle" might be all right as a second feature on a weekday. Played Sunday, January 31.—James A. Nelson, Hiram College, Hiram, O. Small college town patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Good acting, good directing, not much plot to the story. I don't understand Cagney's winning the award on this one. Good songs and music, but too long drawn out. Business average. Played Saturday-Monday, May 15-18.—L. C. Gardues, Hollywood Theatre, Mebane, N. C. Rural and small town patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Some liked it and some thought it was terrible. Cagney does a very fine job in this picture. Played Saturday, Sunday, May 8-9.—Otto W. Chapek, New Anex Theatre, Anamoose, N. D. Rural and small town patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Nothing derogatory can be said about the picture. But as to "what the picture did for me," it gave the least profit of any Sunday-Monday picture I have run this year. If you gave them the percentage I did you'll know what I mean. Played Sunday, Monday, May 9, 10.—M. L. DuBose, Majestic Theatre, Cotulla, Tex. Small town patronage.

Short Features

Columbia

BLONDE AND GROOM: All Star Comedies—Very funny. This type comedy goes over well here.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

Metro-Goldwyn-Mayer

BLITZ WOLF, THE: Technicolor Cartoons—One of the best cartoons I ever saw or have shown. Our patrons raved about it. Had patrons come again and see it over twice.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich.

BLITZ WOLF, THE: Technicolor Cartoons—Very timely and very good.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

CALLING ALL KIDS: Our Gang Comedy—Best in this series in many months. Liked by all.—L. C. Gardues, Hollywood Theatre, Mebane, N. C.

CHIPS OFF THE BLOCK: Technicolor Cartoons—Very good colortoon. Just what the little tykes like. All of MGM's colortoons are good.—Gertrude V. Proulx, Au Gres Thaetre, Au Gres, Mich.

MIGHTY LAK A GOAT: Our Gang Comedies—A very poor Our Gang comedy, I'd say.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

UNEXPECTED RICHES: Our Gang Comedies—The children liked it and that was about all.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

VICTORY VITTLES: Pete Smith Specialties—Very interesting. About cooking and shown in Technicolor.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

Paramount

MOMENTS OF CHARM: Headliners—All Girl Orchestra. Some very beautiful songs.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

POPULAR SCIENCE NO. 2: Popular Science—This is the first of these that we have played and we look forward to including more on future programs. Many favorable audience comments.—James A. Nelson, Hiram College Theatre, Hiram, O.

SPINACH FOR BRTAIN: Popeye the Sailor—Give me more of these. My patrons like them and so do I—anything so long as it shows Popeye socking a Jap.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

TOO WEAK TO WALK: Popeye the Sailor—Good Popeye comedy.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

RKO

DONALD'S GOLF GAME: Walt Disney Cartoons—These cartoons are good. This is an average Donald Duck—James A. Nelson, Hiram College Theatre, Hiram, O.

JOHNNY LONG AND ORCHESTRA: Jamborees—Very interesting musical and has nice choice of musical numbers which my patrons enjoyed.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich.

PRETTY POLLY: Leon Errol—Very good comedy—one of Errol's best.—D. R. Hoagg, Lincoln Theatre, Sebewaing, Mich.

United Artists

HITLER'S PLAN: World in Action—My patrons did not like this and I don't blame them one bit.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

OUR RUSSIAN ALLY: World in Action—This issue of "World in Action" series not so good. Poor photography and sound. The propaganda is obvious.—Ray E. Salisbury, Opera House, Presque Isle, Maine.

Universal

COW-COW BOOGIE: Swing Symphony—A good cartoon. Was well received.—Charles A. Brooks, Ritz Theatre, Marshfield, Md.

MOTHER OF PRESIDENTS: Variety Views—An interesting short subject.—V. C. Kinchen, Avon Theatre, Poteet, Texas.

SMOKE PAINTER: Stranger than Fiction—These flashes of items of truth which are stranger than fiction are always well received by the audience here.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J.

Victory Film

TROOP TRAIN: Distributed by Columbia—An interesting subject poorly done.—Ray E. Salisbury, Opera House, Presque Isle, Maine.

Vitaphone

ARMY SHOW: Broadway Brevities—This was very good and enjoyed by our patrons. Lighting, photography, sound of the best. Songs are stirring.—Ray E. Salisbury, Opera House, Presque Isle, Maine.

BORRAH MINEVITCH AND HIS HARMONICA SCHOOL: Melody Master Band—This unusual aggregation of artists make wonderful music with the common "mouth organ," and are as entertaining as ever.—J. A. Reynolds, Director of Education and Recreation, Trenton, N. J.

CUBA, LAND OF ADVENTURE AND SPORT: The Sports Parade—Blown up from a 16mm original, this proves interesting and entertaining from start to finish.—Ray E. Salisbury, Opera House, Presque Isle, Maine.

OZZIE NELSON AND ORCHESTRA: Melody Master Band—Well received on a Sunday program.—Charles A. Brooks, Ritz Theatre, Marshfield, Md.

OZZIE NELSON AND ORCHESTRA: Melody Master Band—Good band reel interlaced with comedy.—Ray E. Salisbury, Opera House, Presque Isle, Maine.

SIX HITS AND A MISS: Melody Master Band—A good subject, but weekend patronage did not like it. Would have fitted in nicely on our Sunday change.—Charles A. Brooks, Ritz Theatre, Marshfield, Md.

SNIFFER SOLDIERS: The Sports Parade—This short shows in some detail the training of one of our dogs of war. It is entertaining and very interesting, especially to the dog lover.—J. A. Reynolds, Director of Education and Recreation, New Jersey State Prison Theatre, Trenton, N. J.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending December 31, 1942.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO) Move-Over Run; (AA) Advance Admission.

THE MOON IS DOWN (20th-Fox)

Final Reports:

Total Gross Tabulated	$459,900
Comparative Average Gross	377,323
Over-all Performance	121.9%

BALTIMORE—New, 1st week	156.2%
BALTIMORE—New, 2nd week	118.7%
CHICAGO—Roosevelt, 1st week	134.3%
CHICAGO—Roosevelt, 2nd week	112.5%
CHICAGO—Roosevelt, 3rd week	100.0%
CINCINNATI—RKO Albee	135.7%
CINCINNATI—Keith's, MO, 1st week	100.0%
INDIANAPOLIS—Circle	70.0%
(DB) He Hired the Boss (20th-Fox)	
KANSAS CITY—Esquire	150.0%
KANSAS CITY—Uptown	150.0%
LOS ANGELES—Chinese	96.2%
(DB) Dixie Dugan (20th-Fox)	
LOS ANGELES—Loew's State	97.3%
(DB) Dixie Dugan (20th-Fox)	
LOS ANGELESS—Ritz	95.7%
(DB) Dixie Dugan (20th-Fox)	
MILWAUKEE—Wisconsin	128.9%
(DB) Dixie Dugan (20th-Fox)	
MONTREAL—Palace	171.4%
NEW HAVEN—Loew's Poli	92.2%
(DB) He Hired the Boss (20th-Fox)	
NEW HAVEN—College, MO, 1st week	106.6%
(DB) He Hired the Boss (20th-Fox)	
NEW YORK—Rivoli, 1st week	205.0%
NEW YORK—Rivoli, 2nd week	166.6%
NEW YORK—Rivoli, 3rd week	116.6%
NEW YORK—Rivoli, 4th week	94.4%
OMAHA—Orpheum	120.0%
(DB) He's My Guy (20th-Fox)	
PHILADELPHIA—Boyd	115.7%
PHILADELPHIA—Keith's, MO, 1st week	144.4%
PITTSBURGH—Harris, 1st week	141.3%
PITTSBURGH—Harris, 2nd week	65.2%
SAN FRANCISCO—Paramount, 1st week	157.1%
(DB) Dixie Dugan (20th-Fox)	
SAN FRANCISCO—Paramount, 2nd week	103.5%
(DB) Dixie Dugan (20th-Fox)	
SEATTLE—Fifth Ave.	97.7%
(DB) Dixie Dugan (20th-Fox)	
SEATTLE—Blue Mouse, Mo, 1st week	102.2%
(DB) Dixie Dugan (20th-Fox)	
ST. LOUIS—Missouri	121.4%
(DB) Reap the Wild Wind (Para)	
TORONTO—Shea's	140.9%
WASHINGTON—Loew's Capitol	121.0%
(SA) Dave Elman's Hobby Lobby	
WASHINGTON—Columbia, MO, 1st week	113.4%

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FOREVER AND A DAY (RKO)

Final Reports:

Total Gross Tabulated	$269,800
Comparative Average Gross	221,796
Over-all Performance	121.6%

BALTIMORE—Hippodrome	150.0%
(SA) Jack Durant, Ray Parker and others	
BUFFALO—20th Century	211.7%
(DB) Saludos Amigos (RKO)	
CINCINNATI—RKO ALBEE	92.8%
CINCINNATI—RKO Grand, MO, 1st week	100.0%
INDIANAPOLIS—Circle	95.0%
(DB) Saludos Amigos (RKO)	
KANSAS CITY—Orpheum	133.3%
(DB) Henry Aldrich Gets Glamour (Para.)	
LOS ANGELES—Paramount Hollywood, 1st week	118.5%
LOS ANGELES—Paramount Hollywood, 2nd week	84.0%
LOS ANGELES—Paramount Downtown, 1st week	116.0%
(DB) Rhythm of the Islands (Republic)	
LOS ANGELES—Downtown Hollywood, 2nd week	89.3%
(DB) Rhythm of the Islands (Univ.)	
MILWAUKEE—Riverside	133.3%
(SA) Hal McIntyre & Larry Adler	
OMAHA—Brandeis	113.3%
(DB) Seven Miles from Alcatraz (RKO)	
PHILADELPHIA—Aldine, 1st week	174.4%
PHILADELPHIA—Aldine, 2nd week	127.7%
PITTSBURGH—Stanley	111.1%
(SA) Johnny Long's Band	
PROVIDENCE—Albee	156.2%
(DB) Taxi Mister (UA)	
SAN FRANCISCO—Golden Gate	130.7%
(SA) Vaudeville	
ST. LOUIS—Ambassador	104.3%
(DB) How's About It? (Univ.)	
ST. LOUIS—Missouri, MO, 1st week	92.8%
(DB) Hello, Frisco, Hello (20th-Fox)	
TORONTO—Imperial	128.5%

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SLIGHTLY DANGEROUS (M-G-M)

Final Reports:

Total Gross Tabulated	$406,700
Comparative Average Gross	347,523
Over-all Performance	117.0%

BALTIMORE—Century	163.6%
BUFFALO—Buffalo	113.3%
(DB) My Heart Belongs to Daddy (Para)	
BUFFALO—Hippodrome, MO, 1st week	144.0%
(DB) My Heart Belongs to Daddy (Para)	
CINCINNATI—RKO Albee	107.1%
CINCINNATI—RKO Shubert, MO, 1st week	111.1%
CLEVELAND—Loew's Stillman, MO, 1st week	100.0%
CINCINNATI—RKO Lyric, MO, 2nd week	87.5%
CLEVELAND—Loew's State	100.0%
INDIANAPOLIS—Loew's	135.2%
(DB) One of Our Aircraft Is Missing (UA)	
KANSAS CITY—Midland	150.0%
(DB) American Empire (UA)	
LOS ANGELES—Chinese	100.0%
(DB) Tennessee Johnson (M-G-M)	
LOS ANGELES—Loew's State	97.3%
(DB) Tennessee Johnson (M-G-M)	
LOS ANGELES—Ritz	90.4%
(DB) Tennessee Johnson (M-G-M)	
MILWAUKEE—Wisconsin	138.5%
(DB) Night Plane to Chunking (Para)	
NEW HAVEN—Bijou, 1st week	124.0%
(DB) Seven Miles from Alcatraz (RKO)	
NEW HAVEN—Bijou, 2nd week	90.0%
(DB) Seven Miles from Alcatraz (RKO)	
PHILADELPHIA—Boyd, 1st week	140.7%
PHILADELPHIA—Boyd, 2nd week	113.5%
PHILADELPHIA—Keith's, MO, 1st week	134.6%
PHILADELPHIA—Arcadia, MO, 2nd week	114.2%
PHILADELPHIA—Arcadia, MO, 3rd week	135.7%
PHILADELPHIA—Arcadia, MO, 4th week	92.5%
PITTSBURGH—Stanley	100.0%
(SA) Lou Walters Latin Quarter Revue	
PROVIDENCE—State	150.0%
(DB) Air Raid Wardens (M-G-M)	
PROVIDENCE—Carlton, MO, 1st week	107.5%
(DB) Air Raid Wardens (MGM)	
SAN FRANCISCO—Fox	127.7%
(DB) Mysterious Doctor (Warner Bros)	
SAN FRANCISCO—St. Francis, MO, 1st week	123.0%
(DB) Mysterious Doctor (WB)	
SAN FRANCISCO—St. Francis, MO, 2nd week	100.0%
(DB) Mysterious Doctor (WB)	
SAN FRANCISCO—St. Francis, MO, 3rd week	115.3%
(DB) Mysterious Doctor (WB)	
ST. LOUIS—Loew's State, 1st week	133.3%
(DB) Murder in Times Square (Col)	
ST. LOUIS—Loew's State, 2nd week	86.6%
(DB) Murder in Times Square (Col)	
ST. LOUIS—Loew's Orpheum, MO, 1st week	90.0%
(DB) Murder in Times Square (Col)	
TORONTO—Loew's	135.0%
(DB) Fall In (UA)	
WASHINGTON—Capitol	136.8%
(SA) Vaudeville	
WASHINGTON—Columbia, MO, 1st week	153.8%

TENNESSEE JOHNSON (M-G-M)

Final Reports:

Total Gross Tabulated	$249,000
Comparative Average Gross	225,623
Over-all Performance	110.3%

BALTIMORE—Century	136.3%
BUFFALO—Hippodrome	113.3%
(DB) Jacre (UA)	
CINCINNATI—Keith's	106.0%
CLEVELAND—Loew's State	84.6%
INDIANAPOLIS—Loew's	121.4%
(DB) Three Hearts for Julia (MGM)	
KANSAS CITY—Midland	100.0%
(DB) Three Hearts for Julia (M-G-M)	
LOS ANGELES—Chinese	100.0%
(DB) Slightly Dangerous (MGM)	
LOS ANGELES—State	97.3%
(DB) Slightly Dangerous (MGM)	
LOS ANGELES—Ritz	90.4%
(DB) Slightly Dangerous (MGM)	
MILWAUKEE—Palace	116.6%
(DB) Whistling in Dixie (M-G-M)	
NEW HAVEN—Bijou	71.1%
(DB) You're Telling Me (Univ)	
PHILADELPHIA—Aldine, 1st week	122.2%
PHILADELPHIA—Aldine, 2nd week	77.7%
PITTSBURGH—Stanley	110.0%
(SA) Earl Carroll's Vanities	
PROVIDENCE—State	130.0%
(DB) Three Hearts for Julia (MGM)	
SAN FRANCISCO—Warfield	160.7%
(SA) Vaudeville	
SAN FRANCISCO—St. Francis, MO, 1st week	115.3%
(DB) Happy Go Lucky (Para)	
ST. LOUIS—State	96.6%
(DB) Something to Shout About (Col)	
TORONTO—Uptown	94.7%
(DB) Whistling in Dixie (MGM)	
WASHINGTON—Capitol	131.5%
(SA) Vaudeville	
WASHINGTON—Columbia, MO, 1st week	115.3%

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CHINA (Para.)

First Reports:

Total Gross Tabulated	$494,800
Comparative Average Gross	$348,398
Over-all Performance	142.0%

CLEVELAND—Loew's State	151.1%
DENVER—Denham, 1st week	276.9%
(DB) Aerial Gunner (Para)	
DENVER—Denham, 2nd week	230.7%
(DB) Aerial Gunner (Para)	
LOS ANGELES—Paramount Hollywood	158.1%
LOS ANGELES—Paramount Downtown	196.6%
(DB) High Explosive (Para.)	
MONTREAL—Princess	142.8%
(DB) Careful, Soft Shoulder (20th-Fox)	
NEW HAVEN—Paramount	136.3%
(DB) My Heart Belongs to Daddy (Para)	
NEW YORK—Paramount, 1st week	161.0%
(SA) Harry James Orchestra	
NEW YORK—Paramount, 2nd week	158.3%
(SA) Harry James Orchestra	
NEW YORK—Paramount, 3rd week	136.6%
(SA) Harry James Orchestra	
NEW YORK—Paramount, 4th week	80.0%
(SA) Harry James Orchestra	
OMAHA—Orpheum	103.7%
(DB) My Heart Belongs to Daddy (Para)	
ST. LOUIS—Ambassador, 1st week	113.0%
(DB) Rhythm of the Islands (Univ)	
ST. LOUIS—Ambassador, 2nd week	82.6%
(DB) Rhythm of the Islands (Univ)	
SAN FRANCISCO—Paramount	141.3%
(DB) Henry Aldrich Gets Glamour (Para)	

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor — GERTRUDE MERRIAM, Associate Editor

THE JOINER

Just a year ago, this page was almost entirely devoted to the joiners—those men who are members of organizations in their communities and in many cases, officers and working heads. The subject has always struck a responsive note in the membership of this organization so it has been kept alive from time to time on this page and through correspondence.

It seems like a good time to talk the subject over once again. Conditions have changed slightly since that time. Now a showman is busy selling Bonds, being an air raid warden and perhaps, much of the time performing additional duties in the theatre because of the shortage of help.

* * *

Yet it seems to be absolutely essential for the theatre manager or owner to belong to organizations of several types. Such activity is no longer regarded as mere diversion or pleasure by circuit owners; it is recognized that every moment that the manager spends doing something for the good of the community through any organization, he is actually working and earning the money that he is paid for managing a theatre.

It matters little whether the activity is connected with a church organization, a service club, a fraternal order, a patriotic group or even public office. The Knights of Columbus or Christian Endeavor, Rotary, Lions or Kiwanis, Elks or Odd Fellows, the American Legion or V. F. W., the Chamber of Commerce and all such groups are the framework within which the theatre manager can practice his profession outside the theatre. The theatre men who are members of Boards of Aldermen and even Mayors are frequently encountered, and many are members of Boards of Education, Sewer or Water District Commissions and the like.

* * *

Just by way of example, here is the record of a Round Tabler which has just come to hand. Leo Schuessler, manager of the Sheboygan theatre, Sheboygan, Wis., has quite a lot of outside activities. He is currently a member of the Safety Patrol Committee of the Association of Commerce of Sheboygan. He is a member of the Lions Club of Sheboygan and on the education and membership committees of that organization. He is a member of the Knights of Columbus and on the entertainment and War Bond Committees of that group. Leo is also a member of the Board of Directors of the Junior Chamber of Commerce. He is a member of the Publicity Committee for the Second War Loan Drive. He is also chairman of the Wisconsin State Guard Committee and chairman of the WAAC recruiting board of the Sixth Service Command Council, a group of 20 men who are civilian aides to the local military commander. And he is also Senior Air Raid Warden in charge of the block containing the theatre, some large stores, a school and a church.

Leo adds, "I am a local boy. This is my home town and people call upon me for many projects and works at one time or another in addition to my club work. I must say that all of these contacts prove invaluable to the theatre at some time. It is really remarkable how many doors can be opened if you have the right keys. You can readily understand what this means in a small town. It is my good fortune to get in on the ground floor of nearly everything that happens around here."

* * *

One need not belong to every organization. Membership in some precludes joining others. But, for example, word has just come, together with a front page newspaper clipping, to show that A. J. Kalberer of the Indiana and Liberty theatres, Washington, Ind., spoke to the Kiwanis Club of that city on "The Motion Picture Industry and the War". There's a story behind that too. Kal is a member of the Rotary Club of Washington. During the recent floods, Rotary and Kiwanis members volunteered for levee patrol work. "I had two six hour shifts to handle, both between midnight and six o'clock in the morning" Kal reports. Knowing that these are the hours when a theatreman usually sleeps one is fully aware of the sacrifices involved. It is concrete evidence that membership in a service club is an active one.

* * *

Lest anyone think that this sort of activity is confined to small towns, here is evidence that it is also applied in Boston (pop. 2,350,514). James King, known locally as "Red", publicity director for the RKO Boston theatres, not only had a hand in organizing a Bond Rally in honor of Maritime Week which was held at a Hub store, but acted as Master of Ceremonies for the affair as well. The Rally was held in conjunction with the Boston appearance of the two-man Jap submarine captured at Pearl Harbor. Red's picture appeared in the store's ads in the newspapers heralding the event.

The *Boston Daily Record* also notes some of Red's activities. It seems that "he is a great friend of the Boston Daily Record Boys' Club", to quote the paper. Therefore, he arranged for a big theatre party and jamboree for the club at the Keith Memorial theatre at 8:30 on a Saturday. One guess is permissible as to who was the master of ceremonies at that affair.

—BOB WILE

WINDOW AND LOBBY SELLING



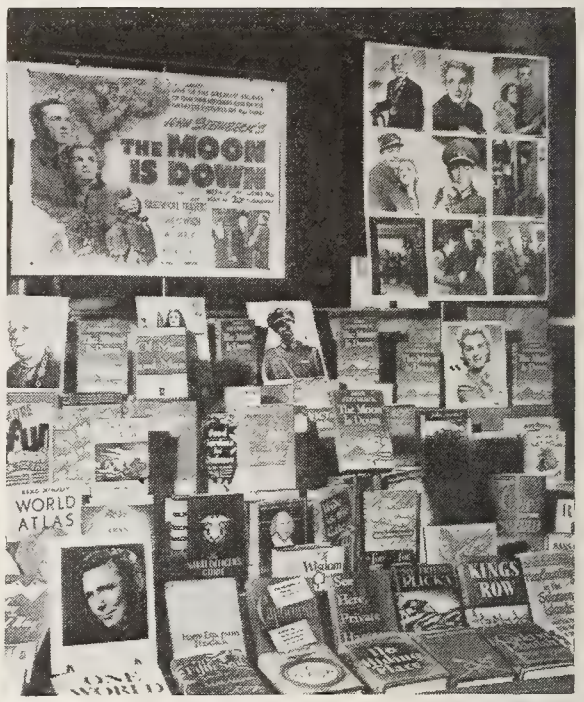
A prize contest was conducted by the RKO Theatres in Cleveland for the boys and girls who did the most outstanding work in Victory Gardens. As publicity for the contest, Lou Mayer, manager of the Palace, brought Borrah Minnevitch's Harmonica Rascals to one of the gardens for a picture. It rated four columns in the *Cleveland News.*



An empty oxygen tank, labeled 'Laughing Gas', stood next to Leslie Pendleton's lobby display in the State theatre, Lake Wales, Fla.



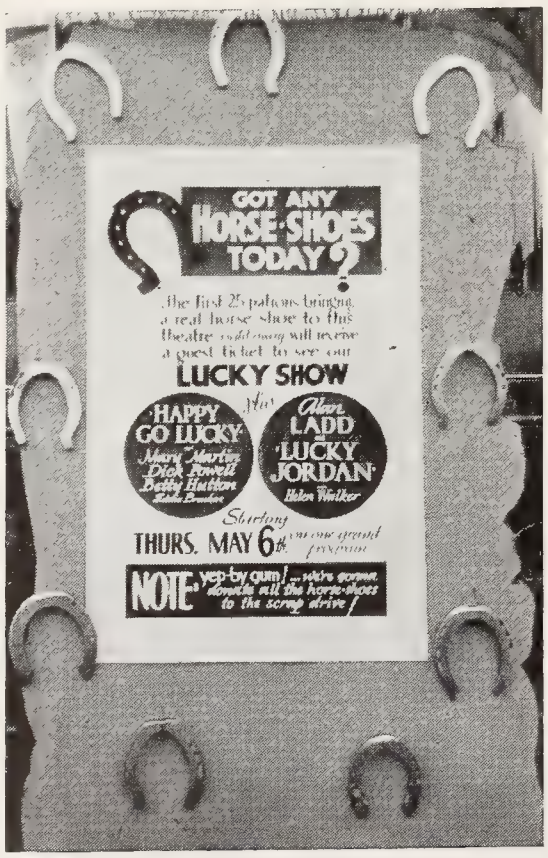
Book windows are frequently obtained by showmen on pictures adapted from books. Here are two outstanding examples on recent books. At the left is a window obtained in the leading book store of Houston, Tex., by Francis Deering, manager of Loew's State. At the right is one obtained by Joseph S. Boyle, manager of the Broadway theatre, Norwich, Conn.



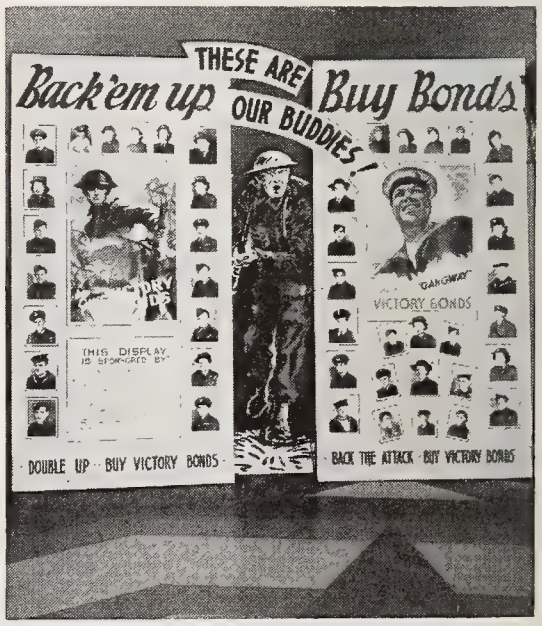
They're selling War Bonds in Canada, too. Here's how Sid Scott does it in the lobby of the Capitol, Sudbury, Ont.



Three attractive members of Cleveland's Chinese colony manned the War Bond Booth during the engagement of "China", as part of the campaign by Ed Fisher, publicity director, and J. Maxwell Joice.

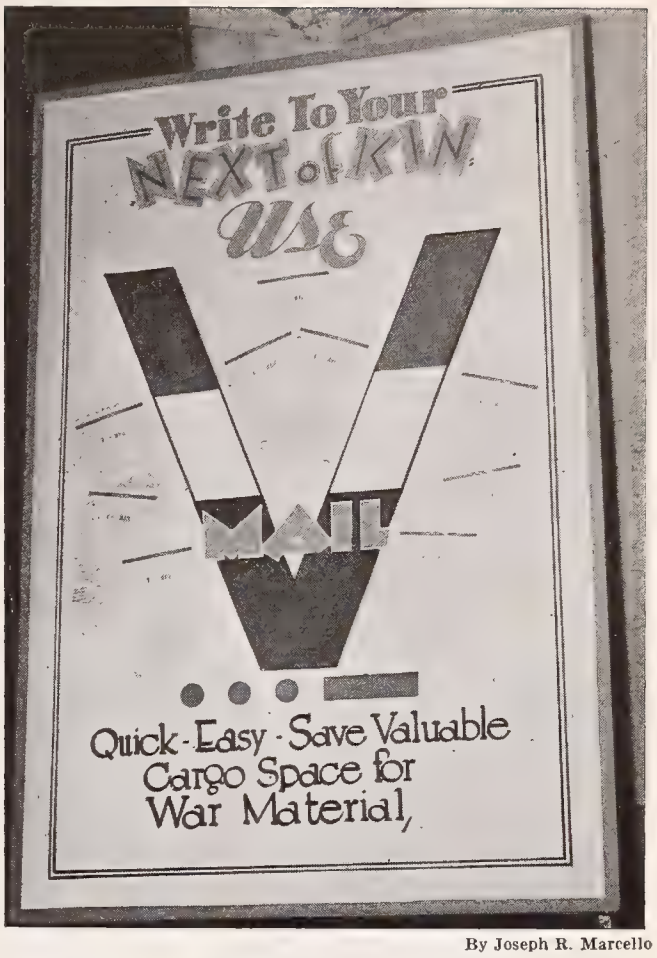


The "Lucky" idea not only went with the titles but was tied in with the scrap drive by Loew's New York theatres, each of which carried this display.





Lewis Breyer, manager of the Strand, Holyoke, Mass., used this original idea as a lobby display when he played "Flight for Freedom".



By Joseph R. Marcello

A plug for V-mail seems to be an appropriate tieup on "Next of Kin". Here's how Rita Morton did it at the Albee, Providence, R. I.



The music department and gowns by Adrian aided Jack Matlack of the Broadway, Portland, Ore., to make a tieup with a big department store. Actual Adrian models were obtained from the producer for this display. The 24-sheet provided the background.

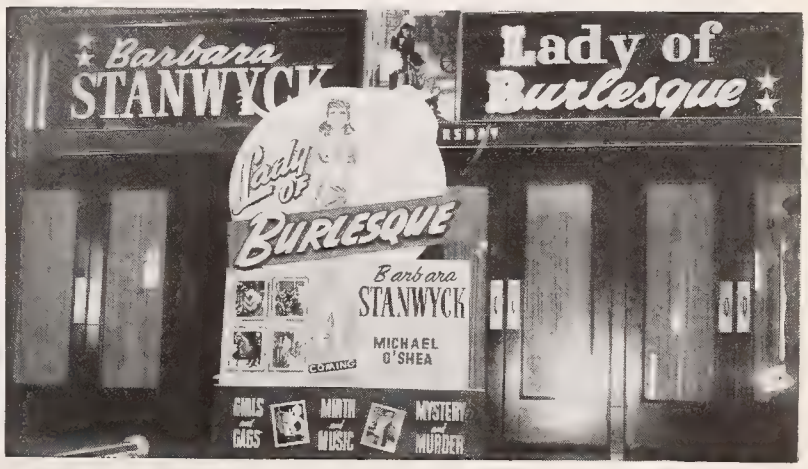


Cooperating with the *Los Angeles Times*, Tom Soriero held a special day at the United Artists theatre, Los Angeles, for the carrier boys. The paper gave the affair considerable space and this picture was reproduced in four column size.



Mel Jolley at the Marks theatre, Oshawa, Ont., used a lobby display featuring the various musical specialties in "Reveille With Beverly".

Rodney Toups at Loew's State, New Orleans, used a huge lobby piece on "Lady of Burlesque" which was sometimes used outside as well.



Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

PRESENTING LILY MARS (Metro-Goldwyn-Mayer): Numerous contests are available, one of which features a "Name the Band" stunt. Since "Bobcats" is the nickname of Bob Crosby's band and Tommy Dorsey is known as "That Sentimental Gentleman", the radio station could sponsor the contest based on identifying the nicknames, slogans or theme songs of national bands. Prizes could be offered for the most correct identifications. Another invites contestants to list the titles of pictures in which Judy Garland sang a specified list of songs. Since the picture tells the story of a young amateur actress who seeks a career in the theatre, it provides an opportunity for staging a local talent contest. With the aid of a newspaper, local acting group, radio station or dramatic school the most talented local actress, singer or musician could be sought. The winner might be introduced on a local radio program and given a public appearance on the stage where he or she would be awarded a silver cup. If the radio station boasts a program of dramatic talent, an audition contest might be sponsored for actors and singers. Listeners could be invited to act as judges, sending in their opinions of the talent. The program can be titled "Presenting Blank Town's Lily Mars". Since Triangle Books has reissued "Presenting Lily Mars" with a new movie tieup jacket, leading booksellers throughout the country will have it on sale at the time theatres play the picture. Lending libraries might be contacted for cooperative window displays, counter exhibits and newspaper advertising. Librarians might be influenced to exploit a "Booth Tarkington" week in conjunction with the playdates. Bookmarks and blotters appropriately imprinted may be distributed ahead of the picture. Music and radio shops may be asked to get behind pushing sales of Judy Garland, Dorsey's and Crosby's records, with prominent picture mention in their window and counter displays.

Special Testimonial Screening Held for "Moon Is Down"

An ingenious costless stunt was promoted recently by C. Emmett Lockard of the Roosevelt theatre, in Des Moines, ahead of his date on "The Moon Is Down," in which 24 local merchants cooperated on a special testimonial screening. Invitation cards were printed gratis reading "You are invited. Be a First Nighter at the special critic's preview of John Steinbeck's 'The Moon Is Down.'"

All merchants who donated toward the advertising cost of the stunt and the critics and heads of all small newspapers were invited to the screening. The heads of the high school papers and various persons picked from the working class of the various industrial shops were also represented. Eleven by fourteen comment cards were distributed and later used for window displays. Stock heralds were used as souvenir programs, flyers duplicated from a full page cooperative ad were made up and distributed house-to-house, one lighted 24-sheet stand was donated, 138 inches of free newspaper cuts and stories landed, etc., all gratis.

Lockard reports the money donated by the merchants paid for the following items: a full page ad in the local daily; 1500 flyers made from a reprint of the ad; 50 flyers which were posted in prominent windows of all cooperating merchants; 100 11 by 14 testimonial cards; print for the screening was no cost; 250 heralds donated by Fox; the special invitations which were sent out and the total free space in the newspapers as a result of the screening and goodwill amounted to 208 column inches against 12 inches of paid advertising.

Animated Display Sells "Lady of Burlesque"

For "Lady of Burlesque" at the Lincoln theatre, in Miami, bookstores were contacted for a five foot high and four foot wide blow-up of Barbara Stanwyck in the window of the largest bookstore. The figure of Stanwyck was in the middle of two signs—one side advertising the book, "The G-String Murders" and the other side, the "Lady of Burlesque." In the theatre a display with Stanwyck swaying her hips in the breeze was a distinct success. This was 10 feet long and 18 feet deep. The display created much favorable word-of-mouth comment and helped sell the picture.

NOTE FROM A MEMBER NOW IN THE SERVICE

Herman Addison, formerly manager of the Paramount theatre, Glens Falls, N. Y., who at last reports was in North Africa with the A. E. F., writes: "I have been hearing a lot of late about the flood of war pictures and propaganda in the theatres. It seems the public doesn't take very kindly to it. Why don't they leave that stuff to the newspapers and radio? Have also been hearing how members of the fair sex are taking over the jobs. Is it going to work? And, if so, what happens after the war? Will they use women to keep salaries down?"

Radio Coverage Abundant On "Cabin in the Sky"

Contacting Station WFBR, Gertrude Bunchez at the Century theatre, in Baltimore, arranged for five-minute announcements and spots of music from "Cabin in the Sky" on their Mythical Ballroom program which is aired Monday through Saturday. This gave the theatre a total of one half-hour of free time on this popular program. Arrangements were also made with the same station on their Name-the-Band program, which is on the air Monday through Saturday, to feature melodies from the picture and also Duke Ellington and his band with good mention of the picture and playdates. Spot announcements were landed over WCAO and the theatre's Hollywood Gossip program also carried plugs for the picture.

Three different chain five and ten stores came through with window displays, in addition to carrying heralds in their music departments. Stills were planted in the music departments of leading stores and Postal Telegraph came through with scene stills in the windows of their 15 stores about town. All leading night clubs and cocktail lounges in the city played the hit tunes from the picture and mentioned the theatre and playdates.

An arrangement was made with the Bethlehem Fairfield Shipbuilding Company, one of the largest war plants in the city, to give a midnight show to the employees who worked from 3.30 p.m. to 11.30 and consequently could not attend the movies. Heralds were distributed throughout the plant and announcements made over their loud speaker. Miss Bunchez reports this a first time for a theatre to be granted that privilege.

WAAC Recruiting Booth Opened by Cornell

In cooperation with a local WAAC recruiting Lieutenant, Clayton Cornell at Schine's Pontiac, in Saranac Lake, N. Y., had a booth set up in his lobby with a recruiting sergeant in attendance to distribute literature and interview interested parties. Appropriate displays of one-sheets were shown. Announcements were made on the screen and by Cornell from the stage on activity nights.

The Lieutenant went on the air and told of the booth in the lobby and the station gave spots each day on the subject. A reader was secured in the local daily in this connection and a one-sheet was placed out front calling attention to the booth.

Metcalf Recruits Waves From Theatre Lobby

Through the cooperation of a U. S. Navy Recruiting Officer, plugs for Ray Metcalfe's date on "Stand By For Action" at the Rapids theatre, in Rock Rapids, Ia., were landed before the Kiwanis Club and the Business and Professional Woman's Club.

Taken in the lobby of the theatre where people could watch, was a picture of the first WAVE to be signed up in the county. The picture made the front page of the second section of the local newspaper. A window display was secured and featured a model of an aircraft carrier with picture title, playdates, etc. For further attention, a boy home on furlough was interviewed from the stage.

The Quigley Awards Rules

Entries must be forwarded as soon as possible after exploitation is completed.

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There are no classifications of population or situation. Every entrant starts from scratch—circuit or independent, first-run or subsequent, downtown or neighborhood, big city or small town.

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Consistency of effort is a paramount consideration in the Quigley Awards. One-shot campaigns or ideas are not eligible for consideration.

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Whole campaigns need necessarily not be submitted but are, of course, acceptable. Single ideas or promotions are eligible for consideration if the entrant is a consistent contributor.

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Entrants most often represented in each Quarter will receive first consideration for the Quarterly Awards.

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A single promotion may include more than one slant, providing all slants relate to the original idea. Thus, a single contest promotion may be carried in newspapers, on the radio, in windows, ads, lobby, etc.

•

No fancy entries are necessary. Costly and time-using "Gingerbread" decorations are not encouraged. Showmanship only counts.

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In addition to exploitation on pictures—features, shorts or serials—entries may be made on institutional promotions. Exploitation on stage shows, presentations, etc., are also definitely eligible for consideration.

•

A single idea may be confined to a window, contest, newspaper or program publicity, street stunt, lobby display, ad or ad series, newspaper section, radio tiein, etc.

•

One Plaque and seven Scrolls of Honor will be awarded each Quarter. Those winning these honors will be entered for the Grand Awards competition. In addition, entries of merit will be awarded Citations.

•

Evidence proving authenticity of each entry must be submitted, such as photos, tear sheets, programs, heralds, ads, letters, etc.

•

Address all entries to:

Quigley Awards Committee
Managers' Round Table
Rockefeller Center
New York

OUTSTANDING SHOWMEN

The showmen listed below are those whose campaigns received during the last two weeks make them eligible for consideration for the Second Quarter Quigley Awards.

VINCENT ALDERT
Paramount, Brattleboro, Vt.

JOSEPH BOYLE
Broadway, Norwich, Conn.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

D. M. DILLENBECK
Rialto, Bushnell, Ill.

BILL ELDER
Loew's, Indianapolis, Ind.

DICK FELDMAN
Paramount, Syracuse, N. Y.

JACK FLEX
Keith, Syracuse, N. Y.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

SAM GILMAN
Regent, Harrisburg, Pa.

J. D. HILLHOUSE
State, Galveston, Tex.

MEL JOLLEY
Marks, Oshawa, Ont., Canada

A. J. KALBERER
Switow's Indiana
Washington, Ind.

JAMES KING
RKO, Boston, Mass.

SIDNEY KLEPER
Bijou, New Haven, Conn.

CHUCK LARNARD
State, Appalachia, Va.

HERTA LAUBE
Manhasset, Manhasset, L. I.

JACK MATLACK
Broadway, Portland, Ore.

LOUIS E. MAYER
Palace, Cleveland, Ohio

R. E. MAYNARD
Tivoli, Saskatoon, Sask., Canada

RITA MORTON
RKO Albee, Providence, R. I.

LESLIE PENDLETON
State, Lake Wales, Fla.

HARLAND RANKIN
Centre, Chatham, Ont., Canada

JIMMIE REDMOND
Rivoli, Falls City, Neb.

H. W. REISINGER
Loew's, Dayton, Ohio

KEN ROCKWELL
Palace, Jamestown, N. Y.

BOYD SCOTT
Grand, Holdenville, Okla.

J. G. SAMARTANO
Palace, Meriden, Conn.

TOM SORIERO
United Artists, Los Angeles, Calif.

HARRY D. STEARN
Manring, Middlesboro, Ky.

MOLLIE STICKLES
Strand, Waterbury, Conn.

TED TESCHNER
Esquire, Toledo, Ohio

FRED TICKELL
Capitol, Fort Williams, Ont., Can.

Breyer Asks Parents to See Sons in Newsreels

Several weeks ago when the government released the story about the bombing of Tokyo, Lew Breyer at the Strand, in Holyoke, Mass., recalled reading that four local boys had participated in the raid. When he finally received the newsreel clip showing the raiders taking off and then being decorated, he thumbed through the back numbers of the newspapers and secured the names and addresses of these boys, and invited their parents to be his guests. The boys were actually seen in the Newsreel being decorated by Madame Chiang Kai-chek.

The stunt netted publicity in every Springfield newspaper plus the Holyoke papers which also carried pictures. Reporters interviewed the parents in the lobby of the theatre.

Newsreel Events Listed In Aldert's Newspaper Ads

Recently inaugurated by Vincent Aldert of the Paramount theatre, in Brattleboro, Vt., is the inclusion in all his ads of exactly what events he is running in his newsreels. Included in one of his ads submitted to this department are such items as "Coast Artillery Sky Chasers, Camp Davis, N. C.; Negro Soldiers Building Traps for Enemy Tanks, Fort Belvoir, Va." etc. Aldert reports receiving many calls from patrons who appreciated the new service.

For his engagement on "Pride of the Yankees," Vincent ran a series of teaser ads ahead of the opening, which included a cut of Babe Ruth together with appropriate credits and tiein copy, another of Gary Cooper and other leads in the picture.

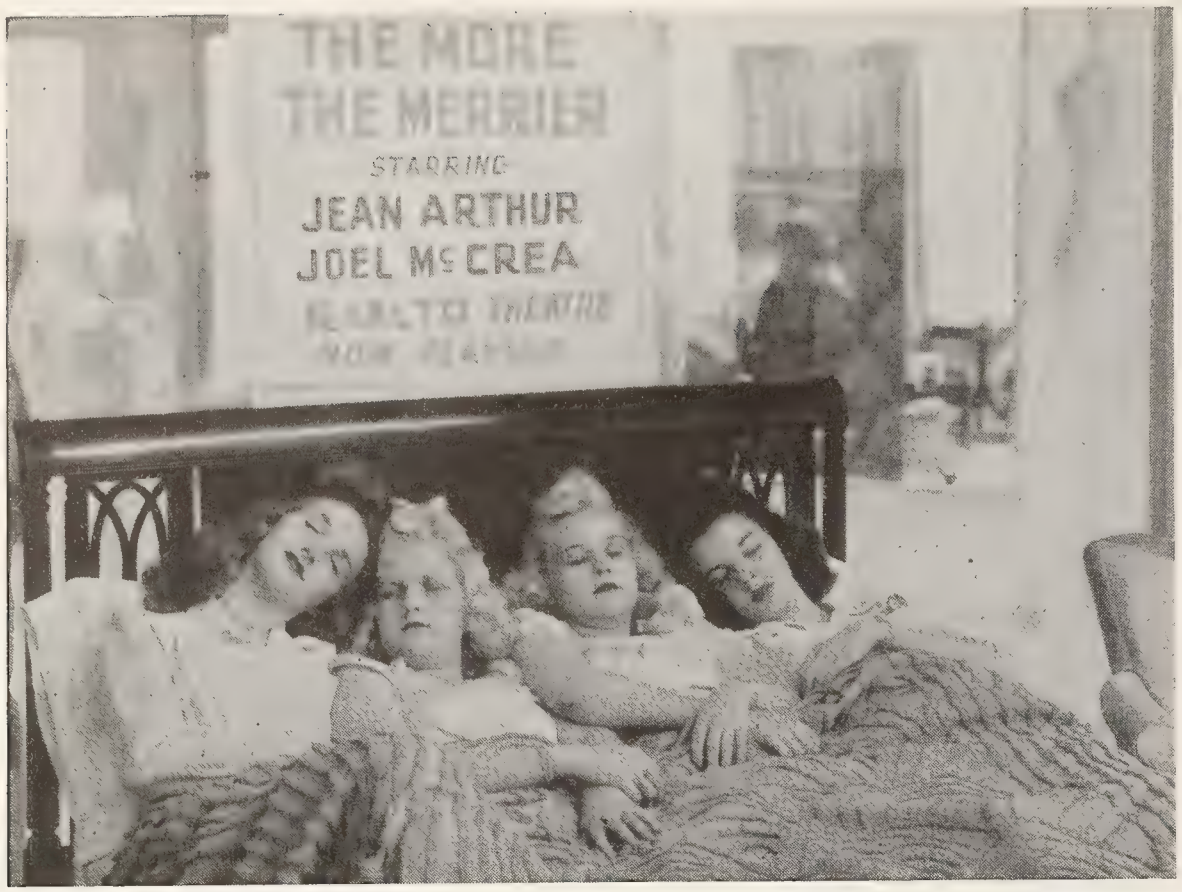
Selects Miss Victory for "I Am an American" Day

In connection with the recent local celebration of "I Am an American" day in Chicago, Bill Galligan at the Commercial theatre, tied in with the local office of Civilian Defense in connection with a contest to elect a "Miss Victory." Each of the six communities selected one representative by having their block captains vote for their favorite. No registration was needed at the theatre and the contest was limited to six contestants.

The advertising, which was abundant, urged people to attend and applaud for the favorites and help the service men judges select the winner. Bill says actually their applause meant nothing, since the judging committee was made up of soldiers, sailors and marines and their decision was final. The Round Tabler also reports the entire cost of the contest was spent in advertising. The prize of being selected the winner was enough to please the contestants.

Goth Arranges for Alligator To Be Christened "Jacare"

Edgar Goth, director of advertising and publicity for the Fabian Theatres in Staten Island, recently broke the dailies with a two-column cut and additional two-column story on his opening of the picture, "Jacare", at the Palace theatre. It seems that there is a new-born alligator at the nearby Barrett Park Zoo and Goth made arrangements for the baby alligator to be christened "Jacare." The photo which appeared in the papers showed the 'gator together with members of the zoo staff and George Kemp, manager of the theatre.



W. T. Murray at the Rialto theatre, Atlanta, Ga., put four beauties in a bed in a furniture store window to attract attention for "The More the Merrier".

Abbott & Costello Platform Helps Sell "It Ain't Hay"

As a teaser ahead of "It Ain't Hay" at the Grove theatre, in Miami, Fla., George West distributed tinted heralds which carried copy: "Vote for and elect Abbott & Costello, your laff champs for 1943. They say 'Read Our Platform. It Ain't Hay.'" The platform included the following: "No tax on laughs. A bale of hay on every table. Two horses in every garage. Hot water in every pot. No black market (we believe in bright colors) and all the gas you can drink."

In addition, for outside attention, West planted a large bale of straw in front of the theatre with two 40 by 60 display signs headed: "It Ain't Hay." On the bale of straw a large wooden horse was planted with a dummy in the saddle. A motor rocked the horse, giving it the appearance of running.

Larnard Snipes Newspapers With "Air Force" Copy

As a result of an agreement with the proprietor of the local newsstand, Chuck Larnard at the Appalachian theatre, in Appalachia, Va., had small stickers carrying "Air Forces" playdates, etc., pasted on all the daily papers clearing through his stand. The stickers were small ad mats printed on gummed paper. A special front was built for this attraction with the exchange three and six-sheets as well as a generous number of stills.

A newspaper contest was also planted in which guest tickets were awarded to those correctly answering questions regarding Flying Fortresses. Mailing pieces were distributed to the mining camps surrounding the territory and the billposter's truck was sniped with banners on each side.

Ties "Next of Kin" to Blood Donor Drive

Due to the efforts of Rita Morton on behalf of "Next of Kin" at the RKO Albee, in Providence, the local chapter of the American Red Cross placed a booth in the lobby of the theatre with the following copy prominently displayed: "You aid your Next of Kin when you give blood to the Red Cross. Enlist here." The booth itself was manned by uniformed volunteers from the Red Cross for matinee and evening performances three days in advance of the opening of the picture. A 40 by 60 poster with the following copy was also displayed in the lobby, "Write to your Next of Kin. Use V-Mail. Quick, easy to use. Saves valuable cargo space for war materials."

Through the local Civilian Defense Office, letters were sent to be placed on the bulletin boards in local defense plants urging attendance at the picture. A notice of the engagement was sent to a mailing list of 800 members of the British Empire Club and the British Club, stressing the fact that the picture was made in England with an all-English cast. The entire trolley and bus system were furnished with an advertising card on the picture and 500 copies of a special throwaway were distributed at bus stops, department store entrances and other crowded spots in the downtown area.

Campbell Endorses "Random Harvest"

To help publicize his date on "Random Harvest" at the Strand theatre, in Trail, B. C., Leslie V. Campbell went on the air on a Sunday afternoon with a personal endorsement of the picture. For his front, Les used a 28 by four-foot banner with the title in cutout letters tacked to the bottom.

Effective Use of Tie-ups Aids "Hello, 'Frisco, Hello"

Tie-ups which obtained window and display ad space were most effectively used by Jack Flex, manager of RKO Keith's Syracuse, for his playdate of "Hello, 'Frisco, Hello." Flex cashed in on national tie-ups with Westmore and Calox, getting window streamers and counter displays. Several beauty shops were tied in on cooperative ads featuring Alice Faye and Lynn Bari. Ads ran in both Syracuse papers.

A novel tie-up was had with the local telephone company, who devoted a large window to display various types of telephones from the earliest to the most modern and also showed art from the picture. These tie-ups plus five and dime store tie-ins and all music shops were also landed. Local papers cooperated with each, running a contest for readers in conjunction with local playdate of the picture.

Roving Photographer Tiein Sells "Slightly Dangerous"

Through a tieup effected with a local photographer, Sid Kleper for the run of "Slightly Dangerous" at the Bijou theatre in New Haven, had the man carry a cutout of Lana Turner and snap passers-by with the star. These pictures were later displayed in front of the theatre and those properly identifying themselves were given guest tickets. Novelty throwaways were also used in the form of imprinted pay envelopes with copy, "Here's a Kiss from Lana Turner. See her in," etc. Inserted in the envelope were promoted candy kisses.

For a marquee gag, Kleper had a sign used while the title was being changed reading: "Man Changing Marquee. 'Slightly Dangerous'." The opening itself was advertised as a Bond Premiere, with Red Skelton, Bee Wain and others participating. Cooperating merchants came through with ads which plugged the sale of Bonds.

Navy Recruiting Booth Used for "Crash Dive"

Recently 200 officers of the Seventh Naval District, Miami sub chaser base, were guests of Jack Fink of the Capitol theatre, at a special showing of "Crash Dive." Because this film was made in cooperation with the Navy, Wometco arranged with Lt. Com. Pepper of the Navy's Public Relations office, to have a recruiting booth in the lobby of the theatre during the run.

Pictures of real subs in action adorned the recruiting booth and stories of volunteers were placed in the papers. The recruiting officers on duty had some exciting moments in their sub careers and these were given to the papers for publicity breaks.

Distributes "Yankee" Bats

Ahead of his date on "Pride of the Yankees" at the Kenyon theatre, in Pitsburgh, Lige Brien promoted miniature baseball bats which were distributed well in advance to men in restaurants, barber shops, bowling alleys and to students of the high school. These were also handed out by beauty shop operators to women customers, to women in the shopping district carrying children, and by clerks in department stores. Each bat carried the picture title together with playdates.

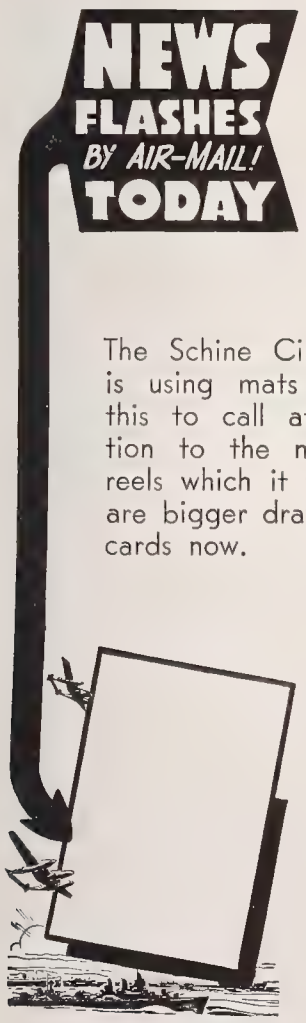
UNUSUAL NEWSPAPER ADS

The full depth of the paper and five columns of width on the bottom were taken up by Jack Matlack of the J. J. Parker Theatres, Portland, Ore., to advertise "Edge of Darkness". Not only its size, but the combination of three halftones made it outstanding.





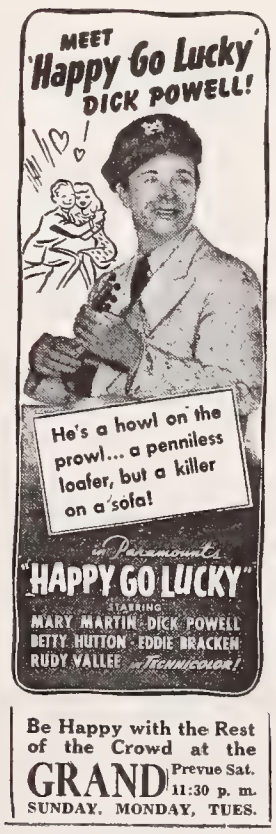
Irving Blumberg, advertising and publicity director for the Warner theatres in Philadelphia, used this type of ad for the opening of "My Friend Flicka" at the Fox theatre in Philadelphia. There's plenty of white space and considerable attention given to the book from which the picture was adapted.



The Schine Circuit is using mats like this to call attention to the newsreels which it feels are bigger drawing cards now.



Cooperative ads often have to be laid out by the theatre manager. Here is an excellent example arranged by Oscar Nyberg of the Fox theatre, Spokane, Wash.



Boyd Scott, city manager for the Griffith Circuit in Holdenville, Okla., uses this kind of a layout to plug the attractions at the two houses.



PERSONALS ON SHOWMEN

CONGRATULATIONS

June 7th
N. J. Banks
George E. Mooney
Joe Hewitt
Murray Bracker
James F. Delaney
A. R. Hiland
E. V. Gassaway
Irving Lambert
Dick H. Detwiler
Samuel F. Cunningham
Elwood E. Blanc

8th
Joe Klein
C. T. Spencer
Samuel Leffler
George Stoves
Harold L. Teel
Harold B. Pearl
Albert Pollock
Don T. Palmer
Sidney Miller
Frederick C. Radtke

9th
Mark E. Berkheimer
O. Beer
Paul L. Field
Paul A. Kleinerman

10th
Marshall A. Edwards
William Sherman
Roy Geise

June 10th
R. V. De Gruy
Elmore H. Rhines
Harry T. Briggs
Jack A. Farr
W. Dean Lewis

11th
Paul W. Kunze
Thor Hauschild
Marsh Gollner
L. P. Hageman

12th
Charles L. Epler
La Mar R. Keen
L. S. Bach
Erik Paulson
W. Ray McCormack
Charles F. Deane
Robert Heekin
Vernon H. Everroad
Abraham I. Perlman
William Sage
Edward Amsden

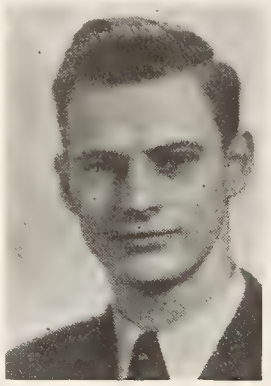
13th
Roy O. Prytz
Christopher McHale
Henry C. Earle
Stewart R. Martin
William D. Yeakle
Charles E. Simpson
William H. Romanoff

John Leverette, Formerly in Bank, Is Lured by Show Business

Formerly employed at the City National Bank at Sylacauga, Ala., the show business seemed to have more lure for John T. Leverette, who a few months ago joined the Martin Circuit and was in training for two months at the Ritz theatre, Sylacauga, Ala. When the two months were up, he was assigned to the Strand theatre, Florala, as manager.

Leslie Pendleton, Though Young, Has Risen Through Ranks

The young man whose picture appears here is Leslie W. Pendleton, Jr., manager of the State theatre, Lake Wales, Fla. He started in the Florida theatre, Daytona Beach, Fla., for the Florida State Theatres, with which he is still associated, on Christmas Day, 1938. He worked his way up from usher to doorman and then to office helper and after a time was transferred to the Empire theatre in the same city, under J. L. Cartwright, city manager. In a few months, he was promoted to assistant manager under Mr. Cartwright. In October, 1941, he was promoted to the managership of the Grand theatre in Winter Haven and on January 4 of this year, was transferred to his present position.



Long Career in Theatres Behind G. C. Ramsay

A long career in theatres is behind G. C. Ramsay, who started as a staff artist, worked later as a projectionist, went from that to advertising and finally into management. Ramsay was born in Fredonia Kansas, Aug. 27, 1913. His first job was as staff artist for the Whiteway, now the Kansan theatre in his home town of Fredonia, a post he held until 1933. In that year he moved to Marysville, Kansas, where he served as artist and projectionist, remaining there until 1936 when he joined Fox theatres in Atchison, Kansas as advertising director. After two years he resigned to work on roadshow productions and free lance art, but returned to Fredonia in 1940 as assistant manager. The following year, he joined the H. J. Griffith theatres as advertising chief for the Manhattan, Kansas, theatres. The following year, he was promoted to circuit advertising director. Last year, however, the lure of California proved strong, and he was hired again by the Fox theatres, first as assistant in the Fox theatre, San Diego, then to the Fairmont in the same city as manager and in November to the Village theatre in Claremont, where he is today.

JUNIOR SHOWMEN

ROBERTA MAY, on Sunday, May 23rd, to Mr. and Mrs. Mack Shapiro. The father manages the College theatre, in College Point, L. I.

BUD FREEMAN is now managing the Rockland theatre, in Philadelphia, succeeding J. V. Lamorte, who joined the Varablow theatre circuit in southern New Jersey.

JACK GOLDMAN, manager of Warners' Keith's theatre, Philadelphia, until it was taken over by William Goldman earlier this month, continues with the circuit as a rotating manager.

WILLARD G. JOHNSON replaces Gus Hartman as manager of Warners' Grand and Globe theatres, Vineland, N. J., with the latter returning as manager of the circuit's Princess theatre, Camden, N. J.

GLEN ELDRIDGE has been named assistant manager of Palomar theatre, in Seattle, Wash., succeeding Herb Stewart, who resigned to take a similar post at the Orpheum theatre there.

HENRY SAVOIE, assistant manager at the Center theatre, Fall River, Mass., has enlisted in the Navy.

WALTER CORREA, assistant manager of the Durfee, in Fall River, Mass., has been drafted by the Army.

WARREN A. SLEE, MGM exploitation representative in the Detroit territory, has been transferred to Chicago to handle special promotional activities. Charles Dietz, formerly exploitation representative in the Denver territory, will succeed Slee. Robert W. Huffman has replaced Dietz.

Dillenbeck Gives Hay For "It Ain't Hay"

As a teaser ahead of "It Ain't Hay" at the Rialto theatre, in Bushnell, Ill., D. M. Dillenbeck distributed tinted heralds carrying cuts of Abbott & Costello. Through a hole punched in the top of each card, a small bunch of hay was tied for further attention. For street use, Dil filled two sacks half full of sand and covered with tops of oats and tied these to two different lamp-posts.

MEMBERSHIP IS OPEN

To Managers, publicity men, city managers, district managers, advertising men

An engraved certificate will be sent to all new members of Managers' Round Table

Fill out the coupon, clip and send to

MANAGERS' ROUND TABLE • ROCKEFELLER CENTER • NEW YORK, N. Y.

Name ..... *Position* .....

Theatre ..... *Circuit* .....

City ..... *State* .....

Paul Ament, 59, Projectionist at Palace, Dies

Paul Ament, projectionist for 28 years at the RKO Palace theatre, New York, and one of the oldest members of the city's projectionists' union, Local 306, died Monday morning in the Meadowbrook Hospital, East Hempstead, Long Island. He was 59, and lived in Valley Stream, L. I.



Paul Ament

Nassau County Commander of the Veterans of Foreign Wars, Mr. Ament collapsed Sunday night while installing officers of the VFW auxiliary at Bellmore, Long Island.

Mr. Ament was a member of local 306 for almost 35 years. He was an active member, but never held office. Before entering the Palace, he had worked at various projection jobs.

A proponent of Americanization, Mr. Ament spoke often to school and other groups. He worked at the Palace at night.

He was a soldier in the Spanish-American war, and as such was a member of the Spanish War Veterans, and the National Society of the Army of the Phillippines. He was cited for bravery in the islands campaign.

Surviving Mr. Ament are his widow, Ethel; his son, Paul; a daughter, Ethel, and a sister, Mrs. Isabel Ellmore, of Los Angeles.

Trust Suit Against B. & K., Distributors Dismissed

The Adelphi theatre case was dismissed in the United States District Court, Chicago, last week by Judge Philip Sullivan. It originally was filed by 100 theatres in the Chicago area against Paramount Pictures, Inc., Balaban & Katz Corporation, B. & K. Management Corporation, John Balaban, Barney Balaban, Walter Immerman, Abe Kaufman and Joseph Kaufman as primary defendants and Loew's, Inc., Twentieth Century Fox Film Corporation, Vitagraph, Inc., RKO Radio Pictures, Inc., United Artists Corporation, Columbia Pictures Corporation and Universal Film Exchanges, Inc., as secondary defendants.

It charged that certain acts, practices, contracts and combinations of the defendants resulted in the power to control prices, smother competition and monopolize interstate trade in motion picture films for exhibition in the city of Chicago and its suburbs, contrary to the anti-trust laws.

The suit was dismissed on a motion of the plaintiffs who stated that since it was instituted in September, 1938, there had been a radical change in the releasing system, making the injunctive relief which was sought no longer appropriate.

Restrict New Jersey Fairs

Only two outdoor fairs will be held in New Jersey this year with the State Department of Agriculture reporting that managers of six New Jersey agricultural fairs have announced their cancellation this summer. The two remaining outdoor expositions will be the New Jersey State Fair at Trenton, to be held from September 12th to 18th, and the Flemington Fair at Flemington, from August 31st to September 6th.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 77—U. S. invades Attu. . . . Air blitz in Tunisia. . . . Lend-lease reaches Russia. . . . Liberian chief at White House. . . . Hutton cartoon on freedom of press. . . . Helicopters for U-boat hunt. . . . Joe E. Brown entertains troops.

MOVIETONE NEWS—Vol. 25, No. 78—Allied victory in Tunisia . . . French turn tables . . . Cutter sinks U-boat. . . . Pleasure driving ban in force. . . . West Pointers graduate. . . . Memorial Day parade.

NEWS OF THE DAY—Vol. 25, No. 275—Yanks on Attu. . . . Lend-lease supplies reach Russia. . . . Nazi prisoners of Allies. . . . Tobruk heroes return to Australia. . . . Liberian president visits White House. . . . Notables at capital premiere.

NEWS OF THE DAY—Vol. 25, No. 276—Coast guard cutter sinks U-boat. . . . Paratroop chaplain graduates with class. . . . Memorial Day celebrated. . . . Building block busters for Axis. . . . Queen of women welders. . . . Axis general in Britain.

PARAMOUNT NEWS—No. 80 — Honor two Yank pilots. . . . Ground crew men graduate. . . . General Vanaman in Indian ceremony. . . . Tobruk heroes in Australia. . . . Liberian head in Washington. . . . Yanks on Attu. . . . Tunisian roundup. . . . Helicopter new U-boat "killer."

PARAMOUNT NEWS—No. 81—Cutter sinks U-boat. . . . Skunk orphans look for foster mother. . . . All-monkey circus at St. Louis zoo. . . . Allied victors welcomed in Tunisia. . . . German prisoners in England. . . . TNT record output. . . . Chaplain graduates with Paratroopers.

RKO PATHE NEWS—Vol. 14, No. 80—Invasion of Attu. . . . Lend-lease supplies reach Russia. . . . Helicopter tested at sea to fight U-boat menace. . . . Final clean-up in Tunisia.

RKO PATHE NEWS—Vol. 14, No. 81—Victory in Tunis. . . . Italian marshal a prisoner. . . . Allies receive welcome by citizens. . . . Enemy snipers wiped out. . . . Coast Guard cutter sinks German sub, take Axis prisoners.

UNIVERSAL NEWSREEL—Vol. 16, No. 193—Axis losses in Africa shown. . . . Yanks on Attu. . . . Lend-lease to Allies. . . . Helicopter in test. . . . WAACS have dog mascot. . . . FDR entertains Liberian president. . . . Texas A&M graduates join service.

UNIVERSAL NEWSREEL—Vol. 16, No. 194—Tunisian population rejoices in Allied victory. . . . Decoration Day in New York. . . . Ordnance plant turns out bombs for Axis. . . . Children watch monkeys in St. Louis zoo. . . . Coast Guard cutter sinks sub.

ALL AMERICAN NEWS—Vol. 2, No. 32 — Negro troops fight flood. . . . Troops observe war tactics at Fort Knox. . . . Freedman Hospital science insures better babies. . . . Liberty Ship named after slave who became statesman. . . . Liberian president visits U. S.

Kaufman Hearing Is Adjourned to June 8th

The hearing in the case of Louis Kaufman, business agent of projectionists' union, Local 244, Newark, N. J., this week was adjourned in U. S. District Court, New York, until June 8th. Kaufman is under indictment for alleged violation of the Federal anti-racketeering law. Also on June 8th, the six alleged Chicago gangsters, under indictment with Kaufman, will appear to plead.

Trial of the men is expected to begin early in September, Mathias Correa, U. S. Attorney, indicated this week. It is expected that George Browne and Willie Bioff, union leaders now serving prison terms for extortion, will appear as Government witnesses.

Hold Memorial Services

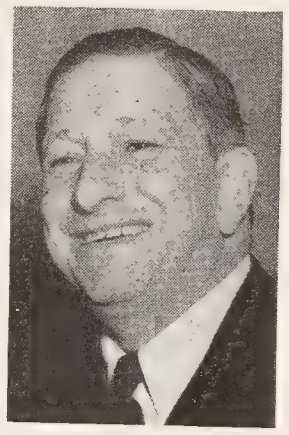
Memorial Day services were held at the Actors' Temple in New York on Monday for those of the theatrical industry who gave their lives in the present war. Rabbi Bernard Birstein officiated, special music was sung by Lucy Monroe, and Bert Lytell made a brief address.

Extend Dayton Store Hours

Theatre men in Dayton, Ohio, anticipate at least some increase in attendance by reason of retail stores remaining open until 9 P.M. on Wednesdays of each week, in addition to Mondays, the latter schedule having been in effect for several months.

William Koenig, 20th-Fox Studio Manager, 58

William Koenig, general production manager of the Twentieth Century-Fox Studios, died on May 29th in his apartment at the Beverly Wilshire Hotel in Los Angeles. He was 58. He had been ill for four months, spending part of the time in a hospital.



William Koenig

Until 1922, Mr. Koenig was a theatre operator in the mid-west, working his way up from an usher in a Milwaukee theatre. He was then appointed by Carl Laemmle as studio manager of Universal, holding the position for two years. Warner Brothers named him general production manager of the studios in 1924, and he remained there 11 years before returning to Universal in 1936. Darryl F. Zanuck, with whom Mr. Koenig was associated during his Warner tenure, brought him into the Twentieth Century-Fox organization in 1938 where he remained as studio manager.

The funeral was held Wednesday from the Wee Kirk o' the Heather, at Forest Lawn. Rabbi Max Nussbaum presided. Fred S. Meyer, of Twentieth Century-Fox, and an old associate, read an eulogy. Pallbearers were Joseph Schnitzer, Charles Rogers, Hal Wallis, Harry Rapf, Mr. Meyer, Harry Brand. Burial was at Forest Lawn.

He leaves his widow, Mrs. Doris Koenig, who was at his bedside until the end; his mother, Mrs. Jennie Koenig, and two brothers, Ben Koenig, film attorney, and David Koenig, all of Los Angeles.

Vaughn DeLeath, Radio Singer, Composer

Vaughn DeLeath, radio singer and song composer, died on May 28th in Buffalo after a long illness. She was 42. She started her radio career in 1920, and was popularly known as the "first lady of radio."

Miss DeLeath was a graduate of Mills College in San Francisco, where her voice was described as having three-range quality. Upon her advent into radio, she captured the appeal of listeners by her crooning style. She wrote more than 500 songs and appeared in many stage productions.

John F. McMahon

John F. McMahon, 75, theatre owner in Philadelphia, died May 26th at his home there after a long illness. He had operated the Walton theatre in the Germantown section for 26 years until his retirement five years ago. He is survived by his wife, Marie. Funeral services were held on May 29th, with burial in Holy Sepulchre Cemetery.

Edmund Condon

Edmund Condon, 50, former assistant manager of the Ritz theatre in Elizabeth, died in Belleville, N. J., on May 29th. At one time he was a stage singer, appearing in four Broadway productions. He is survived by his sister, Mrs. Frank Hawkes and a brother, Richard.

Lieut. Alvin Furrer

Lieutenant Alvin Furrer, son of Jack Furrer, RKO salesman in Cincinnati, has been reported killed in air action in North Africa.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York

NEW EQUIPMENT

THEY'RE FLOCKING IN — FROM MAINE TO California—because we still have plenty of good stuff yet—Brandt coin changers, $89.50; RCA 3′ x 5′ multicellular high frequency horns, complete, $225; rectifier bulbs, fifteen ampere, $7.95; six ampere, $3.95; DuPont Fabrikoid, 50″ wide, $1.35 yard; safety steel film cabinets, $2.93 section; Forest 60 ampere suprex rectifier, $211.75; latest Superior Atlas projector mechanisms, $595; Simplex 18″ magazines, pair $49.50; sound screens, Beaded 39½c; Chrome (suprex) 23½c; Flextone washable, 30½c; small theatre vacuum cleaners, $89.50. Get our Jubilee Bargain Bulletin. S. O. S. CINEMA SUPPLY CORP., New York.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

TRAINING SCHOOLS

THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

BOOKKEEPING SYSTEM

THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor. In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

PRINTING

THEATRE PROGRAMS, HERALD GIVEAWAYS and other show printing, at special rates. Supply copy and layout for estimate. BOX 1207A, MOTION PICTURE HERALD.

USED EQUIPMENT

SLIGHTLY USED ALL STEEL BLOWER, 13,500 cfm with 2 hp motor, $230; quiet exhaust fans, from $21.25; 16″ oscillating fans, $22.50; exhaust blower, 530 cfm, $24.50; RCA portable sound projectors, $79.50; Peerless low intensity arcs, $62.50. Big Jubilee Sale Bulletin now ready. S. O. S. CINEMA SUPPLY CORP., New York.

WANTED TO BUY

WILL TAKE ANY MAKE 16MM OR 35MM SOUND projector, rectifiers, generators, sound equipment. BOX 1634, MOTION PICTURE HERALD.

PIPE ORGAN—STATE PRICE AND ALL INFORmation. B. VAN HOUTEN, 280 W. Leonard St., Grand Rapids, Mich.

BUSINESS OPPORTUNITIES

BRITISH CINEMATOGRAPH ENGINEERS SEEK contact with American manufacturers of projection and sound apparatus with a view to manufacturing approved models under license in Great Britain. Write BOX 1630, MOTION PICTURE HERALD.

BOOKS

THE 1943-44 INTERNATIONAL MOTION PICTURE ALMANAC is now in preparation. Will contain more than 12,000 biographies of players, directors, writers, technicians and executives. The biographical section is an exclusive feature. In addition it will include more than 1,250 pages crammed with motion picture facts and figures covering every phase of the business. Supply will be limited. Be sure to get your copy. Order it today! Price $3.25 prepaid in U. S. A. $5 elsewhere. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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ASCAP–Network Fight Brews on Sustaining Fee

A new controversy between the American Society of Composers, Authors and Publishers and the broadcasters is in the making, precipitated by demand of the former for payment of fees on sustaining programs preceded or followed by a commercial spot announcement.

A special committee of broadcasters is to be appointed by the National Association of Broadcasters to "sit down with ASCAP" to thrash out the matter, it was announced last week by the association.

In an explanation of the question raised by the ASCAP demand, NAB officials said that an interpretation of provisions of the March 4, 1941, consent decree originally provided that the music organization would not call a sustaining program a commercial program because it was either preceded or followed by a commercial spot announcement.

"ASCAP," they said, "now says they understood this statement "would cover only such announcements as Bulova, Longines and weather reports (when permitted) and similar announcements."

"There is, of course, no justification for any such interpretation of the term 'spot announcement' by ASCAP and, indeed, such an interpretation is in conflict with the consent decree, with the contract and with the understanding between the parties," they contended. "The fact is, therefore, that a spot announcement which precedes or follows a sustaining program which uses ASCAP music does not convert the adjacent sustaining programs into commercial programs, nor is ASCAP entitled to any percentage of the revenue derived from the sale of such spot announcements unless the announcements use ASCAP music."

The programs on which the society now is attempting to collect are participating programs, such as a "Musical Clock," in which a number of commercial announcements are made in addition to those which occur at the station break.

NAB contends that while ASCAP is entitled to payment on a participating program which uses its music it is not entitled to payment on a participating program which does not.

The major issue raised is whether the ASCAP exemption is only for a complete 15-minute broadcast, as claimed by the society, or, as contended by the broadcasters, for shorter programs. If such a program is announced and billed as one program, the station is obligated to pay ASCAP on the entire program, but if it is broken down into a number of separate programs, with a news period segregated from the portion of the program using ASCAP music and that portion in turn segregated from portions using other music, so that there will be a number of separate programs instead of one program, a substantial saving may result to the station.

Washington Variety Club To Honor Fred Rohrs

A testimonial dinner will be given Fred Rohrs, recently appointed southern division manager of Producers Releasing Corporation, by the Washington Variety Club next Monday evening at the Willard Hotel in the nation's capital. Among those on the planning committee are Fred Kogod, Sam Wheeler, George Gill and Frank Boucher. O. Henry Briggs, president of PRC, and Arthur Greenblatt, vice-president in charge of sales, are expected to attend.

The farewell open house of the Variety Club was held on May 30th. The club's parties will be resumed in September.

Add Two Exploitation Men To 20th-Fox Staff

Twentieth-Century-Fox has assigned two field men to the Great Lakes district, bringing the permanent exploitation staff to 11. Rodney Bush, exploitation manager, recently returned from Chicago, where he installed Jay Frank and Norman Kassell in the Great Lakes area.

The exchange center exploitation representatives are Ralph Stitt, Boston; George Gomperts, Philadelphia; Wally Allen, Pittsburgh; Douglas George, Cleveland; James Keefe, Cleveland; Spence Pierce, Atlanta; Leonard Allen, Atlanta; Cliff Gill, San Francisco; Earle Keate, Seattle; W. G. Thompson, Kansas City, and Walter Hoffman, Minneapolis.

Schedule Conference at Studio

Hal Horne, 20th Century-Fox advertising and publicity director; Richard Condon head of the special exploitation department at the studio, and Jack Goldstein, eastern publicity director, were expected at the coast studio this week for conferences with Harry Brand, studio advertising and publicity director.

Attend Son's Graduation

Officer Candidate Jerome M. Weisfeldt, son of Mr. and Mrs. Max Weisfeldt, on Saturday, June 5th, was to be graduated from Fort Knox. His parents were to attend the exercises. Mr. Weisfeldt is short subject sales manager for Columbia Pictures.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

THE RELEASE CHART

Raiders of San Joaquin

(Universal)

Ranchers vs. Railroads

An early western railroad and its sharp trading agents are the villains who make trouble for Johnny Mack Brown and Tex Ritter in this joint appearance for Universal. But the iron horse does not crowd out the shooting and riding. There is action aplenty, although a somewhat involved plot slows it down a bit in spots.

Crooked railroad agents are trying to force the sale of valuable farm land and run the ranchers out when Brown arrives on the scene. He is too late to dissuade Ritter and the ranchers from taking the law in their own hands. However, by some hard shooting and riding on his own part, he traps the land jumpers. At the same time Ritter and Brown tangle as rivals for the hand of Jennifer Holt, a rancher's daughter. Outsmarted and outgunned, the claim jumpers surrender and the ranchers return to their land. Brown reveals himself as the son of the railroad's president, and wins the hand of Jennifer.

Comedy highlights are provided by Fuzzy Knight again, as a ranch cook and pal of Brown. With song and slapstick he keeps the laughs flowing in rapid succession. A musical note is added by the Jimmy Wakely trio. Lewis Collins, director, and Oliver Drake, producer, keep the picture in traditional western pattern. Patricia Harper wrote the story.

Seen at the New York theatre, where a Broadway audience laughed at Fuzzy Knight but was apathetic toward the action. Reviewer's Rating: Fair.—JOHN STUART, JR.

Release date, not set. Running time, 59 min. PCA No. 8721. General audience classification.

Rocky Morgan.....Johnny Mack Brown
Gil Blake.....Tex Ritter
Jane Carter.....Jennifer Holt
Fuzzy Knight, Henry Hall, Joseph Bernard, George Eldredge, Henry Roquemore, John Elliott, Michael Vallon, Jack O'Shea, Jack Ingram, Robert Thompson, Carl Sepulveda, Scoopm Martin, Roy Brent, Budd Buster and the Jimmy Wakely trio.

The Russian Story

(Burstyn-Artkino)

Historical Drama

This is a fictionalized cavalcade of the history of Russia over 1,000 years, culled from motion pictures produced by the Russians in the last two decades. More than a year in the making, the film has been skillfully edited and cut by its producer, Joseph Burstyn, and the technical editor, George Freedland. To audiences who are perhaps surfeited with the flow of Russian documentaries which have reached American theatres since June, 1941, "Russian Story" will be a welcome relief. It has comedy, drama, pathos, spectacular scenes and a fine musical background.

Here is no attempt at indoctrination or political propaganda. The emphasis of "Russian Story" is on a people's love of country. The concept of nationalism is its theme and the scenes which unfold, selected for the purpose of strengthening that concept, are an historical key to why the Russian people fight the way they do. Unlike "Mission to Moscow," the appeal of this picture is emotional and as such may do more than "Mission" to further understanding of American audiences of the people of their eastern ally.

The story begins in Russia today at the grave of a young soldier. Ivan, the soldier, becomes the fighting symbol of Russia from the 12th century to the present. He signifies the unconquerable spirit of a people who fought off their invaders through the centuries. He could be English, French, Bohemian, Chinese or American. His strength and courage is that of people everywhere who fight for freedom and in defense of their homes.

The last scene of the film, which brings the story up to the present struggle against the Axis, is a fitting climax for the picture. It was taken from a short subject produced in Alma Alta, Russia's interior film studio. The short was never released in America.

"Russian Story" includes sequences from films made by 21 of the best known Russian directors, including Eisenstein, Dovzhenko, Pudovkin and Vertov. The music assembled from the work of 17 Russian composers includes the screen scoring of Shostakovich, Prokofieff, Popov and Scherbachev. The considerable range covered by the picture includes scenes from "Alexander Nevsky," "Peter the Great," "End of St. Petersburg," "Chapayev," "Shora," "Potemkin," and "The Road to Life," among other features, in addition to material made available by the Soviet film archives and the film library of the Museum of Modern Art. The film, however, has an effective unity that sustains interest.

The pithy, dramatic commentary, written by Theodore Strauss of the film department of the New York *Times,* is spoken by Libby Holman, Morris Carnovsky, Martin Blaine and Mr. Strauss.

Viewed at the Preview theatre, New York, before an audience of trade press and foreign press representatives. Reviewer's Rating: Excellent.—J. E. SAMUELSON.

Release date, June 8, 1943. Running time, 73 min. General audience classification.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Spy Train

(Monogram)

Mystery Drama

This is a tense melodrama with sustained suspense and fast action aboard a train, with an active cast and a time bomb in a travelling bag. The story opens with much mysterious lurking in which Nazi spies and a counter spy participate. It closes with a legitimate bang that satisfies all and sundry except the male and female rascals that go up with the bomb.

Richard Travis as a pre-war correspondent is a handsome and competent hero. Katherine Craig pleases as the feminine lead, Chick Chandler is excellently droll and Evelyn Brent as a villainess is as venemous as heart could wish. Steve Roberts is good and deadly as the chief Nazi spy who goes to his reward with Miss Brent when the time bomb keeps its date.

The entire cast is well chosen and the piece should please all lovers of suspense and mystery. It has war atmosphere but no battles and no marching hosts. Max King produced it and Harold Young very competently directed it. Leslie, Schwabacher, Wallace Sullivan and Bart Lytton contrived the screenplay from Scott Littlefield's original story.

Reviewed at the New York Theatre before a responsive audience. Reviewer's Rating: Good.—A. J.

Release date, July 9, 1943. Running time, 60 min. PCA No. 9340. General audience classification.

Bruce .....Richard Travis
Jane .....Katherin Craig
Stu .....Chick Chanler
Frieda .....Evelyn Brent
Steve Roberts, Thelma White, Gerald Brock, Snowflake, Bill Hunter, Warren Hymer.

Two Senoritas From Chicago

(Columbia)

Fast Comedy and Music

This presents three pretty girls in search of fortune on the stage, and not particular how they get it. They provide laughter, music and beauty in the process, abetted by a competent production and aided above all by John P. Medbury's crackling dialogue.

The girls are Joan Davis, the comedienne, who is given top billing, and deserves it; Jinx Falkenburg, the former model; and Ann Savage. The last two as hotel chamber maids are "managed" by Miss Davis, who is in charge of the basement refuse room. Her ideas, all so vividly put, seem always to go wrong. But one, her discovery of a manuscript in Portuguese, seems to "land". Sent to Broadway producer Bob Haymes, it is taken by him for immediate production.

The three descend upon Broadway, Miss Falkenburg and Miss Savage as the Portuguese sisters of the playwright, who insist they be

starred in the production. All proceeds well until near the opening, when the three discover Haymes' rival, Douglas Leavitt, is producing the same play from the original manuscript, with the consent of the real Portuguese playwrights. Unable to stave off the debacle, they go to jail. However, all ends happily when Haymes produces a different play with the same sets.

Played as fast farce, this should hit the customers' laugh jackpot. One scene, while old basically, seems certain to stretch the seams: it has Miss Davis talked back into jail by the defense lawyer whose insistence that she give no information to the police merely infuriates them.

A decided asset is the music, comprising numerous songs, under the direction of M. W. Stoloff, and dance numbers for which Nick Castle is responsible.

All in all, this is a good program musical and, except for a musical "patriotic" finale, a complete escape from the world at war.

Seen in a New York projection room. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, June 10, 1943. Running time, 68 min. PCA No. 933. General audience classification.

Daisy Baker.....Joan Davis
Gloria .....Jinx Falkenburg
Maria .....Ann Savage
Leslie Brooks, Ramsey Ames, Bob Haymes, Emory Parnell, Douglas Leavitt, Muni Seroff, Max Willenz, Stanley Brown, Frank Sully, Charles C. Wilson, Romaine Callender.

Bad Men of Thunder Gap

(Producers Releasing Corp.)

Mining Town Western

Dave (Tex) O'Brien and Jim Newill are starred in this PRC Western, a joint production of Alfred Stern and Arthur Alexander. It is a competent job with action and interest above average for the Texas Rangers series.

O'Brien, Newill and Guy Wilkerson pose as a traveling medicine show, arriving in a western town to investigate the hijacking of supply wagons with food for miners who are working their claims. They discover that Jack Ingraham, one of the owners of a freight hauling company, and Michael Vallon, a storekeeper, are behind a plan to starve the miners out and then purchase their claims at a large profit. O'Brien has witnessed a murder but was unable to prevent it. He is, however, accused of the crime.

Setting out to round up evidence against the bandits, the trio discovers the hijacked supplies in an old mine building. A furious fight ensues before the Rangers and a posse of miners surround the place and capture the gang.

Albert Herman directed the film from a screenplay by Elmer Clifton. Three songs by Tex Coe and one by Cal Shrum are sung by the Rhythm Rangers and Jim Newill.

Seen at the Daly theatre in Hartford with an interested audience. Reviewer's Rating: Good.

Release date, March 5, 1943. Running time, 57 min. PCA No. 9096. General audience classification.

Tex Wyatt .....Dave O'Brien
Jim Steele .....Jim Newill
Panhandle .....Guy Wilkerson
Janet Shaw, Jack Ingraham, Charles King, Michael Vallon, Lucille Vance, Tom London, I. Stanford Jolley, Bud Osborne, Jimmy Aubrey, Cal Shrum and his Rhythm Rangers.

Theatre Royal

(British National - Anglo)

Comedy - Musical

Flanagan and Allen, Higher Priests of the Crazy Gang, topliners in British vaudeville comedy, have a considerable name among British audiences, not only in London, but all over the provinces as well. This, their second film under the British National banner, goes boldly out to capture that public, with the obvious intention of pleasing as many of the divergent audiences at one time as is possible.

As a slice of sheer popular escapist entertainment, it is assured of a wide booking despite the fact that it goes far off the rails originally favored by the Crazy gangsters. It has spectacle of a kind, some superb singing, and low comedy here and there, all of them entertainment ingredients such as most astute showmen are seeking these war-harrassed days.

Flannagan is a props man and Chesney Allen his established feed, a penurious theatrical producer, and the comedy revolves around the efforts of Bud and his boss to get a show staged and put the Theatre Royal back on the map. In the pattern are easy dramatic fictions, a scheming competitor, plus an equally scheming but singularly elusive siren, a Broadway impresario whose ideals of presentation are easily achieved, financiers, crooks, poison in the whisky, et cetera, all of them less relevant, and less contributory than the sporadic passages of crazy gang comedy and the occasional bursts of music. Bud, as a starch-shirted butler, Bud as Sir Francis Drake, Bud playing pontoon and losing his partner's last half crown, shots of inconsequential dialogue, moments of masquerade in the old tradition, ginger up the development but they are fewer than they might have been, and Flanagan is not necessarily as good at solo art as he is with his side-kick Allen.

In between the laughs are some scenes on the stage, some superb singing from the superlative Gwen Catley, and one or two singable numbers—notably Gwen Catley's "Tell Her Tonight" and Flanagan and Allen's own "Roll On Tomorrow."

It is somewhat of a melange, unequal in arrangement and effect, but there are passages of sound popular comedy, and Miss Catley's work is of the calibre which provokes spontaneous applause. Finlay Currie as an American producer is less fictional than the average in that design. Staging and production values are adequate, with sound notably effective.

A trade audience obviously enjoyed themselves at the film and the comedy passages provoked plenty of laughter. Exhibitor reaction seemed agreed that Flanagan and Allen, and films of this type, have contemporary appeal. Critical objections were marked on its length. Reviewer's Rating: Fair.—AUBREY FLANAGAN.

Release date, not set. Running time, 100 min. General audience classifications.

Bob Parker .....Bud Flanagan
Gordon Maxwell.....Chesney Allen
Lydia Sherwood, Gwen Catley, Peggy Dexter, Horace Kenney, Marjorie Rhodes, Finlay Currie, Owen Reynolds, Maire O'Neill, Charles Mortimer, Ben Williams, Buddy Flanagan, Jack Melford.

All By Myself

(Universal)

Comedy with Music

The title of this comedy is taken from a song by Rosemary Lane and bears no relation to the four persons whose romantic complications the plot tries to unravel. While this is not the film's only absurdity, the production is good-natured froth which might serve to balance a program of more serious fare.

Two men, two girls and an advertising agency constitute the central situation, with one of the girls in love with the wrong man and pretending to be married to the other. As she is also the key to the agency's largest account and her pretended husband is a woman hater, the switches are many before both couples are safely provided for.

Rosemary Lane contributes three songs in her role of night club entertainer: the title number, a blues song, effectively presented; "You're Priceless," a tune in the manner of "You're the Top," and the familiar "I Don't Believe in Rumors." The dancers Tip, Tap and Toe, offer an outstanding bit of footwork to support the musical side, while Evelyn Ankers, Patric Knowles and Neil Hamilton keep the story moving satisfactorily.

The direction by Felix Feist has more pace than polish and the story by Dorothy Bennett and Linde Hannah offers little novelty, but the whole fills the role of light entertainment adequately.

Bernard W. Burton was associate producer.

Seen in the home office projection room. Reviewer's Rating: Fair.—E. A. CUNNINGHAM.

Release date, June 11, 1943. Running time, 63 min. PCA No. 9276. General audience classification.

Val Stevenson.....Rosemary Lane
Jean Wells.....Evelyn Ankers
Dr. Bill Perry.....Patric Knowles
Mark Turner.....Neil Hamilton
Grant Mitchell, Louise Beavers, Tip, Tap and Toe, and the Loumell Morgan Trio.

Trail Riders

(Monogram)

Range Busters on Trail Again

The Range Busters ride it manfully but they can't break a stereotyped plot in "Trail Riders," one of their adventures for George Weeks. Practically all of the familiar plotfalls are employed in the story by Francis Kavanaugh. An effort is made to enliven the film with some set comedy and when this comedy is in the hands of Max Terhune and his dummy, "Elmer," it is successful. Mickey Harrison plays a small but effective bit role.

The film opens with a bank holdup and a marshal shot in the back. The town is supposed to be under the watchful eye of the Vigilantes but the leader of the Vigilantes also is the man behind the notorious Alton Gang. The marshal's father calls in the Range Busters, then on vacation from Robin Hooding, and they set out to avenge their slain friend. They meet a girl, Dusty and Davey vie for her affection as per formula, and the trap is set to apprehend the gang by planting news of $10,000 being in the bank vault that night. The gang is cleaned out and the Busters resume their vacation.

John King looks handsome and sings "Oh Susanna" nicely. David Sharpe's riding and personality register well and Terhune puts over his comedy. Evelyn Finley is an ordinary heroine, which adjective also goes for the supporting cast, most of the performances being fairly wooden under Robert Tansey's direction.

Seen at Hollywood's Hitching Post theatre, where giggles and snickers punctuated the action at the wrong places. Reviewer's Rating: Poor.—REED PORTER.

Release date, Dec. 4, 1942. Running time, 55 min. PCA No. 8825. General audience classification.

"Dusty" .....John King
"Davey" .....David Sharpe
"Alibi" .....Max Terhune
Mary .....Evelyn Finley
Rand .....Forrest Taylor
Cole .....Charles King
Kermit Maynard, Lynton Brent, John Curtis, Steve Clark, Mickey Harrison, Kenneth Duncan.

SHORT SUBJECTS

THE LONESOME MOUSE (MGM)

Technicolor Cartoon (W-447)

The continuing feud between Tom and Jerry, MGM's cat and mouse team, takes a surprising twist in their latest appearance, but only for a time. Tom has been evicted from the house and all the sympathies of his mortal enemy are aroused. But his efforts to reinstate the cat are interrupted and old traditions reassert themselves.

Release date, May 22, 1943 8 *minutes*

SKY SCIENCE (MGM)

Pete Smith (S-466)

The performance of American planes in the skies over Europe, Asia and Africa is revealed, in this Pete Smith subject, as the result of a tremendous patience and careful preparation. In research laboratories tests simulating actual battle conditions are set up for engines and materials, and scientific checking results in substantial improvement.

Release date, May 22, 1943 9 *minutes*

ADVANCE SYNOPSES *and information*

HITLER'S HANGMAN (Metro-Goldwyn-Mayer)

Czech Underground Drama

PRODUCER: Seymour Nebenzal. Directed by Douglas Sirk.

PLAYERS: Patricia Morison, John Carradine, Alan Curtis, Ralph Morgan, Howard Freeman, Ludwig Stossel, Edgar Kennedy, Jimmy Conlin, Blanche Yurka, Al Shean, Jorja Rollins, Elizabeth Russell, Victor Kilian, Tully Marshall.

SYNOPSIS

This is the story of Lidice, the Bohemian village which suffered the brutality of the Nazis for supposed harboring of the murderer of Reinhard Heydrich. It is quite a different version of the killing from that in "Hangmen Also Die," showing it as the act of two young patriots, a boy and a girl. Only the boy survives the liquidation of the village, after the Nazis shoot all male townsmen and send women and children to German camps. He escapes to the hills to carry on guerrilla fighting against the enemy.

WEST SIDE KID (Republic)

Melodrama

PRODUCER: Armand Schaefer. Directed by William Morgan.

PLAYERS: Donald Barry, Dale Evans, Henry Hull, Matt McHugh, Chick Chandler, Nana Bryant, Peter Lawford, Howard Banks, Richard Graham, Vivian Mason, Dorothy Burgess.

SYNOPSIS

This concerns a wealthy and hypochondriac publisher who, wearying of a wife who neglects him and a daughter addicted to nightclubs, hires a gangster to murder him. The gangster takes a liking to him, though, and kidnaps him instead, by way of protecting him from himself, and then pays court to the daughter. This setup generates melodrama which ends with the gangster losing the girl and the publisher regaining health and family.

CROSS YOUR FINGERS (Universal)

Musical

PRODUCER: Howard Benedict. Directed by Edward Lilley.

PLAYERS: Allan Jones, Kitty Carlisle, Leo Carrillo, William Frawley, Gus Schilling, Lee Patrick, Samuel S. Kings, King Sisters, Alvino Rey and his orchestra.

SYNOPSIS

Unable to find work, a singer poses as an heir to a huge fortune and is hired with an orchestra to appear in a night club. The night club is on the verge of closing, and the operator thinks that he can get money out of the singer. When he discovers the ruse, he goes gunning for the "heir" and members of the orchestra, but is forced to make peace with them when they boom his business into a success.

SILVER SPURS (Republic)

Playboy Rancher Murdered

PRODUCER: Harry Grey. Directed by Joe Kane.

PLAYERS: Roy Rogers, Smiley Burnette, Phyllis Brooks, John Carradine, Jerome Cowan, Joyce Compton, Sons of the Pioneers.

SYNOPSIS

When a playboy rancher orders a mail order bride as one of his escapades, a girl reporter masquerades as the bride in order to get a story. She is a bride and a widow in the same day when the playboy is found mysteriously murdered. Roy Rogers, the trusty foreman, is incriminated in the murder ruse, but escapes to clear his name and save the poverty-stricken ranch.

THUMBS UP (Republic)

Musical Comedy

PRODUCER: Albert J. Cohen. Directed by Joseph Santley.

PLAYERS: Brenda Joyce, Richard Fraser, Arthur Margetson, Elsa Lanchester.

SYNOPSIS

Miss Joyce plays an American singer who, discouraged by lack of stage success in America, goes to London, meets the same experience and winds up working in a minor cafe. Here she meets a young flyer with whom she falls in love, this romance running through the story which takes up the matter of defense factory work to which the girl, after complications are liquidated, devotes herself for the duration.

GHOSTS ON THE LOOSE (Monogram)

Horror

PRODUCER: Sam Katzman, Jack Dietz. Directed by William Beaudine.

PLAYERS: East Side Kids, Bela Lugosi, Ava Gardner, Ric Vallin.

SYNOPSIS

The East Side Kids tangle up the lives of a honeymooning couple and succeed in capturing a band of enemy agents. "Haunted" houses, printing presses, mistaken identities mix in, as well as the antics familiar to East Side Kid fans.

SPOTLIGHT REVUE (Monogram)

Radio Comedy with Music

PRODUCER: Sam Katzman, Jack Dietz. Directed by William Beaudine.

PLAYERS: Billy Gilbert, Frank Fay, Bonnie Baker, Butch and Buddy, Charles K. Brown, Harry Langdon, Iris Adrian, James Bush, Radio Rogues, Henry King Orchestra, Herb Miller Orchestra.

SYNOPSIS

Frank Fay is an actor and Billy Gilbert a baker in the small town where Fay is stranded. They decide to team, become headliners and later join a show in which the producer's girl friend is starred. She falls for Fay at the same time he is offered a spot by Bonnie Baker on her radio show. Gilbert, smelling trouble brewing, says he is quitting the business and Fay takes the radio job. In a ruckus, the producer's girl friend jumps from a window and Fay is involved. Gilbert hires the best lawyers. Fay is acquitted and disappears. The team is later reunited when Fay is found in the audience where Gilbert is giving a performance.

WHAT'S BUZZIN', COUSIN? (Columbia)

Musical Comedy

PRODUCER: Jack Fier. Directed by Charles Barton.

PLAYERS: Ann Miller, John Hubbard, Rochester, Jeff Donnell, Leslie Brooks, Adele Mara, Freddy Martin and Orchestra.

SYNOPSIS

A modern ghost town which four girls acquire by provision in a will provides setting for this musical comedy. Freddy Martin and his orchestra arrive at the deserted hotel, learn of the girls' plight, and put on a show to attract some population to the place. A rumor that gold has been discovered attracts racketeers, to whom the girls ultimately dispose of the place at a profit.

GOOD LUCK, MR. YATES (Columbia)

Drama

PRODUCER: David Chatkin. Directed by Ray Enright.

PLAYERS: Claire Trevor, Edgar Buchanan, Jess Barker, Ann Savage.

SYNOPSIS

Hero of this study in patriotism is a Military Academy instructor who resigns over protest to enlist in the Army and, on being rejected for physical defect, takes a job in a warplant but arranges for a soldier in service to write letters home over his signature by way of retaining the respect of his students. His deception is discovered and he comes under suspicion on all sides, but proves his mettle by heroism displayed during an emergency in the warplant.

NEVER A DULL MOMENT (Universal)

Ritz Brothers Musical

PRODUCER: Howard Benedict. Directed by Edward Lilley.

PLAYERS: Ritz Brothers, Frances Langford, Stuart Crawford, Elizabeth Risdon, Mary Beth Hughes, George Zucco, Jack LaRue, Igor and Pogi.

SYNOPSIS

The Brothers Ritz stumble here into a case of mistaken identity in which they are employed by crooks for a "night club job" in the belief that they can be depended upon to purloin a valuable necklace. By a fluke it goes get into their possession and next morning they find themselves fugitives. By another series of blunders they bring about the capture of the real criminals. The story is, of course, a background for the Ritz type of clowning, music numbers and etc.

RELEASE CHART
By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1354.

Complete listing of 1941-42 Features, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'42
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
4009	A Night to Remember	Dec. 10,'42
4210	A Tornado In the Saddle	Dec. 15,42
4004	Commandos Strike at Dawn	Jan. 7,'43
4013	City Without Men	Jan. 14,'43
4029	One Dangerous Night	Jan. 21,'43
4037	Power of the Press	Jan. 28,'43
4203	The Fighting Buckaroo	Feb. 1,'43
4014	Reveille with Beverly	Feb. 4,'43
4036	No Place for a Lady	Feb. 11,'43
4211	Riders of the Northwest Mounted	Feb. 15,'43
4006	Something to Shout About	Feb. 25,'43
4040	Let's Have Fun	Mar. 4,'43
4031	After Midnight with Boston Blackie	Mar. 18,'43
4005	The Desperadoes	Mar. 25,'43
4034	Murder In Times Square	Apr. 1,'43
4029	She Has What It Takes	Apr. 15,'43
4212	Saddles and Sagebrush	Apr. 22,'43
4024	Redhead from Manhattan	May 6,'43
4001	The More the Merrier	May 13,'43
4025	Boy from Stalingrad	May 20,'43
4204	Law of the Northwest	May 27,'43
....	It's a Great Life	May 27,'43
....	Two Senoritas from Chicago	June 10,'43
....	Crime Doctor	June 22,'43
....	Frontier Fury	June 24,'43
....	Good Luck, Mr. Yates	June 29,'43
....	Appointment in Berlin	July 15,'43

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....	The Cover Girl	Not Set
....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	Robinhood of the Range	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	Destroyer	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Somewhere in Sahara	Not Set
....	Attack by Night	Not Set
....	Law of the Badlands	Not Set
....	What's Buzzin', Cousin?	Not Set
....	Without Notice	Not Set
....	The Clock Struck Twelve	Not Set
....	Restless Lady	Not Set

MGM

302	Tish	Sep.-Nov. '42
305	A Yank at Eton	Sep.-Nov. '42
306	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.Nov. '42
304	Apache Trail	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
313	Whistling in Dixie	Dec.-Feb. '43
314	Journey for Margaret	Dec.-Feb. '43
315	Reunion in France	Dec.-Feb. '43
316	Stand by for Action	Dec.-Feb. '43
317	Dr. Gillespie's New Assistant	Dec.-Feb. '43
318	Andy Hardy's Double Life	Dec.-Feb. '43
319	Northwest Rangers	Dec.-Feb. '43
320	Keeper of the Flame	Dec.-Feb. '43
321	Three Hearts for Julia	Dec.-Feb. '43
322	Tennessee Johnson	Dec.-Feb. '43
327	Assignment in Brittany	Apr.-May '43
323	Cabin in the Sky	Apr. May '43
324	A Stranger in Town	Apr.-May '43
326	Air Raid Wardens	Apr.-May '43
325	Slightly Dangerous	Apr.-May '43
....	Bataan	June-Aug. '43
....	DuBarry Was a Lady	June-Aug. '43
....	Harrigan's Kid	June-Aug. '43
....	Hitler's Hangman	June-Aug. '43
....	Human Comedy	June-Aug. '43
....	Pilot #5	June-Aug. '43
....	Presenting Lily Mars	June-Aug. '43
....	Random Harvest	June-Aug. '43
....	The Youngest Profession	June-Aug. '43

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....	Lassie Comes Home	Not Set
....	Salute to the Marines	Not Set
....	As Thousands Cheer	Not Set
....	Above Suspicion	Not Set
....	I Dood It	Not Set
....	Swing Shift Maisie	Not Set
....	The Professor Takes a Wife	Not Set
....	Dr. Gillespie's Criminal Case	Not Set
....	Girl Crazy	Not Set
....	Right About Face	Not Set
....	Best Foot Forward	Not Set
....	A Guy Named Joe	Not Set
....	The Man from Down Under	Not Set
....	Madame Curie	Not Set
....	Russia	Not Set
....	Lost Angel	Not Set
....	America	Not Set
....	Whistling in Brooklyn	Not Set
....	A Thousand Shall Fall	Not Set
....	The Heavenly Body	Not Set
....	Cry Havoc	Not Set
....	White Cliffs of Dover	Not Set

MONOGRAM

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sep. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigator	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
....	War Dogs	Nov. 13,'42
....	'Neath Brooklyn Bridge	Nov. 20,'42
....	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'43
....	Cosmo Jones in the Crime Smasher	Jan. 29,'43
....	Kid Dynamite	Feb. 5,'43
....	Prison Mutiny	Feb. 12,'43
....	Haunted Ranch	Feb. 19,'43
....	Silver Skates	Feb. 26,'43
....	The Ape Man	Mar. 19,'43
....	Land of Hunted Men	Mar. 26,'43
....	Ghost Rider	Apr. 2,'43
....	Wild Horse Stampede	Apr. 16,'43
....	Clancy Street Boys	Apr. 23,'43
....	I Escaped from the Gestapo	May 28,'43
....	Cowboy Commandos	June 4,'43
....	Sarong Girl	June 11,'43
....	Wings over the Pacific	June 25,'43
....	The Stranger from Pecos	June 25,'43
....	Spy Train	July 2,'43
....	Ghosts on the Loose	July 16,'43
....	The Law Rides Again	July 23,'43
....	Spotlight Revue	July 30,'43
....	Melody Parade	Aug. 13,'43
....	Black Market Rustlers	Not Set
....	Six-Gun Gospel	Not Set
....	He Couldn't Take It	Not Set

PARAMOUNT

Block 1

4205	Wake Island	
4202	The Major and the Minor	
4203	The Glass Key	
4204	Wildcat	
4201	Priorities on Parade	

Block 2

4209	Henry Aldrich, Editor	
4208	Mrs. Wiggs of the Cabbage Patch	
4207	Road to Morocco	
4210	Street of Chance	
4206	The Forest Rangers	

Block 3

4213	The Avengers	
4212	Wrecking Crew	
4211	The Palm Beach Story	
4214	My Heart Belongs to Daddy	
4215	Lucky Jordan	

Block 4

4216	Lady Bodyguard	
4217	Happy Go Lucky	
4218	Henry Aldrich Gets Glamour	
4219	Night Plane from Chungking	

SPECIAL

4231	Star Spangled Rhythm	
4137	Reap the Wild Wind	

Block 5

4221	High Explosive	
4222	China	
4223	Aerial Gunner	
4224	Five Graves to Cairo	
4225	Salute for Three	

Block 6

....	So Proudly We Hail	
....	Dixie	
....	Submarine Alert	
....	Henry Aldrich Swings It	
....	Alaska Highway	

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....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Not Set
....	No Time for Love	Not Set
....	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Lady In the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Good Fellows	Not Set
....	Riding High	Not Set
....	Let's Face It	Not Set
....	Hostages	Not Set
....	Tornado	Not Set
....	Henry Aldrich Haunts a House	Not Set
....	The Uninvited	Not Set
....	The Hour Before Dawn	Not Set
....	Minesweeper	Not Set
....	And the Angels Sing	Not Set

PRODUCERS REL. CORP.

317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks Are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Ride In Overland Stagecoach	Dec. 11,'42
302	Lady from Chunking	Dec. 21,'42
351	Rangers Take Over	Dec. 25,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
358	Billy the Kid In the Kid Rides Again	Jan. 27,'43
320	Dead Men Walk	Feb. 10,'43
364	Lone Rider In Wild Horse Rustlers	Feb. 12,'43
304	A Night for Crime	Feb. 18,'43
352	Bad Men of Thunder Gap	Mar. 5,'43
312	Queen of Broadway	Mar. 8,'43
359	Billy the Kid in Fugitive of the Plains	Mar. 12,'43
313	Behind Prison Walls	Mar. 22,'43
31	Corregidor	Mar. 29,'43
311	My Son the Hero	Apr. 5,'43
314	The Ghost and the Guest	Apr. 19,'43
322	Terror House	Apr. 19,'43
365	Lone Rider in Death Rides the Plains	May 7,'43
353	West of Texas	May 10,'43
360	Billy the Kid in Western Cyclone	May 14,'43
305	Girls in Chains	May 17,'43
321	The Black Raven	May 31,'43
354	Border Buckaroos	June 15,'43
361	Billy the Kid in the Renegade July	1,'43
316	The Man from Washington	July 19,'43
30	Follies Girl	Not Set
....	Danger, Women at Work	Not Set
....	Strange Music	Not Set

1943-44

401	Submarine Base	June 25,'43
40	Isle of Forgotten Sins	July 26,'43

RKO

(No National Release Dates set after March 31, 1943)

Prod. No.	Title	Release Date
371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
311	Once Upon a Honeymoon	Nov. 27,'42
312	Army Surgeon	Dec. 4,'42
313	Cat People	Dec. 25,'42
314	The Great Gildersleeve	Jan. 1,'43
315	Seven Miles from Alcatraz	Jan. 8,'43
383	Fighting Frontier	Jan. 15,'43
318	Cinderella Swings It	Jan. 22,'43
352	They Got Me Covered	Feb. 5,'43
307	Journey Into Fear	Feb. 12,'43
392	Saludos Amigos	Feb. 19,'43
319	Tarzan Triumphs	Feb. 19,'43
317	Two Weeks to Live	Feb. 26,'43
351	Pride of the Yankees	Mar. 5,'43
316	Hitler's Children	Mar. 19,'43
320	Forever and a Day	Mar. 26,'43
	Block 5	
321	Flight for Freedom	
322	Ladies Day	
323	This Land Is Mine	
324	I Walked With a Zombie	
325	The Falcon Strikes Back	
	Block 6	
326	Squadron Leader X	
329	Bombardier	
330	Mr. Lucky	
327	Gildersleeve's Bad Day	
328	The Leopard Man	

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....	The Avenging Rider	Not Set
....	Petticoat Larceny	Not Set
....	The Sky's the Limit	Not Set
....	A Lady Takes a Chance	Not Set
....	The Fallen Sparrow	Not Set
....	North Star	Not Set
....	Mexican Spitfire's Blessed Event	Not Set
....	Tarzan and the Sheik	Not Set
....	The Falcon in Danger	Not Set
....	Behind the Rising Sun	Not Set
....	The Seventh Victim	Not Set
....	The Iron Major	Not Set
....	Around the World.	Not Set

REPUBLIC

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 16,'42
208	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 28,'42
253	Ridin' Down the Canyon	Dec. 30,'42
205	Johnny Doughboy	Dec. 31,'42
209	Mountain Rhythm	Jan. 8,'43
210	London Blackout Murders	Jan. 15,'43
2301	Boots and Saddles	Jan. 15,'43
263	Thundering Trails	Jan. 25,'43
211	Fighting Devil Dogs	Jan. 29,'43
274	Dead Man's Gulch	Feb. 12,'43
2302	South of the Border	Mar. 1,'43
252	Idaho	Mar. 10,'43
274	The Blocked Trail	Mar. 12,'43
212	The Purple V	Mar. 12,'43
778	At Dawn We Die	Mar. 20,'43
275	Carson City Cyclone	Mar. 23,'43
214	Alibi	Mar. 24,'43
215	Hit Parade of 1943	Mar. 26,'43
216	Tahiti Honey	Apr. 6,'43
254	King of the Cowboys	Apr. 9,'43
217	The Mantrap	Apr. 13,'43
2303	Gaucho Serenade	Apr. 15,'43
265	Santa Fe Scouts	Apr. 16,'43
218	Shantytown	Apr. 20,'43
219	Chatterbox	Apr. 27,'43
2311	Calling Wild Bill Elliott	Apr. 30,'43
220	A Gentle Gangster	May 10,'43
276	Days of Old Cheyenne	May 15,'43
....	Swing Your Partner	May 20,'43
....	Riders of the Rio Grande	May 21,'43
....	False Faces	May 26,'43
2304	Ride Tenderfoot, Ride	June 1,'43
....	Man From Thunder River	June 11,'43
....	Song of Texas	June 14,'43
....	Thumbs Up	June 24,'43
....	West Side Kid	June 30,'43

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....	Prodigal's Mother	Not Set
....	Headin' for God's Country	Not Set
....	Sleepy Lagoon	Not Set
....	Girls of the Night	Not Set
....	War of the Wildcats	Not Set
....	Secret Service in Darkest Africa	Not Set
....	Bordertown Gunfighters	Not Set
....	Silver Spurs	Not Set
....	Black Hills Express	Not Set
....	Nobody's Darling	Not Set
....	Fugitive from Sonora	Not Set
....	Wagon Tracks West	Not Set
....	Fighting SeaBees	Not Set

20TH-FOX

	Block 1	
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42
	Block 2	
308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42
	Block 3	
313	Tales of Manhattan	Oct. 30,'42
	Block 4	
309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42
	Block 5	
318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42
	Block 6	
322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43
	Block 7	
327	Immortal Sergeant	Jan. 29,'43
328	Chetniks, the Fighting Guerrillas	Feb. 5,'43
329	Meanest Man in the World	Feb. 12,'43
330	Margin for Error	Feb. 19,'43
316	The Young Mr. Pitt	Feb. 26,'43
	Block 8	
332	Dixie Dugan	Mar. 12,'43
331	Quiet Please, Murder	Mar. 19,'43
333	Hello, Frisco, Hello	Mar. 26,'43
334	He Hired the Boss	Apr. 2,'43
335	The Moon Is Down	Apr. 9,'43
	SPECIAL	
341	Desert Victory	Apr. 16,'43
	Block 9	
338	My Friend Flicka	Apr. 23,'43
337	Tonight We Raid Calais	Apr. 30,'43
339	They Came to Blow Up America	May 7,'43
340	Crash Dive	May 14,'43
	Block 10	
....	The Ox-Bow Incident	May 21,'43
....	Jitterbugs	June 11,'43
....	Coney Island	June 18,'43

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....	Sweet Rosie O'Grady	Not Set
....	Stormy Weather	Not Set
....	Bomber's Moon	Not Set
....	Heaven Can Wait	Not Set
....	Jane Eyre	Not Set
....	Winter Time	Not Set
....	Holy Matrimony	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Girls He Left Behind	Not Set
....	The Song of Bernadette	Not Set
....	Claudia	Not Set
....	The Night Is Ending	Not Set
....	Guadalcanal Dairy	Not Set

UNITED ARTISTS

....	Battle Cry of China	Aug. 7,'42
....	The Moon and Sixpence	Oct. 2,'42
....	One of Our Aircraft Is Missing	Oct. 16,'42
....	Undercover Man	Oct. 23,'42
....	I Married a Witch	Oct. 30,'42
....	Silver Queen	Nov. 13,'42
....	The Devil with Hitler	Nov. 20,'42
....	Jacare	Nov. 27,'42
....	American Empire	Dec. 11,'42
....	Lost Canyon	Dec. 18,'42
....	McGuerins from Brooklyn	Dec. 31,'42
....	The Powers Girl	Jan. 15,'43
....	The Crystal Ball	Jan. 22,'43
....	Calaboose	Jan. 29,'43
....	Young and Willing	Feb. 5,'43
....	In Which We Serve	Feb. 12,'43
....	Fall In	Mar. 5,'43
....	Hoppy Serves a Writ	Mar. 12,'43
....	Hangmen Also Die	Mar. 26,'43
....	Border Patrol	Apr. 2,'43
....	Taxi Mister	Apr. 16,'43
....	Lady of Burlesque	Apr. 30,'43
....	Buckskin Frontier	May 14,'43
....	Prairie Chickens	May 21,'43
....	Leather Burners	May 28,'43
....	Somewhere in France	June 11,'43
....	Colt Comrades	June 18,'43

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....	Stage Door Canteen	Not Set
....	Yanks Ahoy	Not Set
....	That Nazty Nuisance	Not Set
....	Victory Through Air Power	Not Set
....	Meet John Bonniwell	Not Set
....	False Colors	Not Set
....	Hi Diddle Diddle	Not Set
....	Riders of the Deadline	Not Set
....	Johnny Come Lately	Not Set

UNIVERSAL

7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
7015	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
7008	Pittsburgh	Dec. 11,'42
7073	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
7027	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
7016	When Johnny Comes Marching Home	Jan. 1,'43
7037	Eyes of the Underworld	Jan. 8,'43
7065	Shadow of a Doubt	Jan. 15,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
7025	How's About It?	Feb. 5,'43
7024	Sherlock Holmes and the Secret Weapon	Feb. 12,'43
7005	The Amazing Mrs. Holliday	Feb. 19,'43
7031	Hi Buddy	Feb. 26,'43
7039	Hi'Ya Chum	Mar. 5,'43
7012	Frankenstein Meets the Wolf Man	Mar. 12,'43
7001	It Ain't Hay	Mar. 19,'43
7041	He's My Guy	Mar. 26,'43
7040	Keep 'Em Slugging	Apr. 2,'43
7023	It Comes Up Love	Apr. 9,'43
7042	Rhythm of the Islands	Apr. 16,'43
7004	White Savage	Apr. 23,'43
7018	Sherlock Holmes in Washington	Apr. 30,'43
....	Next of Kin	May 7,'43
7044	Good Morning Judge	May 7,'43
7033	Follow the Band	May 14,'43
7036	Cowboy in Manhattan	May 21,'43
....	Mr. Big	May 28,'43
7014	Captive Wild Woman	June 4,'43
7043	All by Myself	June 11,'43
....	Two Tickets to London	June 18,'43

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....	We've Never Been Licked	Not Set
....	Corvettes in Action	Not Set
7076	Raiders of San Joaquin	Not Set
....	Son of Dracula	Not Set
....	For All We Know	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
....	Pardon My Ski	Not Set
....	Always a Bridesmaid	Not Set
....	Cross Your Fingers	Not Set
....	Phantom of the Opera	Not Set
....	Never a Dull Moment	Not Set
....	Hers to Hold	Not Set
....	Get Going	Not Set
....	Two Tickets to London	Not Set
....	Cobra Woman	Not Set
....	Fired Wife	Not Set
....	Sherlock Holmes Faces Death	Not Set
....	Girls, Inc.	Not Set
....	Angela	Not Set
....	Sherlock Holmes and the Spider Woman	Not Set
....	The Mad Ghoul	Not Set

WARNER BROS.

202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
216	The Gorilla Man	Jan. 16,'43
214	Casablanca	Jan. 23,'43
213	Truck Busters	Feb. 6,'43
209	The Hard Way	Feb. 20,'43
218	The Mysterious Doctor	Mar. 6,'43
217	Air Force	Mar. 20,'43
219	Edge of Darkness	Apr. 24,'43
220	Mission to Moscow	May 22,'43
221	Action in the North Atlantic	June 12,'43
222	Background to Danger	July 3,'43

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....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	The Constant Nymph	Not Set
....	Crime by Night	Not Set
....	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventure in Iraq	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	This Is the Army	Not Set
....	To the Last Man	Not Set
....	Animal Kingdom	Not Set
....	In Our Time	Not Set
....	Murder on the Waterfront	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1327-1329.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1352-1353.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	91m	May 1,'43	1289	1001	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1280
Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Block 6	....	.....	....	1192	....
All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	1341
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1341
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Appointment in Berlin	Col.	....	George Sanders-Marguerite Chapman	July 15,'43	....	.....	....	1305	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
As Thousands Cheer (color) (formerly Private Miss Jones)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	...
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'42	1077	....	....
Avengers, The (British)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	1280
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	July 3,'43	....	.....	....	1058	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	57m	June 5,'43	1350	1277	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	....
Bataan	MGM	....	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward (color)	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	....	.....	....	1305	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	....	.....	....	1276	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	....
Bombers Moon	20th-Fox	....	George Montgomery-Annabella	Not Set	....	.....	....	1305	....
Bombsight Stolen (British)	Gains.	....	Le-lie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karlof-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	....	.....	....	1276	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....

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Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1341
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	Apr. 24,'43	1275	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1341
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1280
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, Fighting Guerrillas	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1280
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261	....	....
China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 20,'43	1226	1091	1341
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Colt Comrades	UA	....	William Boyd	June 18,'43	67m	.....	....	1339	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1280
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	June 18,'43	90m	May 22,'43	1325	995	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	1280
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	Not Set	....	.....	....	1240	....
Cosmo Jones, Crime Smasher	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	....	.....	....	1277	....
Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1341
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Crime Doctor	Col.	....	Warner Baxter-Margaret Lindsay	June 22,'43	....	.....	....	1305	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Cross Your Fingers	Univ.	....	Allan Jones-Kitty Carlisle	Not Set	....	.....	....	1351	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1341
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desert Victory (British)	20th-Fox	341	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	1341
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	1280
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie (color)	Para.	....	Bing Crosby-Dorothy Lamour	Block 6	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	89m	May 8,'43	1302	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	1280
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	....
False Faces	Rep.	....	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First of the Few, The (British)	Howard	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1341
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	Not Set	....	.....	....	1104	....
Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....

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For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	1280
Frontier Fury	Col.	....	Charles Starrett-Arthur Hunnicutt	June 24,'43	....	.....	....	1305	....
GAUCHO Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentle Gangster, A	Rep.	....	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	61m	May 15,'43	1314	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	52m	May 8,'43	1304	1241	....
Ghosts on the Loose	Mono.	....	East Side Kids	July 16,'43	....	.....	....	1351	....
Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Luck, Mr. Yates	Col.	....	Claire Trevor-Edgar Buchanan	June 29,'43	....	.....	....	1351	....
Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	1341
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Gyandev of India	Ram Bangai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	1280
Happy Go Lucky (color)	Para.	4217	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1341
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	1280
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait (color)	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	1341
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	4218	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Block 6	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elisabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	1280
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hit the Ice (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1280
Hitler's Hangman	MGM	....	Patricia Morison-John Carradine	June-Aug.,'43	....	.....	....	1351	....
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
Hostages	Para.	....	Luise Rainer-Paul Lukas	Not Set	....	.....	....	1277	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Feb. 27,'43	1190	1019	1341
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1280
In the Rear of Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1280
Isle of Forgotten Sins (1943-44)	PRC	40	John Carradine-Gale Sondergaard	July 26,'43	....	.....	....	1339	....
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	1341
It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
It's a Great Life (formerly Blondie Buys a Horse)	Col.	....	Penny Singleton-Arthur Lake	May 27,'43	....	.....	....	1241	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....
JACARE	UA	....	Animal feature	Nov.27,'42	65m	Dec. 26,'42	1077	....	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....

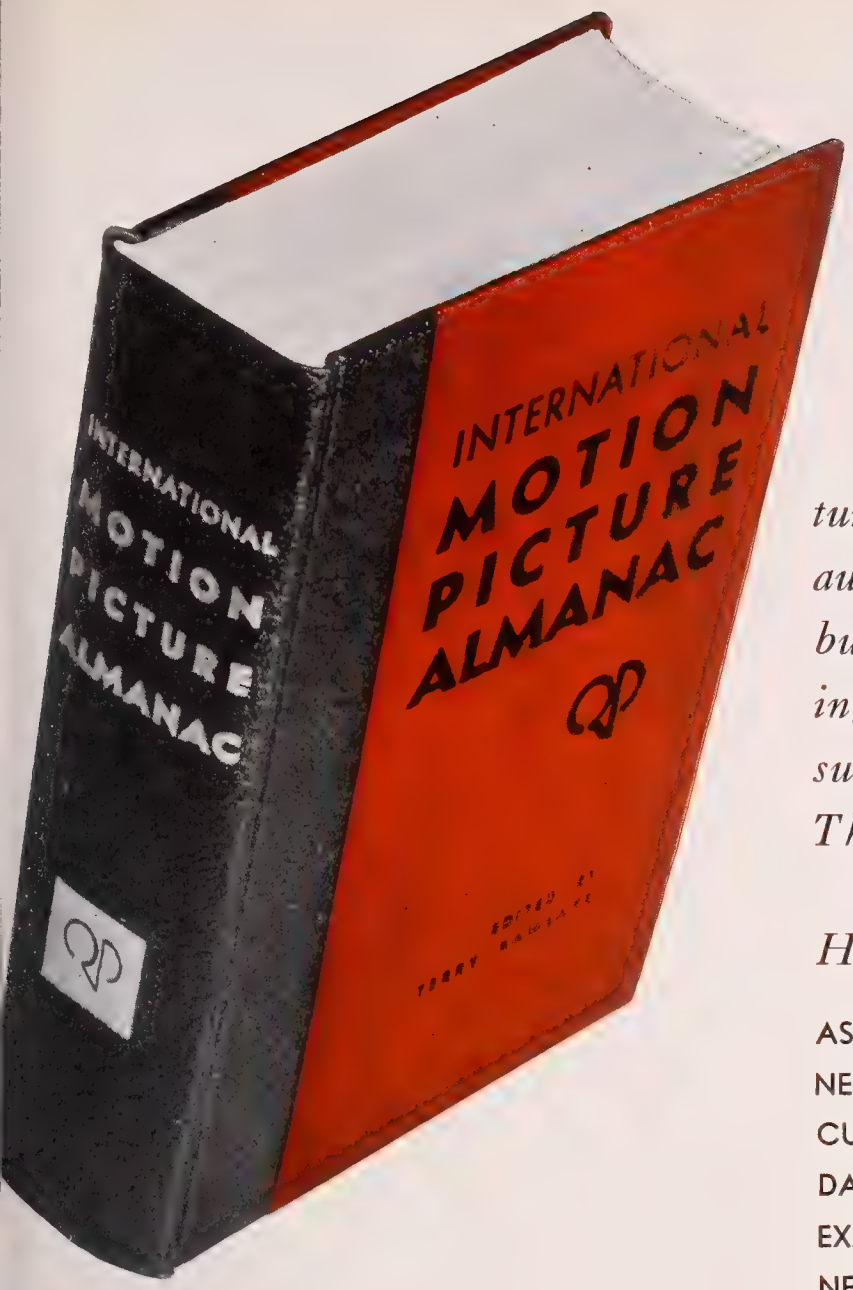
Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
Jitterbugs	20th-Fox	....	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KEEP 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	1280
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	4216	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Apr. 30,'43	91m	May 1,'43	1289	1182	1341
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	Apr. 24,'43	1274	....	....
Lassie Comes Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (Fr.)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	July 23,'43	....	.....	....	1339	....
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	59m	May 8,'43	1303	1241	....
Let's Face It	Para.	....	Bob Hope-Betty Hutton	Not Set	....	.....	....	1277	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	63m	May 1,'43	1290	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-Mary McLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	Apr. 24,'43	1275	1058	....
Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	....
Lone Rider, Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1341
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man from Thunder River	Rep.	....	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	1341
Meet John Bonniwell	UA	....	Richard Dix-Jane Wyatt	Not Set	....	.....	....	1182	....
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 13,'43	....	.....	....	1339	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 1,'43	1304	1058	....
Miss London Limited (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	99m	May 29,'43	1339	....	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Mister Big	Univ.	....	Gloria Jean-Donald O'Connor	May 28,'43	74m	May 29,'43	1338	1277	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1341
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1280
More the Merrier, The	Col.	4041	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1341
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43	65m	May 15,'43	1313	1079	....
My Friend Flicka (color)	20th-Fox	338	Roddy McDowall-Preston Foster	Apr. 23,'43	90m	Apr. 10,'43	1249	962	1341
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	218	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....

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Never a Dull Moment	Univ.	....	Ritz Bros.-Frances Langford	Not Set	....	.....	....	1351	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	1341
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	4219	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	...	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
North Star	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	1280
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1280
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	Apr. 24,'43	1274	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1341
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	May 22,'43	1326	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Joan Carroll	Not Set	....	.....	....	1240	....
Phantom of the Opera (color)	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1341
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1341
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	....	.....	....	986	...
Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 1,'43	1290	....	....
Presenting Lily Mars	MGM	....	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Prodigal's Mother	Rep.	....	Mabel Paige-John Craven	June 4,'43	....	.....	....	1276	....
Professor Takes a Wife, The (formerly Faculty Row)	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	June 5,'43	1349	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rangers Take Over, The	PRC	351	Dave O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	59m	May 29,'43	1338	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1341
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	1280
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,'43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....
Ride, Tenderfoot, Ride (Reissue)	Rep.	....	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	....
Riders of the Rio Grande	Rep.	....	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	....
Russian Story, The	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....

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SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 22,'43	57m	May 8,'43	1302	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	Apr. 24,'43	1275	....	....
Saludos Amigos (color)	RKO	392	Disney South American Feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1174
Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	55m	May 15,'43	1314	1276	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	70m	May 15,'43	1314	1277	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912....	
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,'43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1280
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	1280
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	66m	.....	....	1192	....
Sherlock Holmes, Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes, Secret Weapon	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	7018	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad (Russian)	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113		1341
Silver Spurs	Rep.	....	Roy Rogers	Not Set	....	.....	....	1351	....
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Not Set	....	.....	....	1162	....
Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1280
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1341
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
Somewhere in Sahara	Col.	....	Humphrey Bogart-Bruce Bennett	Not Set	....	.....	....	1305	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Block 6	....	.....	....	1104	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Not Set	....	.....	....	1241	....
Song of Texas	Rep.	....	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spitfire (British)	RKO	....	Leslie Howard-Rosamund John	Not Set	90m	Apr. 17,'43	1275	..	....
Spotlight Revue	Mono.	....	Billy Gilbert-Frank Fay	July 30,'43	....	.....	....	1351	....
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	..	
Springtime in Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Spy Train	Mono.	.	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Not Set	132m	May 15,'43	1313	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	..
Stand By for Action	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1341
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1280
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	77m	May 29,'43	1337	1192	....
Stranger from Pecos	Mono.	....	Johnny Mack Brown	June 25,'43	....	.....	....	1277	....
Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Block 6	....	.....	....	772	....
Submarine Base (1943-44)	PRC	401	John Litel-Alan Baxter	June 25,'43	....	.....	....	1305	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
Sweet Rosie O'Grady (color)	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	1305	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	87m	May 8,'43	1302	1191	....
Swing Your Partner	Rep.	....	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	1280
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	62m	May 22,'43	1326	1276	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	....	.....	....	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1341
This Is the Army	WB	....	Joan Leslie-George Murphy-Stage Cast	Not Set	....	.....	....	1276	....
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1341
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thumbs Up	Rep.	....	Brenda Joyce-Richard Fraser	June 24,'43	....	.....	....	1351	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Reviewed: Advance Synopsis Page	Reviewed: Service Data Page
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tonight We Raid Calais	20th-Fox	337	Annabella-John Sutton	Apr. 30,'43	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	June 5,'43	1350	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life (color)	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Senoritas from Chicago	Col.	....	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
Two Tickets to London	Univ.	....	Michele Morgan-Alan Curtis	June 18,'43	....	.....	....	1339	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	....	....	....
We'll Smile Again (Brit.)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	54m	May 15,'43	1314	1277	....
West Side Kid	Rep.	....	Donald Barry-Dale Evans	June 30,'43	....	.....	....	1351	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
What's Buzzin', Cousin?	Col.	....	Ann Miller-John Hubbard	Not Set	....	.....	....	1351	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1341
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1341
White Savage (color)	Univ.	7004	Maria Montez-Jon Hall-Sabu	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	June 25,'43	....	.....	....	1276	....
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1341
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1352.



The Press

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Ghosts on the Loose

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Blocks of One to Twelve Majors' Sales Plan Now, but Consent Decree remains an 'If'

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VOL. 151, NO. 11 JUNE 12, 1943

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M-G-M



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"The Youngest Profession" with Virginia Weidler, Edward Arnold, John Carroll, Jean Porter Guest Stars (in order of their appearance): Lana Turner, Greer Garson, Walter Pidgeon, Robert Taylor, William Powell Screen Play by George Oppenheimer, Charles Lederer and Leonard Spigelgass • Based Upon the Book by Lillian Day Directed by Edward Buzzell Produced by B. F. Zeidman An M-G-M Picture

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Vol. 151, No. 11

June 12, 1943

RECOGNITIONS

THE advance of film delivery service to an A-3 rating for preferential supply of gasoline, by the Office of Defense Transportation, has a ring of recognition from Washington that will be decidedly satisfactory to the motion picture industry.

The screen theatres' service is thus set next in line after deliveries of supplies to hospitals and movement of food.

It is pleasant that official Washington, which has for so long been so much concerned with devices and arrangements to do things to the motion picture should also move to do something for the motion picture. This is, of course, the people's art and entertainment. Calculations based on federal amusement tax reports have recently indicated an attendance of more than a hundred million a week.

Another encouragement comes in a dispatch to *Motion Picture Daily* from Hollywood indicating that Jack Holt, now a captain, is about to be given a furlough to permit him to appear in "Ground Crew", a Monogram Pictures Corporation production. This would be a precedent in America, but in line with established policy in Great Britain.

Also, speaking of recognition, at mid-week came the tidings that conspicuous leadership in the Tunisian campaign by Colonel Edward Peck Curtis, known to our industry as "Ted" and able representative of the Eastman Kodak Company, has won for him nomination by President Roosevelt for promotion to the rank of brigadier general. This comes atop of decoration for valiancy in the First World War. Here are new high honors to a gallant personality of the picture industry, won in the desperate reality of battle.

△ △ △

U.S. WAR FILM

NO considerable surprise is to be occasioned here by intelligences from London indicating that there is "a lack of collaboration between the United States Army motion picture service, on the one hand, and on the other the newsreels and Government" of Britain. In a dispatch this week Mr. Aubrey Flanagan of The Herald's London Bureau specifically reports that no footage on the American phase of the Tunisian campaign has been received there for inclusion in "Tunisian Victory" in preparation as a sequel to "Desert Victory".

M anwhile, in Washington an inquiry by Mr. Francis L. Burt, The Herald's correspondent, drew from the War Department expressions of surprise and the statement that "so far as could be ascertained, no requests for action pictures had been received. . . . It was said no decision has yet been reached as to how our Army films of that campaign are to be utilized. . . . "

Apparently, there is no hurry about it all. Commonly, our official releases are well ripened first.

The making, processing, editing and distribution of motion pictures of topical import and news content is a specialized branch of the art and a form of screen publication. The Government has called to its service many experienced in the studio art of the cinema and skilled in recreating events for the camera. The Government has also an abundance of documentarians and assorted amateurs experienced chiefly in the pursuit of ideologies with the camera. But one does not discover on the official rosters in positions of authority persons of experience in newsreel operation, the only field of experience in any way kindred to the requirements of war coverage and war reporting.

△ △ △

GIVEAWAYS FADE

WAR has sharply reduced the use of premium offers in merchandising in all directions. An annual compilation by *Printers' Ink*, advertising trade journal, finds that the list as of May 1, 1942, showed for the year 324 premium offers, while this year's May 1st found only 190.

There is not only a marked reduction in the number of premium campaigns and offers, but also a decided change in the nature of the goods. Rubber and metal gadgets have all but vanished. Premiums are now being made of paper, glass and fabrics, and there are many offers of seeds and bulbs.

The premium list of this May has but slight relevancy to our art of the cinema. Dari-Rich chocolate flavored milk offers to send, for a bottle cap and 10 cents, a "Recording of Scene from 'Reap the Wild Wind'." Also there's the Haband Company, a neckwear concern, which promises a copy of "The G-String Murders" with each purchase of seven ties.

This reminds one that it has been a long time now since there has been a joke in the magazines about the theatres that sell dishes and give away movies. The traffic in premiums for theatres has practically vanished. First, priorities inhibit their manufacture; second, the business seems not to require that stimulation these days.

△ △ △

INCIDENTAL TIDINGS — Alan Ladd, whose extraordinary rise to fame has been much recorded in these pages, is now proclaimed by Paramount Picture Corporation to be the fan mail champion of all time. Since "China" hit, Mr. Ladd's mail runs at from a thousand to thirteen hundred letters a day. The late Mr. Valentino's high score was thirty-two thousand a month. :: :: :: The twenty-fifth anniversary of the founding of the U. S. airmail service passed the other day (May 15, 1918). Lt. Torrey H. Webb, U. S. Army, took off from Belmont Park and reached Philadelphia in an hour. For some years the ever impatient newsreels, demanding speed in the movement of negatives, were the heaviest users of the airmail. :: :: :: The *Progressive Grocer*, trade journal, estimates that 45,000 neighborhood food stores have been closed by rationing and other war factors. It is said that 558,000 stores remain in various states of operation. :: :: :: The drugstore counters are selling a lot more games for adults. In one month this year the Government has sold 4,568,000 revenue stamps for playing cards, as compared with 2,900,000 in the same month last year. There's no indication of an upturn in solitaire, and every bridge game means at least four customers staying home from the theatre. The playing card is the foe of the box office.

—Terry Ramsaye

THIS WEEK IN THE NEWS

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ON THE MARCH — Red Kann hears from an exhibitor Page 16

MAJORS to sell in blocks, with Consent Decree a big "if" Page 17

BRITISH, Russians race U. S. for Middle Eastern market Page 27

ENGLISH charge that the United States delays war pictures Page 28

ARMY plans to supply more films for American soldiers Page 30

REISMAN forecasts boom in Latin American film business Page 34

"TED" CURTIS, hero of Tunisian campaign, wins promotion Page 36

DEMANDS of British labor unions threaten production Page 45

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Post-war War

London Bureau

WHO is to get what Government aid in British plans for the development of the post-war foreign film trade appeared to be causing some sharp rivalry, and not a little bitterness, this week in London production circles.

There was much discussion of the plans to capture foreign markets in the wake of victorious armies last week at a meeting of the British Film Producers Association. It was reported that the Pinewood studio, offices and theatre space had been allocated for the project and that a preliminary list of films was ready to receive sub-titles for European exhibition. The Ministry of Information was said to have approached other United Nations' representatives for their cooperation in the film plans.

Heated discussion developed between Michael Balcon and Sir Alexander Korda and other groups when Mr. Balcon proposed that the studio space be allotted with preference to producers who have been working in Britain throughout the war years. The association agreed that control of physical matters in the program was not in its province.

Producers at the meeting agreed to concentrate on the European market. They want to be close on the heels of invading armies. Projects for Latin America, and elsewhere, will be considered later. The members of the association also pledged to carry on together after the war when presumably the MOI and other official sponsors will no longer be active.

Later in the week the Association of Cine Technicians met with Hugh Dalton, president of the Board of Trade reportedly to seek the release to other producers of scarce studio stages controlled by J. Arthur Rank. They asked, it was reported, Government allocation of the studios to other producers, to keep them occupied with films for the post-war market.

Mr. Rank and Filippo Del Giudice, general manager of Two Cities Films, conferred with Mr. Dalton earlier to discuss utilization of their studios, as well as their plans for a reciprocal production agreement with American producers, it was indicated.

Time Out

TIME in its stepped-up flight, which has had Hollywood writers revising scripts a scant jump ahead of the cameras turning on topical pictures, brought a temporary halt to production of two pictures last week.

Shooting on MGM's "Russia" was stopped several days ago so that writers could devise an ending somewhat more in consonance with the state of affairs in the world of nations than the one written four months before. Shooting was resumed on Monday.

Shooting on Warners' "Animal Kingdom" was suspended so that writers could revise the script to bring it into consonance with changes in the state of affairs in the world of men and women since the story was filmed the first time in 1932. This coping with the clock is expected to consume a longer time, enough longer so that the studio has assigned four of the principals to another picture—"Shine On, Harvest Moon"—for interim production.

"Time and tide. . . ."

Zeta Phi Eta

FOR speaking with "unusually beautiful voice and diction" over the radio, Madeleine Carroll, screen star from Britain and Hollywood, has won honorary membership in Zeta Phi Eta, national professional speech arts fraternity, the Columbia Broadcasting System's publicity department informed the world on Wednesday.

For 15 minutes a day she reads novels over the network, bringing "vibrant warmth and life to the words set down in cold type," according to the breathless CBS announcement. For the duration Miss Carroll has foresaken films to devote her time to the United Seamen's Service.

The sudden press attention to voice and diction recalled the days of the early talkies when every actor and actress carried to Hollywood a sheaf of diplomas from voice schools, range and timbre tests, and "scientific" analyses of their vocal cords to impress producers.

Penrod to the Rescue

EXHIBITORS and distributors are pooling their weapons against juvenile delinquency, which in many instances has been manifested in vandalism, affecting some theatres seriously.

Warners has promised to make a two-reel short subject, from a Booth Tarkington story, and titled, "Penrod's Junior Army," according to Benjamin Kalmenson, its sales manager. The picture will depict methods by which adolescents may aid the war.

The Warner project is a reply to exhibitor approaches through the National Allied States Association Committee on Juvenile Delinquency. The committee, writing to distributor sales chiefs, warned that increasing theatre vandalism might lead reform groups to blame the film industry.

Super-Horror

UNIVERSAL, master mixer of witches' brews, is preparing a super-super "monster scarem" (their words) for a public which has shivered at "Dracula," "The Wolf Man," "Frankenstein and His Monster," "The Invisible Man" and "The Mummy." It will produce "The Chamber of Horrors," combining the best features of those films. In it will be Bela Lugosi, Boris Karloff, Lon Chaney, Jr., Peter Lorre, Claude Rains, George Zucco, Henry Hull, James Barton and Lionel Atwill. Mixing the brew is writer Curt Siodmak.

For the Army

THE motion picture industry which earlier in our war effort contributed to service men overseas more than 4,000 complete 16mm programs, this week contributed an additional 6,500, gratis. The programs comprise features and short subjects, and have an average time of 100 minutes. The pictures are the latest, and are seen by the soldiers often before their families see them.

As with the original allotment, the raw stock for the pictures is contributed by Eastman and DuPont, the printing is at cost, and copyright owners waive royalties.

The industry is each week giving the Army Overseas Motion Picture Bureau, in New York, 25 prints each of four new programs—100 prints per week, 5,200 per year. Each week, also, the industry delivers in London four prints each of four subjects, a year's total of 832. The industry also gives each week 10 prints of outstanding old pictures. It is expected, also, to give at least one feature per month in Technicolor.

The Army said last week that in North Africa, during April, the 16mm films were seen by an audience of 1,250,000.

The film industry, through its War Activities Committee, also has aided the War Department to obtain more than 500 secondhand projectors, which are now being reconditioned and will be shipped overseas. By the year's end, the Army will be operating more than 2,400 projectors in the field.

Soviet Hit Parade

RUSSIAN music is moving toward hit parade popularity from its previous limited Union Square circulation, it is felt in New York circles which purvey it in sheet music and records. Am-Russ, successor to Bookniga and other direct Soviet agencies, and now a publisher of sheet music and importer of master recordings, reported this week the use of Dmitri Shostakovitch's "United Nations Song" in the finale of MGM's forthcoming "As Thousands Cheer." The same company's "Meet the People" will have two other Am-Russ songs.

The agency notes many Russian songs on the air; and it was indicated that with some popularization (by adaptation of lyrics to American taste) the dance bands may be induced to plug them. The sales of "Internationale" are not of record.

Hollywood's Service

NOT all Hollywood enterprise of note is caught by the camera and conveyed to the customers, it is attested by two items this week.

The Hollywood Victory Committee set a new record for service, according to the report of the talent chairman, supplying 496 personalities to make 1,351 appearances in 217 events during May. Thirty of these were for Government agencies, 111 for the War Department and 38 for the Navy.

The Research Council of the Academy of Motion Picture Arts and Sciences greeted 31 Marines arriving to take six-weeks' courses in photography, an event calling attention to the fact that the Council, with cooperation of the several studios, has trained 399 men for the various armed services since the war started.

Higher and Higher

THE rapid climb to fame and the hearts of thousands of young women, by singer Frank Sinatra, reached a climax this week in the New York home office of RKO Radio Pictures, where he signed a contract which will make him a star in "Higher and Higher." Mr. Sinatra, now at the New York Paramount for a return engagement, after previously appearing for eight weeks to the delight of almost riotous teen-age girls, won the *Downbeat* and *Metronome* magazines' election as "America's Favorite Vocalist." Bing Crosby held that title for eight years.

Invasion Jitters

A HUNCH that the big push against Europe might be at hand this week prompted Twentieth Century-Fox to advance the release date of "Invasion," latest issue of the March of Time. Tom J. Connors, vice-president and general sales manager, ordered that the picture be made available to theatres immediately. It had been set for June 18th.

The March of Time generals plot the possible courses of invasion of Hitler's holdings, picture some of the preparations, and the men who probably will lead the attack.

With an eye on the headlines of preparations in Africa and England for "something big," and an ear to Prime Minister Churchill's promise of impending "amphibious operations," Twentieth-Fox sales officials made up their minds to be on the screen with "Invasion" in time for the first landings. Rush trade shows of the 20-minute picture will be held this week in company exchanges. The film is reviewed in this issue of the HERALD, on page 1362 of the Product Digest section.

Columbia Profit

COLUMBIA Pictures Corporation earned a net profit of approximately $1,032,000 for the 39-week period ended March 27, 1943, Harry Cohn, president, disclosed on Wednesday. The figure compares with a net of $942,000 for the same period in 1942. Gross operating profit of $3,320,000 for the period almost doubled the $1,590,000 reported last year. Increased Federal taxes this year drew off $2,288,000 compared with $648,000 in 1942.

Pete the Producer

PETE HARRISON, for these many years famed reviewer of motion pictures from *Motion Picture News* to *Harrison's Reports,* bridge expert, gourmet, bon vivant, and raconteur, is now, so the story runs, about to become a producer. The report is that he, in collaboration with E. B. Derr, is to make "The Deerslayer" at Republic studios for release by Republic Pictures Corporation.

Mr. Harrison's initial effort in production is assured of a big opening night audience of picture makers whose efforts have had, if not enjoyed, his attentions in print these many years. The HERALD is arranging for a round robin review by the Producers Association.

Mr. Derr and Mr. Harrison established contact as fellow patrons of a super-market in Yucca Street, Hollywood, where the biggest and best oranges are to be had. They like the juice.

It is to be recalled that Mr. Derr has had a long and excitingly varied experience in business, including the motion picture. He arose from Bethlehem, Pennsylvania, where he began as an accountant. Hence the friendly nickname of "The Star of Bethlehem." He joined Joseph P. Kennedy in shipbuilding at Fore River, Mass., in the First World War, and went thence to FBO, to First National to Pathe, to Howard Hughes, to Metro and more recently to independent production.

"Little Guy"

ABOUT the eighteenth of May, Miss Frances Winters, wardrobe mistress on the RKO studio staff out in Hollywood's Gower Street, with considerable wondering tore open a letter on the engraved stationery of Edward A. Golden, New York.

In the letter was a healthy check and it said: "I am enclosing a delayed Christmas gift in appreciation of the excellent work you did while we were making 'Hitler's Children.' You were an important factor in bringing to the screen the best box office hit in many years. . . ."

Mr. Golden got back a note in which Miss Winters remarked: "I have never experienced anyone giving the little guy a pat on the back for perhaps trying to make a success of a picture. It makes us feel that perhaps we are important in our small way, to help things along."

Night Life

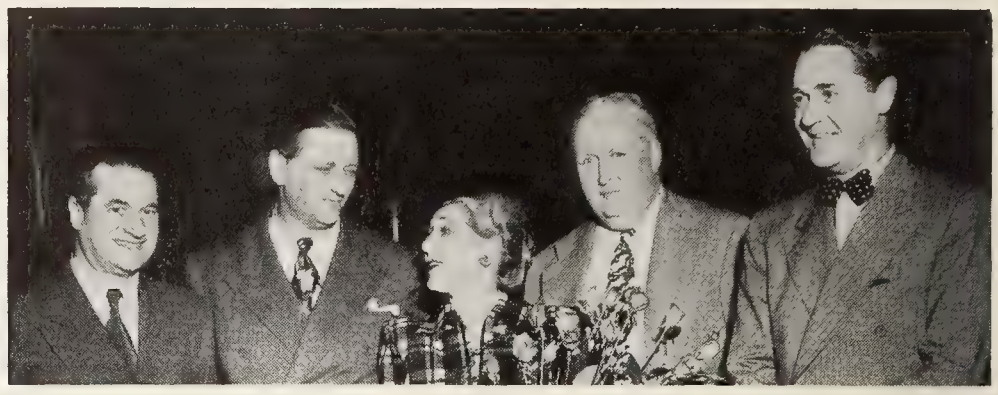
COMPLETE film shows at midnight and 8 A.M. for swing and graveyard shift war workers have been started in Salt Lake City by the first run theatres, the Associated Press reported to the country's newspapers over the wires Tuesday. This is an innovation. Salt Lake was always "early to bed."

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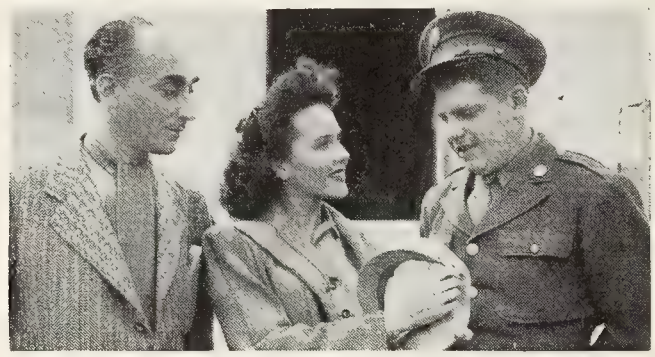
THIS WEEK the Camera observes:



■ MARRIAGE. Margaret Mary Devaney and her father, Leo, entering the Church of the Blessed Sacrament, Toronto, last week, where she became the wife of Flight Sergeant Lee Gosset, RCAF. Mr. Devaney is RKO Canadian manager.



GREETINGS to Mary Pickford, at her return to New York after a 12-day tour of Canadian war industries, where she spoke to workers. Miss Pickford is flanked, above, by Arthur Kelly, United Artists vice-president; Hunt Stromberg, producer; Edward Raftery, president; Gradwell Sears, sales vice-president.



ENTERTAINED. Private Bruce Powell, formerly of the Fox Theatre, Nora Springs, Iowa, is greeted on the lot of PRC's "Danger—Women at Work," by producer Jack Schwartz and actress Mary Brian.



By Staff Photographer

■ VISITOR. Thomas Wooding, former manager of the Glenroyal Cinema, Shipley, England, and for the past 18 months a sailor of His Majesty's Navy. Mr. Wooding's wife now operates the theatre.



CHIEF PETTY OFFICER. Leonard Schlesinger, Warner New York home office executive, joined the Navy Wednesday. He will be engaged in film activities for the Yard and Docks Bureau.



By Staff Photographer

■ MOBILIZATION for Victory. All show business factors were represented at a meeting in the New York Times Hall, New York, last Thursday and Friday, at which a committee was formed to create a war-ready pool of "talent, persons, and ideas". Above, James Cagney, Screen Actors Guild president; Elmer Rice, Dramatists Guild president; John Anderson, critic; Fredric March, actor; Jean Hersholt, actor; Lawrence Tibbett, radio and instrumentalists unions president. See page 48.

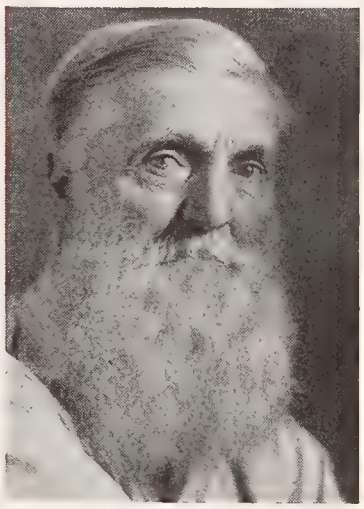


TO "CONEY ISLAND," the 20th-Fox picture, not the New York resort, Betty Grable is escorted by Anzac fliers. The Stork Club arranged the New York screening for its favorite debutantes. Miss Grable is the star of the production, which is in Technicolor.



■ OUTSTANDING news cameraman. Al Brick, Movietone News West Coast chief, was termed that last week by the Headliners Club. He filmed Pearl Harbor, Midway, the Solomon Islands and various other battle fronts of this global conflict.

Beaver Column



DOORMAN at the State, Manhattan, Kan., is George Elmer Dewey, aged 84. He was an intimate of Wild Bill Hickok.



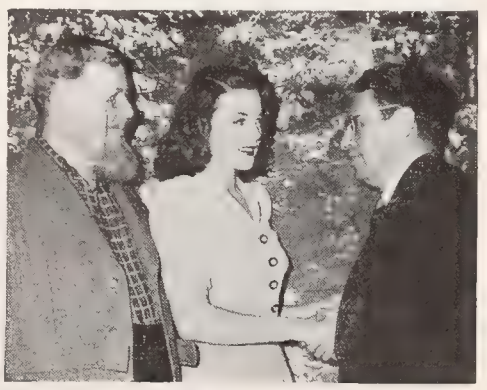
CONTINUING the Beaver Department: Monty Woolley, aged seven. The studio sent this to art editors, remarking incidentally that the 53-year-old actor is in 20th-Fox's "Holy Matrimony".



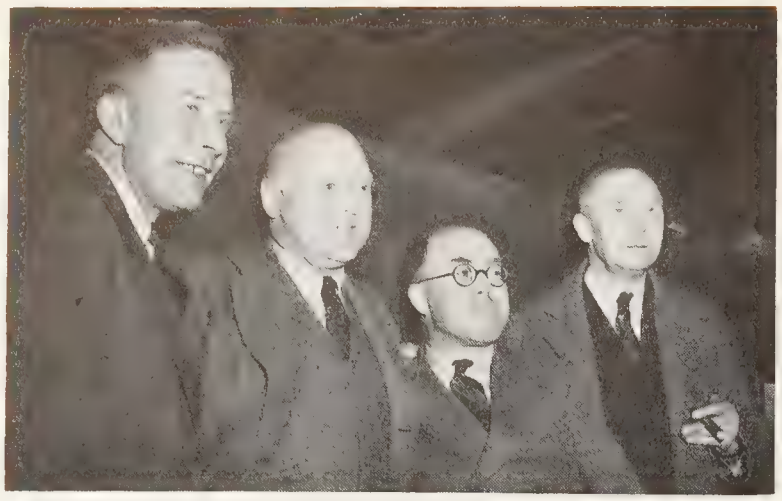
■ MAYOR of Miami Beach. Mitchell Wolfson, above, co-owner of the Wometco circuit of Florida, and the British West Indies, was re-elected June 1st. At 42, he is the town's youngest mayor.



SUCCESS of the Greek War Relief Benefit Show at Madison Square Garden, New York, was announced at a cocktail party last week in the Music Hall studio, New York. The show raised the anticipated $100,000. Hosts at the party for the committee were, above: Spyros Skouras, Ed Sullivan, Harry Brandt and Gus Eyssell.



DR. EDUARDO SANTOS, ex-president of Colombia (not to be confused with Columbia Pictures), greets Marguerite Chapman and Charles Coburn, left, on the set of "Without Notice".



SPECTATORS at American Army football in London are John Ojerholm, Olympic Laboratories; Don McMasters, Kodak; Aubrey Flanagan, Motion Picture Herald; Ernie Blake, Kodak. Mr. Blake, our English captioned picture said, is taking a "poor view" of the referee (meaning, possibly, "throw the bum out").



■ HERBERT J. YATES, Republic President J. R. Grainger, and Republic Studio Head M. J. Siegel join with Sidney Solow and his Consolidated Laboratories associates in singing an old reunion song, at a dinner at Eaton's Rancho Restaurant in North Hollywood on May 28th. "Don't shoot the piano player, he's doing the best he can."



PRESENTATION. M. A. Lightman, Malco circuit head, presents the $1,000 War Bond prize to the Memphis winner of Modern Screen magazine's "Reap the Wild Wind" contest, Mrs. E. M. Carr, on the Malco Theatre stage in Memphis.



CITATION for "Bataan" is accepted, above, for MGM, the producer, by Howard Dietz, right, vice-president in charge of advertising, from Kenneth Gould, editor in chief of Scholastic magazine, which said the film would induce more War Bond buying.



TED GAMBLE, Portland, Oregon, theatre executive, has been promoted to captaincy of the Treasury Department's War Bonds staff in that area.

■ THE $3,506 which Paterson, New Jersey, patrons gave the Red Cross War Fund Drive is handed in check form to William Evans, chairman, by A. Louis Martin, of the Majestic, in behalf of the area's independent houses. Looking on are theatre operators David Mate, Howard Rosenberg, William Darby, Albert Spitz, Julius Ginsberg, Joseph Lefkowitz.

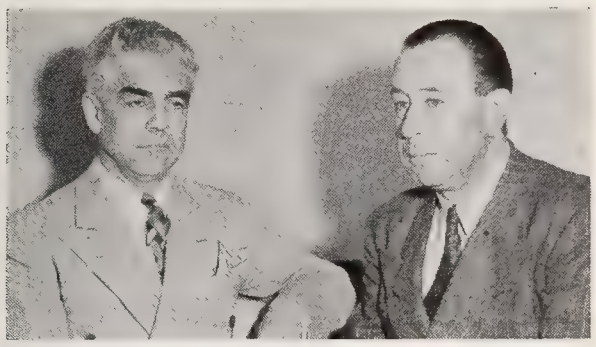




WITH THE PRINT (not in the briefcase) of "For Whom the Bell Tolls," Paramount's production chief, Y. Frank Freeman, arrived in New York Monday morning and was greeted by executives Robert Gillham, Leonard Goldenson, Barney Balaban, and Russell Holman. New York newspaper ads on Monday wove a picture of Mr. Freeman stepping off the train with the containers bearing the 16 reels.

■ PEPPERS and POTATOES in the Loew's State, New York, Victory Garden (in the lobby). The gardeners, below, are Gilda Gray and Walter Wahl, of Billy Rose's Diamond Horseshoe Revue, which appeared there.





■ "DR. PAUL JOSEPH GOEBBELS, His Life and Loves," will be produced by W. R. Frank, left, Minneapolis circuit operator and producer, and Alfred Zeisler, director-writer.



CONGRATULATIONS to producer Sidney Franklin ("Mrs. Miniver," "Random Harvest") from MGM production head and vice-president, Louis B. Mayer, right. Recovered from illness, Mr. Franklin receives a belated "Oscar" for "Mrs. Miniver," voted by the Academy of Motion Picture Arts and Sciences the best picture of 1942.



By Staff Photographer

RKO-PATHE'S "Lieutenant Smith," of the "America Speaks" series, was unveiled to publishers and editors of trade papers, at a luncheon and screening in the New York office last week. Above are Martin Quigley, Quigley Publishing Company; Ned Depinet, president of RKO Radio Pictures; Edward Grainger, president of the Feiber & Shea circuit.
Right, also at the luncheon, Bosley Crowther, *New York Times* film editor; Fred Ullman, vice-president of RKO-Pathe; Frank Eaton, publicity manager.



By Staff Photographer



By Staff Photographer

SEYMOUR POE, above, has been appointed New York representative for Andrew Stone, who will release through United Artists. Mr. Poe has been associated with Sol Lesser, and David Loew and Albert Lewin.

COMPANIES OFFER 95 FILMS FOR SUMMER RELEASE

Liberal Number of Escapist Pictures to Offset War Themes on Schedules

A total of 95 productions, many of them top-budget productions, including Westerns, are being offered to exhibitors for summer release this year by 11 companies. There is a liberal array of "escapist" entertainment pictures, with a score of musical comedies designed for warm-weather blues balancing the offerings of war action and war background themes.

Compared to summer fare of previous years, the June, July and August releases of the 1942-43 season feature stars, stories and production values of high exploitation quality, guaranteed to maintain box office grosses which reached peak levels during the current season.

Contrary to former years' policy, only two reissues have been set for this summer, both by Paramount: "Union Pacific" and "Souls at Sea."

That traditional phrase "summer slump" has disappeared from the industry's vocabulary.

Despite talent and manpower shortages, raw stock cuts and other war factors, every company has, at this date, nearly fulfilled its production promises for the 1942-43 programs.

From product announcements issued by distributors during the past three weeks, summer schedules of individual companies have been determined, in the following breakdown. Last minute changes, however, shifting late July or August releases to the 1943-44 schedules, were expected.

Exhibitors can look forward to a widely varied diet of summer program fare this year, including musical comedies, farce comedies, mystery-melodramas, action films and war stories. Scheduled for release during the rest of June and for July and August, by individual companies, are those listed below:

*Pictures marked with * have been synopsized in Product Digest. Those with ** have been reviewed. See the Release Chart for page references. Synopses of other product for this season and next will appear in forthcoming issues of Product Digest.*

COLUMBIA: "Crime Doctor," June 22nd; "Frontier Fury,"* June 24th; "Good Luck, Mr. Yates,"* June 29th; "What's Buzzin' Cousin?,"* July 8th; "Appointment in Berlin,"* July 15th; "First Comes Courage,"* formerly called "Attack by Night," which stars Merle Oberon and Brian Aherne, July 29th; "Robinhood of the Range,"* July 29th.**

Thirteen pictures are included in Columbia's backlog, with release ear-marked for next season. The films are: "Cover Girl," "Silver City Raiders," "Hail to the Rangers,"* "Wyoming Hurricane,"* "The Vigilantes Ride," "Destroyer,"* "The Last Horseman," "Riding West," "Somewhere in Saraha,"* "Law of the Badlands," "Without Notice," "The Clock Struck Twelve" and "Restless Lady."

MGM: "Bataan," new war film; "Du Barry Was a Lady,"** "Harrigan's Kid,"** "Hitler's Hangman,"** "Pilot No. 5,"** "Presenting Lily Mars,"** "The Youngest Profession,"** "Random Harvest"* and "The Human Comedy,"** all in the June-July-August block.**

On MGM's backlog of 22 pictures are the following: "Lassie Comes Home,"* "Salute to the Marines,"* "As Thousands Cheer,"* "I Dood It,"* "The Professor Takes a Wife,"* "Girl Crazy,"* "Right About Face,"* "Best Foot Forward,"* "A Guy Named Joe," "The Man from Down Under," "Madame Curie," "Russia," "Lost Angel," "America," "Whistling in Brooklyn," "A Thousand Shall Fall," "The Heavenly Body," "Cry Havoc," "White Cliffs of Dover," "Above Suspicion,"** "Swing Shift Maisie"** and "Dr. Gillespie's Criminal Case.** The latter three already have been trade shown.

MONOGRAM: "Cowboy Commandos,"* June 4th; "Sarong Girl," June 11th; "Wings Over the Pacific,"* June 25th; "The Stranger from Pecos,"* June 25th; "Spy Train,"** July 2nd; "Ghosts on the Loose,"* July 16th; "The Law Rides Again,"* July 30th; "Black Market Rustlers," August 13th; "Six-Gun Gospel," August 27th; "He Couldn't Take It," August 20th.**

Scheduled for September release but included in the 1942-43 program are "Revenge of the Zombies," September 3rd, and "I Was a Criminal," September 10th. "Spotlight Revue"* will be released October 1st and will be among the first pictures on the 1943-44 program, as will "Melody Parade,"* set for September 17th.

PARAMOUNT: Paramount's sixth and final block of five features which will be trade shown this month includes: "So Proudly We Hail,"* "Dixie,"* "Submarine Alert,"* "Henry Aldrich Swings It"* and "Alaska Highway."* Although the company has set the world premiere on "For Whom the Bell Tolls"* for July 14th, at the Rivoli, New York, this production probably will not be released until next season.

Among the 16 films on Paramount's backlog are: "Triumph Over Pain,"* "No Time for Love,"* "True to Life,"* "Miracle of Morgan's Creek,"* "Lady in the Dark,"* "Henry Aldrich Plays Cupid," "The Good Fellows,"* "Riding High," "Let's Face It,"* "Hostages,"* "Tornado," "Henry Aldrich Haunts a House," "The Uninvited," "The Hour Before Dawn," "Minesweeper," and "And the Angels Sing."

PRODUCERS RELEASING CORPORATION: "Border Buckaroos,"* June 15th; "Billy the Kid in the Renegade,"* July 1st; "The Man from Washington," July 19th. Currently, PRC is three months ahead on its shooting schedule and has released all the current season product except "Jungle Fury" and "Career Girl" which probably will be scheduled for mid-summer release. "Danger, Women at Work" and "Strange Music" are two productions for which dates have not yet been set, but they probably will be included in the 1942-43 program. Scheduled for 1943-44 are "Submarine Base,"* set for June 25th, and "Isle of Forgotten Sins,"* July 26th.

RKO RADIO: Of the five pictures in

(Continued on opposite page)

Promised and Delivered

	1942-43 Season Releases	Promised or Designated for 1942-43	Promised or Designated for 1943-44
Columbia	47	48	44
Metro-Goldwyn-Mayer	36	44–48*	...***
Monogram	38	32	42
Paramount	31	32–36*	...***
Producers Releasing	36	42	42
RKO Radio	43	45	...***
Republic	64	66	68
Twentieth Century-Fox	46	48	30–36
Universal	56	55	45–50
United Artists	32	30	20–25
Warner Bros.	24	...**	...**

Total product promises now mean little in relation to product delivered because of the wide variation in program planning brought about by the war and Consent Decree selling.

*MGM and Paramount made no official announcement for the 1942-43 schedule, but these figures were indicated.

**Warner Bros. did not set any definite schedule for 1942-43, nor has it made any announcement of its program for 1943-44. The company will have released 24 pictures before the end of this season and it is indicated that it will release as many, or possibly more, for next season, depending on the demands of the market.

***No definite schedules announced by MGM or Paramount. RKO is expected to designate its 1943-44 program at the company's forthcoming convention in July.

VARIED PRODUCT AVAILABLE

(*Continued from opposite page*)

RKO's sixth block, "Bombardier" and "The Leopard Man"** have been released. Dates for "Squadron Leader X,"** "Gildersleeve's Bad Day,"** and "Mr. Lucky,"** the latter a Cary Grant starring vehicle, have not yet been set. RKO announced this week that five features would be trade shown in mid-July. They are: "The Sky's the Limit,"* starring Fred Astaire and Joan Leslie; "Behind the Rising Sun,"* a story about Japan; "Petticoat Larceny,"* with Ruth Warwick, Joan Carroll and Walter Reed; "The Falcon in Danger,"* another in the "Falcon" series, featuring Tom Conway; and "Tarzan's Desert Mystery,"* formerly "Tarzan and the Sheik," starring Johnny Weismuller.**

It is indicated that these five features, plus the three from block six, and "Spitfire,"** the English production with Leslie Howard and David Niven which is set to open in New York this Saturday at the Rivoli, will complete RKO's 1942-43 season.

Among the films on the company's backlog are: "The Avenging Rider," "A Lady Takes a Chance,"* "The Fallen Sparrow,"* "North Star,"* the Samuel Goldwyn production;" Mexican Spitfire's Blessed Event," "The Seventh Victim," "The Iron Major" and "Around the World."

REPUBLIC: "Ride, Tenderfoot, Ride," June 1st; "Man From Thunder River," June 11th; "Song of Texas,"** June 14th; "Thumbs Up,"* June 24th. Also the following scheduled for release this summer: "Silver Spurs,"* starring Roy Rogers; "West Side Kid,"* "Prodigal's Mother,"* "Headin' for God's Country,"* "Sleepy Lagoon," "A Scream in the Dark," formerly "Girls of the Night"; "War of the Wildcats," now called "In Old Oklahoma," which stars John Wayne, Martha Scott and Albert Dekker; "Bordertown Gunfighters," "Wagon Tracks West," "Overland Mail Robbery," "Death Valley Manhunt," four Bill Elliott Westerns; "California Joe," with Don "Red" Barry; "Beneath Western Skies," "Deerslayer," and "Vampire's Ghost," a horror mystery.**

Scheduled for next season are: "Nobody's Darling," "Hoosier Holiday"; two Don "Red" Barry Westerns, "Fugitive from Sonora" and "Black Hills Express" and "The Fighting Seabees."

TWENTIETH CENTURY - FOX: "Jitterbugs," June 11th; "Coney Island,"** June 18th. Also "Stormy Weather,"** the all-Negro musical already trade shown; "Bomber's Moon"* and "Roger Touhy, Last of the Gangsters,"* three probable summer releases.**

Included on the company's backlog for release next season are: "Sweet Rosie O'Grady,"* "Heaven Can Wait,"* "Jane Eyre,"* starring Joan Fontaine and Orson Welles; "Winter Time," "Holy Matrimony," "The Girls He Left Behind," "The Song of Bernadette," "Claudia," "The Night Is Ending" and "Guadalcanal Diary."

Other important 20th Century-Fox productions set for next season are: "Berlin Diary," "One Destiny," "The Eve of St. Mark" and "Happy Land."

UNITED ARTISTS: "Somewhere in France," June 11th; "Colt Comrades,"* June 18th. "Stage Door Canteen"* is ready for June release. The company also has set "Victory Through Air Power" and "Hi Diddle Diddle" for July release. "Johnny Come Lately," the James Cagney production, probably will be released in August. "The Kansan," formerly "Meet John Bonniwell,"* a Harry Sherman production, also may be released in August and included in this season's program. "That Nasty Nuisance"** already has been released and "Yanks Ahoy,"** "False Colors" and "Riders of the Deadline" probably will be released next season.**

UNIVERSAL: "Captive Wild Woman," June 4th; "All by Myself,"** June 11th; "Two Tickets to London,"* June 18th; "Get Going," June 25th; "Hit the Ice,"* the Abbott and Costello comery, July 2nd; "Girls, Inc.," July 9th; "We've Never Been Licked,"* July 16th; "Second Honeymoon," July 23rd; "Hers to Hold," starring Deanna Durbin, July 30th; "Corvettes in Action,"* August 3rd; "Frontier Bad Men," August 6th; "Phantom of the Opera,"* August 27th.**

Lined up for next season are: "Raiders of San Joaquin,"** "Son of Dracula,"* "For All We Know,"* "Cheyenne Roundup,"* "The Lone Star Trail,"* "Always a Bridesmaid,"* "Cross Your Fingers,"* "Never a Dull Moment,"* "Cobra Woman," "Fired Wife," "Sherlock Holmes Faces Death," "Angela," "Sherlock Holmes and the Spider Woman" and "The Mad Ghoul."

WARNER BROS.: "Action in the North Atlantic," June 12th; "Background to Danger,"** July 3rd. The company probably will release this summer "Watch on the Rhine,"* screen version of Lillian Hellman's play, which stars Bette Davis and Paul Lukas, and "This Is the Army,"* the Irving Berlin Army show. The latter four pictures, plus the 20 released since last September, brings the total number of Warners' 1942-43 product to 24.**

Included in the company's backlog are: "Princess O'Rourke,"* "Adventures of Mark Twain,"* the Jesse L. Lasky production starring Fredric March; "Arsenic and Old Lace," based on the stage play and starring Cary Grant, which was completed nearly a year ago; "The Desert Song,"* "The Constant Nymph," "Crime By Night,"* "Thank Your Lucky Stars,"* an all-star musical production; "Old Acquaintance,"* "Devotion," "Adventure in Iraq," "The Last Ride,"* "Saratoga Trunk," "To the Last Man," "In Our Time" and "Murder on the Waterfront."

Broidy Predicts Best Monogram Year

Samuel Broidy, vice-president and general sales manager of Monogram, predicted that the company would "experience its best year during the coming season," at Monogram's third regional sales meeting at the Blackstone Hotel in Chicago last Saturday. Guest speakers included Jack Kirsch, president of Allied Theatres of Illinois; Harold Mirisch, head booker and buyer for RKO Theatres, and Joseph Kaufman, head booker for Balaban and Katz theatres. Harry H. Thomas, eastern sales manager, stressed the sales opportunites lying ahead.

Delegates who attended were: Irving Mandel and B. Eisenberg, Chicago; George B. West and William Onie, Cincinnati; Nate Schultz, Cleveland; William Hurlbut and M. H. Starr, Detroit; Carl Harthill, Indianapolis; C. W. Trampe, Milwaukee, and Tom Burke, Minneapolis.

Following the Chicago meeting, the fourth regional was held last Sunday at the Muehlebach Hotel in Kansas City. Mr. Broidy, Mr. Morey and Mr. Thomas attended, accompanied by salesmen and bookers. Others present included Ed Blumenthal and John Franconi, Dallas; L. Hensler, Des Moines; Ralph Heft, Kansas City; Carr Scott, Oklahoma City; S. J. Francis, Omaha, and George B. West, representing the Kansas City and St. Louis offices.

Acquires Omaha Franchise Held by Sol Francis

At this session, Mr. Broidy announced that Monogram had acquired the Omaha distributing franchise held by Sol Francis. Mr. Francis becomes Monogram's Omaha and Des Moines district manager. In addition, Mr. Thomas' supervision over the eastern district has been extended to include the midwest. Ben Abrams has been named branch manager at Boston, and Francis Dervin has been appointed Boston city salesman. Richard Cohen replaces Nate Furst as New Haven branch manager, with the latter's transfer to the New York office as special sales representative.

Mr. Broidy told the delegates that "Ground Crew," to be released in September, would be the first Monogram production to have extensive radio exploitation. The fifth and final regional meeting of the company will be held this Friday, June 11th to Sunday, June 13th, at the Ambassador Hotel in Los Angeles. W. Ray Johnston, president, and leading studio executives will be in attendance. Mr. Broidy will preside.

Scott R. Dunlap, Monogram producer, has been assigned production of two of the company's biggest pictures for 1943-44, "Lady, Let's Dance," starring Belita, and "Ground Crew," starring Jackie Cooper. Mr. Dunlap has fully recovered from the effects of injuries suffered last November at the Cocoanut Grove fire in Boston.

Six short subjects are being released by Columbia for June. The shorts are: "My Wife's an Angel," a musical comedy film featuring Allen Jenkins; "Boobs in the Night," comedy with El Brendel; "Mass Mouse Meeting," cartoon; "Jump, Fish, Jump," sport reel with dialogue by Bill Stern; "As Time Goes By," community sing; and also "Screen Snapshots" No. 10.

United Artists Signs Nebenzal For Three Pictures

United Artists announced this week that Seymour Nebenzal, former producer of European films, had joined the ranks of UA producers in a deal providing that his company, Angelus Productions, Inc., make three high budget features for UA release within the next 18 months. His first production will be "The Moon, Their Mistress," based on the Chekov novel, "The Shooting Party." He made "Hitler's Hangman," an MGM release.

Contracts were signed by UA president Edward C. Raferty; George Bagnall, vice-president and Herbert T. Silverberg, attorney, the latter representing Mr. Nebenzal.

ON THE MARCH

by RED KANN

HOLLYWOOD

YOU never know. An exhibitor writes the President for executive action against double features. His communication is referred by the White House to the War Production Board. In turn, the WPB acknowledges it is checking. Some day, perhaps something will develop.

Ewald A. Stein, owner and operator of the Out-Wickenburg-Way Theatre on the east-west Arizona main highway about fifty miles west of Phoenix was that exhibitor.

When your correspondent was making his cross country argosy from New York to the address above, he lit into Wickenburg one night. It was a conscious stop, made largely for purposes of meeting Stein, who had suggested by fairly extensive correspondence spread over a period of several years that here was an alert individual evidently strangely tinged with far more the metropolitan viewpoint than his roadside hamlet could possibly suggest.

He proved to be on his toes, according to expectancy. A Michigan man with a technical background, he had resorted to Arizona on a problem in health, had bumped the roadbed hard in developing his career as an exhibitor and finished off in a small scale Alger ending. He has his own house. In dude ranch country, much of his seasonal patronage has come from New York, Chicago, Detroit and other densely populated cities, thereby explaining that big town-small town contradiction. In a way, the Wickenburg may not stand alone, but it can lay some claim to an uncommon distinction.

That's for background.

Now Stein has written another letter. Last one to the President. This one to the vice-president who is flattered beyond all expression by the accident of the sequence. The letter to this page talks about government out—not in—industry film rentals, equity in buyer-seller relationship and more. Many will dismiss it as worthy of no further attention. Others, no doubt, will look upon Stein as a species of rattlebrain which your observer assures very positively he is not. Most who read it, if they bother about venturing a reaction, will admit it is interesting.

And, like the double feature circumstance of paragraph one, you never know.

Thirty-Five Per Cent on the Base

WILL HAYS' annual report, up to the current one, always included a breakdown of the theatre dollar, placing film rentals latterly at 35 per cent. Stein gets going with that figure, underscoring as he proceeds:

"It seems to me that establishing a figure of, say, 35 per cent of gross for total film program cost as a *basis* on which to assess exhibitors might be a possibility for adjusting current exhibitor demands for more just film rentals. In fact, it is just possible that the distributors could do themselves some good if they would lay off using force and use the above as a basis.

"To start from the beginning. Before the consent decree, distributors hesitantly forced the large exhibitors to buy all of their product and sold the small exhibitors split deals. During this period, if it came to a showdown, the distributors would back down on the use of force to sell 'all or none' because they knew they were not within their legal rights.

"With the advent of the consent decree, the exhibitor won one supposed benefit. That was the elimination of 'cat in the bag' buying of product. The distributor *had* to trade show his product before he could sell it. Theoretically, this was an accomplishment, but in its practical application it did little for the small exhibitor because he is unable to travel to the screenings because of lack of time and finances.

"The *penalty* the smaller and other exhibitors had to pay for this supposed benefit was the making legal of the *use of force* in selling. Under the consent decree, a distributor can force an exhibitor to buy five out of five pictures legally, or else.

"To most exhibitors the *use of force is the basic evil* in the selling methods of this industry and until it is eliminated there will never be harmony within any more than there will be in Europe where a war is currently being fought against those who have tried to use force in imposing their will on others.

"So I would like to suggest to the various exhibitor organizations who are at present urging that the government continue its suit against the distributors and producers that they do an about-face and petition the government to return the regulation of this industry to those who are in it.

"To the distributor/producers I would like to suggest that they do an about-face and agree to sit around a table and discuss in a give-and-take basis the problems and contentions which exist between them and the exhibition end of this industry.

"To both groups so gathered together I would like to point out that far more is to be gained by fighting out our problems among ourselves than to have to endure regulation from the outside by people who do not fully understand the workings of this business.

"It's like a husband and wife situation. The combinations which get to celebrate many anniversaries are those which fight everything out *between themselves* and then make up. Those combinations which invite a mother-in-law into the picture seldom get to even first base."

Formula for a "New Order"

WEIGHING some pros and cons, Stein next gets into the guts of his communication. Take it or leave it, here he goes:

"Assuming that the above suggestions are ignored and the government prosecutes and wins its suit against the distributor producers. The maximum 'benefit' will be divorcement of distributor/producer-owned theatres. If that becomes a reality and the producers/distributors don't have to play their own pictures in their own theatres, might it not just be possible that product quality will sag to the point where the theatres will be empty in spite of the high rentals the exhibitors have agreed to?

"On the other hand, assuming that the above suggestions bear fruit and the distributors/producers and the exhibitors agree on (1) a schedule wherein approximately one-third of the grosses yearly of each theatre are paid to the distributors/producers as total film rental regardless of how many or how few pictures, etc., etc. (this figure is now approximately the national average); (2) all forcing of product be eliminated, and let each exhibitor jump for each picture he can use (this would not change the *demand* for product much); and (3) all adjustments of individual problems involving exhibitors and distributors and also all problems involving exhibitors and producers *and the pictures they make* be made by boards composed of representatives from both sides, surely this industry might still have some chance of not being sunk after this war by television, as was the theatre business after the last war by the introduction of radio into the home.

"And will it take a man to lead us toward the above goal? You bet your sweet life. And the logical man is William F. Rodgers.

"The catch there would be whether or not Mr. Rodgers would be willing to risk heartbreak a second time. And no one could blame him if he made a negative decision.

"Gentlemen, the ring on this merry-go-round is passing by. Do we grab it or don't we?"

Signals in the Breeze

CHARLES W. KOERNER, sounding it for RKO: "In war films, it is the quality of the picture, not the type, that matters. They, equally as well as gangster and other 'type' films, can be overdone and become a drug on the market."

■ Abe Montague, sounding it for Columbia: "If it's a good story tell it whether it is a war story or whatever."

■ M-G-M sounding it, but not announcing it: Work on "Russia" folded temporarily because the original ending was heavily war. Taking heed of the signs, the new ending is minus war.

■ Abram F. Myers, in an Allied bulletin: "The decision in the Crescent case points the way for independent exhibitors to secure injunctions and to recover damages by way of private actions under the anti-trust laws for injuries resulting from discriminatory prices, terms and conditions granted by distributors to their circuit competitors."

■ Ed Kuykendall, in an MPTOA bulletin discussing suggestions to counteract stratospheric rentals: "The use of well-managed buying and booking agencies by independent exhibitors without circuit connections or partnership with a distributor, to get the advantages of circuit buying power and facilities for the frequent film deals required by the blocks-of-five system."

MAJORS TO SELL IN BLOCKS WITH DECREE BIG "IF"

Expect No Departure from Present Sales Formula; "Up to Exhibitors"

More of the same will probably be the sales plan for the new 1943-'44 film season which starts September 1st.

Little departure is expected in home office circles from the selling formulas set up under the Consent Decree and continued by most distributors after the compulsory selling and trade show provisions expired in June, 1942. Changes, if any, will not be initiated by their sales departments.

A survey of the home offices of the five consenting distributors, MGM, Paramount, Warners, RKO and Twentieth Century-Fox indicates that their staffs expect to carry on next year under policies substantially the same as those in effect during the current season. Sales, contract, exchange operation and legal department executives in all companies said that they knew of no plans to revise their film selling procedures.

Distributor sentiment generally holds that any change should come from the Government or exhibitors. "Theatre men asked for small blocks and now they've got them," one distributor spokesman remarked. "Now they want to change back to full season sales but the first move is not up to us."

Don Guttman, president, and Henry Greebe, secretary of the North-Central Allied Independent Theatre Owners arrived in Washington Wednesday to seek Government support for a revision of sales proctices. They were expected to confer with Robert Wright, of the Department of Justice film unit and eastern exhibitor leaders.

The three-year trial period of the Consent Decree ends on November 20th. After that date the distributors or the Government may move for revision of its terms, to set it aside, or for a new trial of the New York bill of complaint. In the absence of action some attorneys say, however, that most provisions, sales terms included, of the decree, remain binding indefinitely.

General sales managers are now studying the product in their company's backlog or in production to determine which ones will key their first groups for the new season. They are also making tentative plans for regional and home office conferences with branch and district managers to replace the general sales conventions of previous years.

Tentative Sales Plans Are Outlined

Tentatively sales plans line up as follows:

Paramount, RKO and Twentieth Century-Fox will continue to sell blocks of five pictures, or less, after trade shows.

Warners will maintain its single picture selling plan, with a limited number of releases. United Artists will also follow its customary unit sales policy.

MGM will offer "as many pictures as are available in its blocks, seeking to release about four groups of ten or less.

Columbia, Universal and Republic, also Monogram and Producers Releasing will continue full season sales as in the past.

Between two and four "specials" will be released and sold individually by the majors.

Technically the companies who signed the Consent Decree are at liberty to sell pictures under any formula they elect. The "escape clause," or Section XII of the decree, provided for their release from the blocks of five limit and compulsory trade shows after September 1, 1942, in the event that a similar decree or order had not been obtained against the "Little Three," Columbia, Universal and United Artists.

Lawyers Divided on Need For Court Dismissal

Last year the consenting distributors made no formal application to have these provisions set aside. Lawyers were divided in opinion as to the necessity of a formal court dismissal of the selling terms of Sections III and LV.

At least one company, MGM, increased its blocks to as many as 12 pictures. All consenting distributors have continued to adhere strictly to the trade show requirement of the Consent Decree.

Two companies, Twentieth Century-Fox and RKO, are planning to start their film year on August 1st as has been their past custom.

Twentieth Century-Fox will continue to group its pictures in blocks of five, selling each block separately, it is reported. Tom Connors, vice-president and general sales manager, is currently working on plans for sales meetings to be held early in July. At that time he is expected to announce continuance of the block-of-five policy and to outline the product which will be marketed next fall.

Spyros Skouras, president, in announcing a production budget of approximately $35,000,000 for 30 to 40 pictures, indicated that they would be offered under the same sales method in effect this year. Details of the sales campaigns for the first 1943-44 blocks will be announced at regional meetings in July.

RKO, it is reported, will also group its new product into blocks-of-five in the pattern of its current offerings. Single deals will be made on Samuel Goldwyn, Walt Disney and other independent productions for the company.

Ned E. Depinet, president, and Robert Mochrie, general sales manager, will call their sales staffs to New York for a general sales convention at the Waldorf Astoria Hotel on July 12th, 13th and 14th.

Company officials indicated that the films would be offered in the small blocks in accordance with the requirements of the Consent Decree. In lack of official dispensation from its selling privileges, they said, they are under the impression that any changes to larger blocks would meet the opposition of the Government. Although admitting that full season sales were made in Canada and abroad, they cited opposition by the film unit of the Department of Justice to selling large blocks of pictures which are not trade shown.

At Warners it was reported that the company would continue to issue its pictures singly, at the rate of about one a month. They are to be trade shown and sold separately. There have been no announcements of any plans to change this method and it was considered unlikely that Ben Kalmenson, general sales manager, had even considered a return to large block sales.

Paramount Plans Now Under Discussion

Warners will announce its plans for next season to its field staff at regional meetings in New York from July 1st to 3rd; Chicago, 6th to 10th, and San Francisco, the 15th to 17th.

Paramount plans for the new season are being drawn up this week in home office conferences between Y. Frank Freeman, head of the studio; Neil Agnew, general sales manager, and other home office executives, it was reported. Although there was no official word of

(Continued on following page, column 3)

Executives Say "Mail Order" Selling "Can't Be Done"

Mail order selling of motion pictures "just can't be done", in the opinion of home office sales executives who were asked this week about reports that they planned to solicit new season contracts via the mails. Salesmen will continue to call on each customer for each deal, despite gasoline rationing and travel problems, they said.

The inherent differences in every film deal make it impossible to close many sales by mail, the executives said. A few contracts have been closed this way in the past, but there are no plans to extend mail solicitation of new contracts to the scope of a "Sears, Roebuck system" of mail buying. Current mail deals are with small, out-of-the-way accounts, it was said.

"Every deal is different. It requires personal bargaining between exhibitor and salesman," explained Michael Poller, assistant to RKO's sales manager.

Other salesmen of long experience supported this viewpoint. They also ventured the opinion that the salesman who is on the spot, "pen in hand", would have the advantage over a company which tried to close deals by mail. Exhibitors are not prolific letter writers, one manager remarked, predicting that many would merely file and forget contracts mailed to them to sign and return.

Salesmen, the home offices reported, are managing to reach all their accounts on every group of contracts. Some have received supplemental gasoline rations; where these run out they must cover accounts by train, plane, bus or shoe leather. The home offices are inclined to leave the transport problem up to the film peddler.

RKO, Warners Set Meetings

RKO Radio will hold its annual sales meeting on July 12th, 13th and 14th at the Waldorf-Astoria Hotel in New York, according to an announcement this week from Ned E. Depinet, president. Company sales policies and product plans for the 1943-44 program will be discussed.

Harry Michalson, RKO short subjects sales manager, last week announced release dates for three subjects. "Lieutenant Smith," eighth in the RKO Pathe "This Is America" series, was set for June 4th; "North African Album," third and last of the Victory specials, was released nationally on June 3rd, and in the New York metropolitan area it will be released on June 17th; "Jamboree," RKO series, will be released June 25th.

Walt Disney announced in Hollywood Monday that in addition to the second South American musical, "Surpise Package," and "The Gremlins," "Bongo," written by Sinclair Lewis, would be added to the schedule of forthcoming productions. It was said that 92 per cent of production at the Disney studios was now for the Army, Navy and Government agencies.

Paramount will hold a district managers sales meeting in New York, July 14-17, at the Hotel Pierre, Neil Agnew, vice-president in charge of sales, announced this week.

Three regional sales meetings will be held by Warner Bros. next month in New York, Chicago and San Francisco, to discuss sales policies, merchandising plans and product for 1943-44, it was announced this week by Ben Kalmenson, general sales manager. The New York meeting will take place July 1-3; Chicago, July 6-10, and San Francisco, July 15-17.

Home office executives who will attend the meetings will include, besides Mr. Kalmenson, Joseph Bernhard, vice-president; Mort Blumenstock, in charge of advertising and publicity in the east; Arthur Sachson, assistant general sales manager; Norman H. Moray, short subject sales manager; Roy Haines, southern and western division sales manager; Jules Lapidus, eastern division sales manager; A. W. Schwalberg, supervisor of exchanges; Howard Levinson of the legal staff; Robert Schless and Joseph Hummel, foreign department executives; Samuel Schneider, assistant to Harry M. Warner, and others.

Universal's Chicago sales meeting which got under way on Tuesday at the Blackstone Hotel, will continue to June 18th, with W. A. Scully, vice-president and general sales manager, presiding. A contingent of studio executives and west coast personnel journeyed to Chicago for the sessions. District and branch managers also were in attendance.

W. E. Declares Dividend

The directors of the Western Electric Company declared a dividend of 50 cents per share on the common stock, payable on June 30th to stockholders of record on June 25th.

Majors Continue Block Selling

(*Continued from preceding page*)

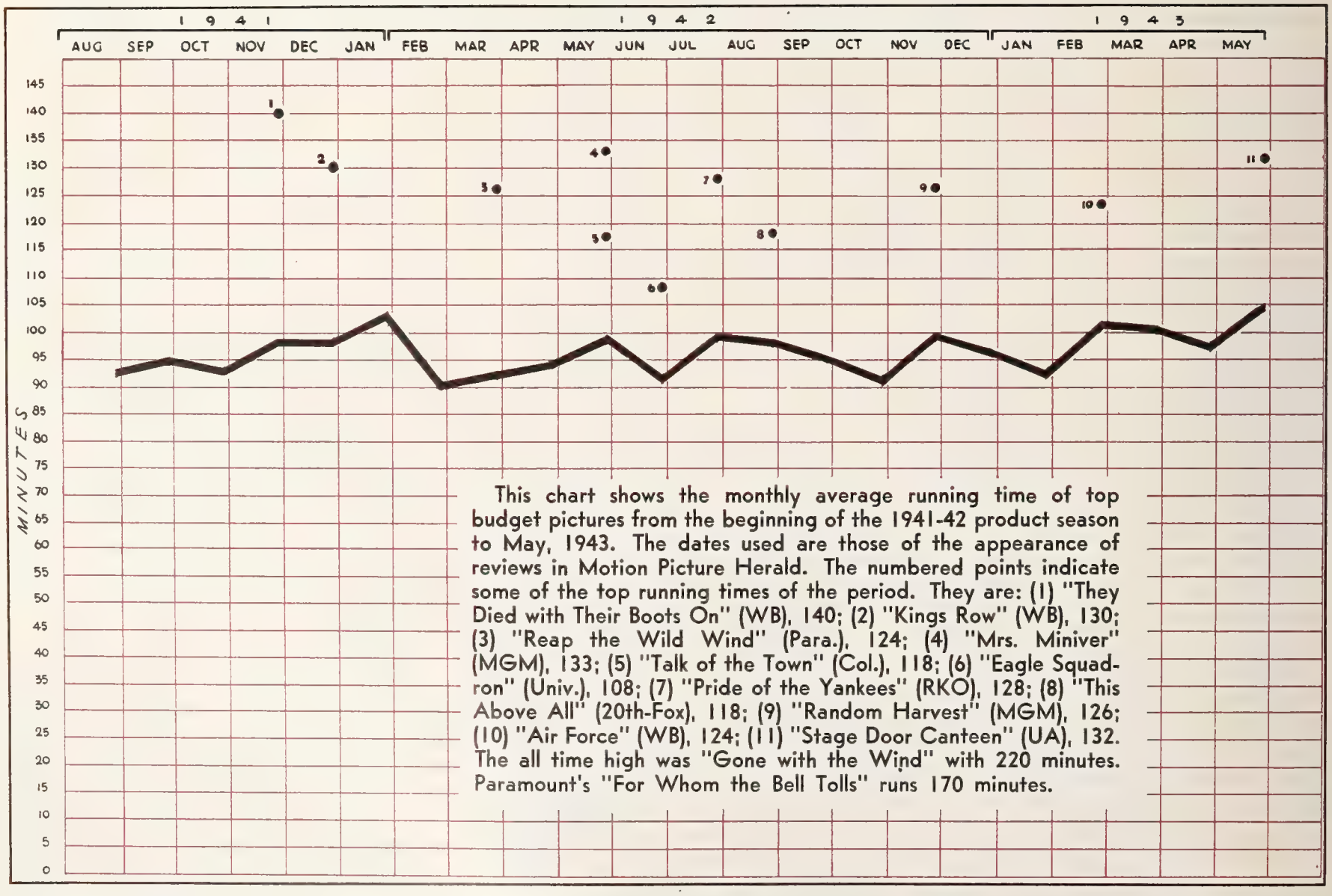
the sales method for 1943-44 pending designation of the place and dates for sales conferences, it was reported in several departments of the company that no changes are in the offing. Several executives expressed the opinion that the blocks-of-five system had proved satisfactory to all parties and predicted that it would continue.

Metro-Goldwyn-Mayer will continue to sell in as large blocks as possible, it was reported. As many pictures as are available for trade show will be included in the first group home office officials said. This year, the company's blocks ranged in size from five to 12 pictures, with seven in the most recent group.

William F. Rodgers, general sales manager, indicated that the company will undertake no changes in its basic policy. As outlined in recent letters to branch managers, each exchange will continue a careful analysis of business in its territory and tailor the company's sliding scale to meet individual situations.

In a letter to exhibitor leaders this week Mr. Rodgers pointed out that this study would take time and asked that if they knew of cases of hardship they would submit them to the MGM home office and branches for re-designation and adjustment.

Running Time on 'A' Pictures Shows Upward Trend



This chart shows the monthly average running time of top budget pictures from the beginning of the 1941-42 product season to May, 1943. The dates used are those of the appearance of reviews in Motion Picture Herald. The numbered points indicate some of the top running times of the period. They are: (1) "They Died with Their Boots On" (WB), 140; (2) "Kings Row" (WB), 130; (3) "Reap the Wild Wind" (Para.), 124; (4) "Mrs. Miniver" (MGM), 133; (5) "Talk of the Town" (Col.), 118; (6) "Eagle Squadron" (Univ.), 108; (7) "Pride of the Yankees" (RKO), 128; (8) "This Above All" (20th-Fox), 118; (9) "Random Harvest" (MGM), 126; (10) "Air Force" (WB), 124; (11) "Stage Door Canteen" (UA), 132. The all time high was "Gone with the Wind" with 220 minutes. Paramount's "For Whom the Bell Tolls" runs 170 minutes.

Graph by Motion Picture Herald

ANSWERING THE DEMAND FOR A HIGHER STANDARD OF SUPPORTING PROGRAMS, TO KEEP PACE WITH THE STEPPED-UP DRAWING POWER AND STAMINA OF TODAY'S GREAT HOLDOVER HITS—

Paramount

Announces

A Sensationally COLORful Program of

Long Run Shorts



For 1943-44

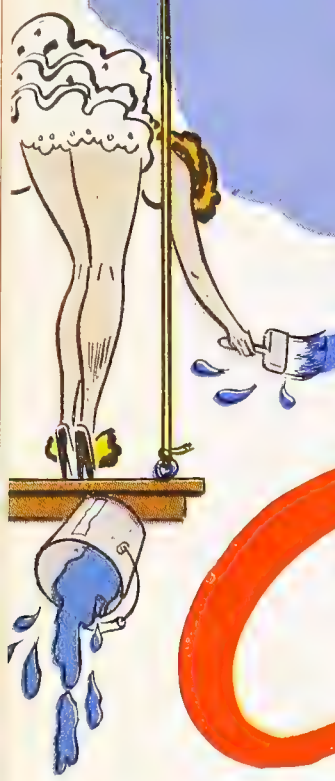
Brighter—
Newer—
Better—THESE THREE WAYS! . . . . . .



Paramount

long the leader — again takes the lead in the development of the Short Subject field with a new-season line-up of 64 LONG-RUN SHORTS that bring you these

3 Great New Features



100% MORE Color

No less than 75 PER CENT of the new season's product will be in COLOR! That means 48 out of 64 subjects—seven out of nine series . . . An even 100% increase in color over last year . . . with color used in three more series than a year ago.



THREE New Series

A sensational new program of feature-quality musicals made on the Paramount lot in Hollywood—a hilarious new cartoon character with a ready-made following—and a new novelty series—all 3 in *Color!*



100% BETTER Entertainment

Color musicals made in Hollywood by Paramount's expert musical showmen . . . Color added to "Popeye" . . . Fresher, funnier cartoon characters and scripts . . . All keyed exclusively to the sole aim of happy, relaxing *Entertainment* . . . with never a solemn foot in all 70 reels!

Get Your Winning COLORS In These 9 Long Run Series . . . . .



Through These Gates
Will Pass The Most Beautiful
Musical Shorts In
The World

Produced For The First Time At Paramount's Hollywood Studio

By The Industry's Master Musical Makers

SPECTACULAR PRODUCTIONS

HOLLYWOOD STARS

Paramount's Musical Parade

HOLLYWOOD BEAUTIES

NAME BANDS

HIT-PARADE SONGS

EXPERT SCRIPTS

The First Release Will Be "Mardi Gras"

With all the colorful excitement of America's gayest festival. Two castings to date are Johnnie Johnston—the boy who put over "That Old Black Magic" in "Star Spangled Rhythm"—and Betty Rhodes, star of Paramount features and radio. Jule Styne, who wrote "I've Heard That Song Before," today's No. 1 hit, will help write the music.

6 Two-Reel Productions

In Technicolor

A sensational NEW series made with all the Paramount class and skill, resources and showmanship that have brought fortunes to the box-office in "Star Spangled Rhythm," "Road to Morocco," "Holiday Inn," "The Fleet's In" and others.

And here's another **LULU**...

Paramount Will Have 24 Long Run CA



© Paramount Pictures Inc.

"Hiya, Mr Theatre Man! I'm LITTLE LULU of the Post and im IN the movIES now!"



"I live in the great big 'Saturday Evening Post' and I have 13 million friends who come to see me every week and they tell *their* friends that I'm the cutest little *devil* they've ever seen. And now that Paramount company is going to dress me all up in Technicolor and make me a famous movie star because I make people laugh so. Isn't that nice of them? *It's darn smart of them, if you ask me!*"



A *New* SERIES OF 8 ONE-REEL CARTOONS FEATURING . . .

LITTLE LULU

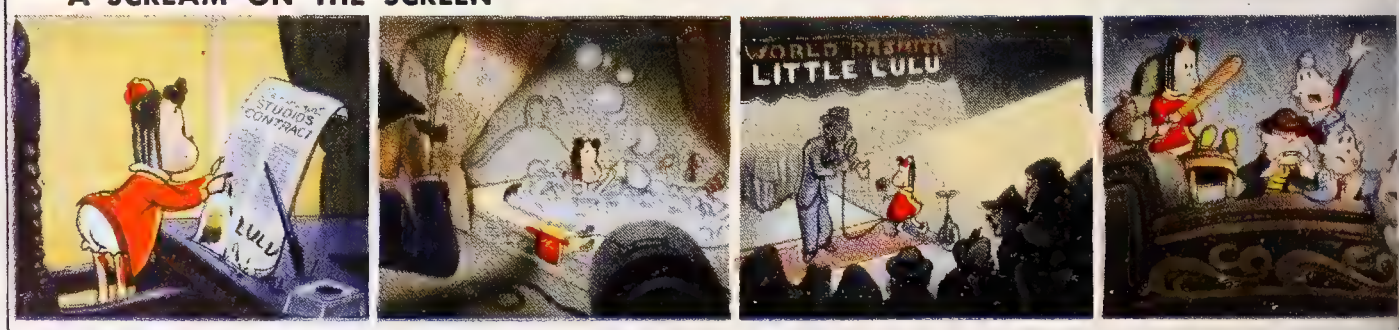
Comedy Sensation of "The Saturday Evening Post"

IN TECHNICOLOR

THE TOAST OF THE "POST"



A SCREAM ON THE SCREEN



A SPECIAL PROMOTION CAMPAIGN WILL LAUNCH THE SCREEN'S BIGGEST LITTLE STAR IN A GREAT BIG WAY

...OONS – Every One In Technicolor





Now He's Twice As STRONG... IN TECHNICOLOR

POPEYE the Popular blossoms out in new spring finery. Imagine The Strong Man of Shorts in Technicolor . . . a true-Blue, Red-blooded hero with plenty of Green spinach . . . to celebrate his 11th hit year!

8 One-Reel Cartoons Starring

Popeye

©1929 King Features Synd. Inc.

"Strike me pink —it's GREEN!"

8 One-Reel

Novelloons

IN TECHNICOLOR

The public wants NOVELTY and COLOR . . . this NEW series gives them both! Delightful cartoon and fiction characters like "Raggedy Ann," "Hunky and Spunky," will be presented in a novel and entertaining way—*with different characters in each short!*

© 1943, Johnny Gruelle Co.

And These 5 Great Novelty Series Are Th

3 BRILLIANT SERIES



When A Fellow Needs A *Pal* "Madcap Model"

When you want to streamline your show, give it a modern touch that's absolutely different, you need George Pal's beautiful and amazing novelty shorts—the only attraction of their kind in the animation field! . . . Three-dimension characters in gorgeous color and stunning settings. Jasper the Pickaninny will be made a top star this year, and there will be down-to-earth stories and gags. The trade press calls them . . . **"Top flight entertainment . . . Grandly entertaining for adults as well as youngsters."**

6 One-Reel

Madcap Models

IN TECHNICOLOR

Produced by George Pal



6 One-Reel

Popular Scien

IN MA

Produced by

POPULAR is the word . . . and growing every year. SCIENCE made interesting and entertaining for all. New beauty aids to interest women . . . odd and amazing new designs for living, working, playing. A scientific approach to better entertainment.

6 One-Reel

Unusual Occupations

IN MAGNACOLOR

Produced by Fairbanks and Carlisle



UNUSUAL in their sustained interest and popularity year after year. UNUSUAL vocations of little-known people . . . UNUSUAL avocations of well-known personalities . . . *Not* UNUSUAL...is their steadily increasing use on well-balanced shorts programs.

dustry's Best In The *Long Run*

N COLOR



A COLOR

nks and Carlisle

AND THESE FAMOUS FAVORITES



The Only Animals That Ever Won The
ACADEMY AWARD



See them—try them—buy them. Test them on yourself, your wife, or your audience . . . If you don't sign for them then, we won't bother you again . . . That's how cocksure we are of the superb entertainment qualities of these hilarious shorts that make the animals speak—

6 One-Reel

Speaking of Animals

Produced by Fairbanks and Carlisle



For 22 years SPORTLIGHTS have been entertainment highlights for shorts programs, and for 1943-'44 we will have

10 Grantland Rice

One-Reel

Sportlights

Produced by Jack Eaton

Not conventional sport shots but novelty subjects of timely news interest to every man, woman, and child . . . all thrillingly told by celebrated Grantland Rice.

Narrated by Ted Husing, Radio Sport Expert



And right to your right is the biggest **NEWS** *of all*

DOES YOUR NEWSREEL GIVE YOUR PROGRAM

A Lift Or A Lull?

There are A's and B's in Newsreels too. Anyone can buy a camera . . . Anyone can shoot the news. But smart editing, news-sense showmanship, and clever presentation make all the difference between an exciting attraction and "Intermission." We confidently invite you to compare any other Newsreel with . . .

Paramount News

104 Issues









TODAY'S LONGER FEATURE RUNS CALL FOR

Long-Run Short Features

—and fewer of them. So Paramount's product for the new year is sensibly restricted in quantity to your present-day needs—

6 Two-Reelers — 58 One-Reelers — 104 Paramount News

but unlimited in quality to make good this statement—

If It's A

Paramount

Short It's The Best Show-Builder In Town

Book "PRELUDE TO WAR," The Sensational 55-Minute Government Film That's Rental-Free!

PRINTED IN U.S.A.

BRITISH, SOVIETS RACE U. S. FOR MIDDLE EAST FIELD

Films Show Marked Gains Since War, Commerce Department Reports

British and Russian films are pushing American motion pictures for playing time in the Middle East, according to a study made by the Bureau of Foreign and Domestic Commerce from field reports, titled "Movies in the Middle East," and published last week in *Foreign Commerce Weekly,* official publication of the department.

Although Hollywood product currently is supplying from 50 to 90 per cent of the motion pictures screened in Egypt, Palestine, Iraq and Iran, British and Russian features, shorts and newsreels have shown "a marked increase since the war," indicating increased competition with U. S. product in the Middle East after the war.

According to the study, "Much attention has been devoted to the countries of the Middle East since the outbreak of the war and to the importance of the psychology, opinions and aptitudes of the peoples of these lands. Motion pictures cannot, of course, be regarded as the major index of the broader questions involved," it was pointed out, "but the developments and tendencies in that particular field *do* afford a few significant hints concerning tendencies and dispositions —and the facts about the movie business between the Nile Valley and Afghanistan unquestionably have a meaning for future trading possibilities (in other fields as well as that of the film) after the guns shall have ceased firing."

Egypt's Film Industry Has Made Progress

Egypt's native industry, established in 1927, has made "notable progress since 1935," the study disclosed, although curtailment of the importation of raw materials, because of the war, may cause production to drop sharply this year. About 95 per cent of the 1942 film imports to Egypt came from the U. S. and the remainder from England. Currently, there are 15 companies operating in five studios, producing pictures in Egypt. In 1942, 26 features were made, compared with 14 the preceding year. Before 1935, however, only two or three features were produced annually.

Egyptian pictures are shipped to such Arabic-speaking countries as Syria, the Lebanon, Palestine and Iraq. Rarely, if ever, are they distributed elsewhere.

No newsreels are being produced in Egypt at the present time, and those shown are all imported from the United States and England. "Adventure and sentimental stories" from the U. S. are favorites, "and war stories are popular if they do not contain too much propaganda. There is no dubbing, but French subtitles are superimposed and Arabic translations are thrown on a side screen."

U. S. films still lead in Palestine, in number and popularity, the survey indicated. As a result of the war, no pictures are being received from France, formerly an important source, and imports from England have been sharply curtailed. Product from Russia and Egypt, however, "has shown a marked increase." Palestine has no domestic motion picture industry.

War and action pictures are favorites with Palestinian audiences. Both British and U. S. newsreels are exhibited regularly; those from Russia, occasionally. Educational and documentary films shown are mostly from the U. S. and England. There is no dubbing, but abbreviated versions of dialogue in Hebrew or Arabic, or both, are flashed on a small auxiliary screen placed beside the main screen.

No films are made in Iraq and no Axis films are exhibited there, the publication reported. In general, U. S. productions are preferred, followed by Egyptian, Indian and British films.

War films are of particular interest to patrons of theatres in Iraq, although musicals are the favorites, with sentimental and adventure stories ranking next in public favor. Audiences seem to find it difficult to understand animated cartoons and, consequently, shorts of this type are not very popular.

There are 26 regular theatres and 10 open-air houses in Iraq, plus seven mobile theatres owned and operated by the British Embassy. These mobile units are used to show newsreels and the British Ministry of Information short subjects in remote towns and villages. Iraq's imports of films in 1942 were estimated at 200 features, the majority from the U. S.; 24 shorts and 104 newsreels, including the United Newsreel produced by the overseas film unit of the U. S. Office of War Information.

During the 12-month period ended March 21, 1943, it was estimated that from 70 to 80 per cent of the pictures imported in Iran were from the U. S. The remainder came from Russia, with the exception of a few from England, Egypt and India.

Between March 22, 1940, and March 21, 1941, approximately 60 per cent of the films shown in Iran were from the U. S.; 18 per cent from Germany; 12 per cent from Russia and five per cent from France. German films have been completely eliminated from the market since the Anglo-Soviet occupation of Iran in August, 1941, and French films also are disappearing.

British and Soviet newsreels are shown almost exclusively, but U. S. newsreels, presumably including the OWI's United Newsreel, appear to be well liked, but few are distributed in Iran, it was said.

The USSR Pours Cocktails For Executives and Press



By Staff Photographer

GRAVE, silent young men opened the massive doors of the Russian Consulate, New York, Tuesday afternoon, to a special audience of trade and newspaper men, interested persons from film companies and Government bureaus, and assorted Russians. They drank Martinis and conversed in spacious rooms, never far from a heroic stone bas-relief of Lenin and Stalin—and saw "The Russian Story", compiled in America from Russian films, and unveiled to the public Tuesday night at the Stanley theatre, New York, the Soviet Government's film "show window" in this country, where the premiere was sponsored by the National Council of Soviet-American Friendship, headed by Corliss Lamont.

Above are hosts of the occasion: Joseph Burstyn, producer of the picture; Nicola Napoli, head of Artkino, which will distribute; Eugene Kisselev, Soviet Consul General in New York; and Leonid Antonov, Russian film representative in the U. S.

British Charge U. S. Delays War Films

Breakdown Seen Between Army Film Authorities and English Units

by AUBREY FLANAGAN
in London

The English people are in danger of forming an "unbalanced" picture of America's military role in the war due to the lack of adequate Army film coverage of U. S. war activities. A breakdown in the collaboration between the U. S. Army motion picture authorities in Washington and the newsreels and British Government film units in London, is being blamed for the situation which is regarded by British film industry officials as detrimental to the continuance of Anglo-American war effort cooperation.

One of the current results of the present lack of film coverage of U. S. operations, is that no footage whatever on the American phase of the final Tunisian campaign has been received by either the Crown Film unit or the Army film unit for inclusion in "Tunisian Victory," which is now in production. The film was designed as a sequel to "Desert Victory."

Moreover, British newsreels, against their wishes, are presenting a sketchy, incomplete picture of the U. S. forces in action due entirely to the fact that American negative has not been forthcoming.

British Audiences Seen Deprived of Films

The result, obviously, is that British audiences and exhibitors, both of which are intensely pro-American, are being deprived of films they are most eager to see, and the British screen is placed in the position at present of having an unbalanced picture of the war.

British producers working on "Tunisian Victory," meanwhile, are anxious to make the film as comprehensible as possible, but they have not been able to obtain pictures even of the American forces' entry into Bizerte, let alone combat footage leading up to the capture of the city by the Americans.

Criticize Delays in Shipping War Footage

Criticism here is being directed particularly at the apparent failure of Washington authorities to fulfill an agreement calling for the re-shipment to London of the war footage which is dispatched to Washington initially. This fact, more than anything else, is regarded as the explanation of why British newsreels and service film units are practically starved for material covering America's operational activities. Discontent also has been expressed here that the footage shot in Tunisia by highly equipped American film units, manned by Hollywood experts, was rushed by priority to Hollywood, but none had been sent to London.

The situation is viewed as more deplorable here in view of the normal harmony and cooperation which exists among the newsreels, the Ministry of Information and the U. S. Army motion picture sections and public relations division in England. Additionally, there is an increasing conviction that London is the appropriate and most efficient directional center for documentation activities of this nature.

BRITISH STOCK CUTS HIT ARMY FILMS

A serious curtailment of entertainment motion pictures for U. S. Army forces in Britain, due to the critical raw stock supply situation in England, was reported in London this week. Several months ago, the raw stock shortage resulted in Britain's War Office placing entertainment films from the U. S. in its secondary printing requirement category. American Army officers in England are reported to be seriously concerned over the present situation, despite the fact that the current print supply is nearly adequate for all requirements. They pointed out, however, that England's raw stock shortage already had reduced the supply of American films to U. S. service men and eventually might further cut that supply to practically nothing. It was estimated that British laboratories might need a full year to catch up with print requirements of the U. S. Army and the Entertainment National Services Association, the latter a British agency.

No Comment from War Department Officials

Washington Bureau

War Department officials this week had no comment to make regarding the dispatches from London charging a lack of cooperation on this side of the Atlantic which has prevented the British public from seeing pictures of the American forces in action.

Unofficially, however, it was said that no request for the films had been received from the British Ministry of Information, and that if such an application did come it would be acted upon quickly.

So far as pictures of our operations in the African theatre are concerned, it was said, no plans had yet crystallized for using those films. The London dispatches said that the British had been unable to secure such pictures for inclusion in their proposed "Tunisian Victory."

There were indications this week that the whole question of film relations was undergoing study with a view to ironing out some of the difficulties that have arisen, but War Department officials are represented as anxious to cooperate with the British fully and no reason was forthcoming for any failure of the British to get the pictures if they wanted them.

Meanwhile, it was learned in New York Monday that Lt. Colonel Frank Capra was editing the footage taken by Army Special Services' film units of the Tunisian war action. According to reports, Lt. Colonel Capra is working on the film at the Astoria, L. I., studios of the Army Signal Corps.

Leslie Howard Still Missing

Leslie Howard and more than a dozen other passengers are still missing following the shooting down of the airliner carrying them from Lisbon to England by enemy action over the Bay of Biscay last week.

The Lisbon report indicated that Alfred Chaenwall, film director, also was aboard the commercial plane. Little hope was held for the safety of the passengers, although the search for the plane was still being continued.

Mr. Howard had been in Spain on an assignment for the British Government concerning the possibility of producing films there. He also had given lectures in Spain and Portugal on how films are made. He was expected back in England to supervise personally the final stages of "The Lamp Still Burns," which is being produced by his organization.

Since 1939, Mr. Howard has been in England turning out films, broadcasting for the BBC and participating in benefits for war charities. He asked to serve in a war job, but was told by the Government to remain in his present capacity, where he proved to be of more value in morale work, it was said.

Mr. Howard's first appearance on the American stage was in 1920. In the years that followed, he acted in such plays as "Petrified Forest," "The Scarlet Pimpernel," "Berkeley Square" and "Her Cardboard Lover." Among his early films were "Outward Bound" for Warners and "Free Soul," MGM, in 1930. He worked for almost every company in Hollywood, and in 1938 he acted in and was co-director of "Pygmalion," a film which was produced in England under a production unit partnership with Gabriel Pascal. The following year he appeared in "Intermezzo," also being listed as associate producer.

Mr. Howard, born Leslie Stainer in 1893, was a member of the Northampton Yeomanry in the last war. He has homes in Beverly Hills and Dorking, Surrey, and recently was living at Denham, near London. From his marriage at Denham, near London. Mr. Howard married Ruth Martin in 1918. They have two children, a son, Ronald, now in the Royal Navy, and a daughter, Leslie.

RKO announced this week that "Spitfire," the English film in which Mr. Howard co-starred with David Niven, will open this Saturday at the Rivoli, New York.

Company Acquires Rights To Three British Films

English Films, Inc., of New York, has announced that the company will distribute in the U. S. "Breach of Promise," "Jeannie" and "War in the Mediterranean," all British films, rights to which were acquired recently.

The company also plans to distribute two of these films in Canada. "War in the Mediterranean" is a World in Action short produced by John Hanau for the Canadian Ministry of War Information narrated by Leslie Howard.

Acquires Chicago Theatre

Louis Litovsky has acquired the Ohio theatre in Chicago from C. A. Nelson. Si Greiver has been appointed booker.

Paramount to Retire Debt Of $16,634,000

Paramount Pictures, Inc,. will retire $16,634,000 worth of four per cent debentures due in 1956 through the private sale of $15,000,000 in new bonds and by application of cash balances, it was learned this week. This will complete the withdrawal of all public holdings of preferred stock, bonds and debentures, leaving only the common stock on the open market.

Negotiations for the sale of the new bonds are now being completed, *Motion Picture Daily* learned Wednesday from a Paramount official.

Sale of the $15,000,000 in new securities at interest rates below that carried on the debentures will be to banks, insurance companies, investment houses and to individual holders of company stock. Completion of the retirement program will mark the payment of some $10,000,000 of Paramount indebtedness in the past nine months.

The original 1956 debenture issue of $24,543,000 was reduced in two stages. In October $5,700,000 worth were exchanged for an equivalent amount of 2¾ per cent bank notes. Additionally the company anticipated $2,064,000 of the May 15th sinking fund requirements and $2,845,000 for future sinking fund needs, and the directors recently allocated $3,090,000 to the trustee for future sinking fund use.

All of the $12,135,167 worth of first preferred six per cent convertible stock was retired or converted into common holdings this year. One-half was redeemed January 7th and the balance called on May 10th. In 1942 $2,250,000 in six per cent preferred shares were retired.

The elimination of preferred indebtedness through the recent refinancing operations leaves the company with 3,753,484 common shares outstanding.

See Universal 26-Week Gross $5,110,042

Universal Pictures Company was expected to announce at the board of directors meeting Thursday, gross earnings of $5,110,042 for the 26-week period ending May 1st. The net profit, after provision for all charges and increased Federal taxes, amounted to $1,798,942.

The $5,000,000 gross profit compared with earnings of $3,741,633 for a similar period in 1942, and a net profit for that period of $1,731,099, and maintains an unbroken record of increased earnings by Universal for each report period since the inception of the present management in 1937.

Million Dollar Loan For PRC Expansion

Producers Releasing Corporation has concluded a loan for more than $1,000,000 from the Continental Bank and Trust Company, it was disclosed Tuesday. O. Henry Briggs, PRC president, negotiated the financing.

A substantial part of the fund will be used to acquire some of the outstanding Pathe film distribution franchises in line with plans to build up PRC's own exchange system. PRC is a Pathe subsidiary. Part of the money will also be used for the increased production budgets recently announced by Leon Fromkess, studio head.

Loew's Votes $1 Dividend

The board of directors of Loew's, Inc., on Wednesday announced a dividend of 50 cents plus 50 cents extra on the outstanding common stock, payable June 30th, to stockholders on record at the close of business June 22nd.

LATE REVIEWS

The Kansan

(Sherman - United Artists)

Western Spectacle

Set in the days when the James boys and the Hatton gang were shooting their way through western towns, the latest Harry Sherman outdoor drama abounds in action and scenic beauty. It is highlighted by a saloon brawl of unusual dimensions and ferocity and the dynamiting of a bridge that is thrilling spectacle. In spite of awkward dialogue and a noticeable stiffness in performance, the whole is superior Western drama with the names of Richard Dix, Jane Wyatt and its producer to commend it to the customers.

The story is the familiar one of the stranger in town who agrees to take over the duties of marshal to settle some old scores, to right a few wrongs and to impress a lady. His long-standing fight is with the Hatton boys, who ride into town on schedule, are set upon in the Golden Prairie and finally routed at the finish. They have received aid and encouragement from a local villain, who is squeezing the townspeople but meets his master in "John Bonniwell."

Richard Dix plays the hero with a sober sincerity more appropriate to upholding justice than in romantic moments with Jane Wyatt. Victor Jory does well with the role of professional gambler and brother of the villain, whose personal heroism turns the tide. Albert Dekker, Eugene Pallette and Robert Armstrong are prominent in supporting roles.

George Archainbaud's direction scores in the action sequences which predominate in Harold Shumate's screenplay adapted from a book by Frank Gruber. Photography by Russell Harlan is an asset at all times.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. CUNNINGHAM.

Release date, not set. Running time, 79 min. PCA No. 9172. General audience classification.

John Bonniwell.....Richard Dix
Eleanor Sager.....Jane Wyatt
Jeff Barat.....Victor Jory
Albert Dekker, Eugene Pallette, Robert Armstrong, Francis McDonald, Clem Bevans.

Ghosts on the Loose

(Monogram)

Spooks, Spies and Spoofing

Showmen can differentiate between this and preceding East Side Kid pictures in their billing, by informing interested customers that this one co-stars Bela Lugosi and presents Ava Gardner, whom they'll identify as Mrs. Mickey Rooney.

Apart from these exploitation features, this Sam Katzman-Jack Dietz offering produced by Barney A. Sarecky and directed by William Beaudine is yardage from the same bolt as its forerunners. The material is identical in design and quality, with just slightly more humor and proportionately less action.

Kenneth Higgins' screenplay concerns complications which arise when Nazis who have rumored that their working premises are haunted in order to preserve privacy, are discovered by Leo Gorcey and his associates, who mistake the address of a house they seek to redecorate for a newlywed couple. Trapdoors, sliding panels, tunnels, etc., figure as usual in what goes on, and the ending is as customary.

Previewed at the Vista, Hollywood, to a quiet acceptance. Reviewer's Rating: Fair.—WILLIAM R. WEAVER.

Release date, July 16, 1943. Running time, 65 min. PCA No. 9088. General audience classification.

Mugs.....Leo Gorcey
Glimpy.....Huntz Hall
Emil.....Bela Lugosi
Betty.....Ava Gardner
Bobby Jordan, Ric Vallin, Minerva Urecal, Wheeler Oakman, Stanley Clements, Billy Benedict, Sammy Morrison, Bobby Stone.

Decree Bars Run Change, Board Tells Exhibitor

Urging an independent exhibitor to "try again," in effect, the Appeal Board of the motion picture arbitrations system Tuesday again ruled that it was powerless to grant particular runs to independent exhibitors, regardless of the merit of their complaint.

The board, in its 72nd decision, upheld dismissal by a New Orleans arbitrator of the some run and clearance demands of Mrs. William L. Paternostro, operating the Delta theatre, Lake Charles, La. Paramount and RKO, the defendant distributors, have the right under the Decree to determine which competitive theatres shall have prior run, the board said.

Construction of the Delta began in September, 1941, in a residential section of Lake Charles, the board found. Immediately the Southern Amusement Company erected nearby, and opened first, the Victory.

Mrs. Paternostro complained that the run of 60 days after first run Lake Charles for which she had been negotiating was sold to the Victory. She was offered a run 14 days after the Victory. The board said it was without power to change this selection of the circuit theatre for prior run.

In case the complainant negotiates for a run after the Victory the board stated that "on the present record, meagre as it is, we think she should be entitled to have releases available to her suburban theatre subject to only a moderate clearance in favor of the Victory and in any event not more than 60 days after first run closing.

"It is our hope however that due consideration by the defendants of the views here expressed may make further arbitration unnecessary" the board added, making it clear that it did not deem the run offered the Delta fair.

Terms of the Delta's run must "recognize its merits as a theatre and establish a just relationship with other Southern Amusement Company houses," the board said.

"Any other approach to this problem would be in effect to warn every independent theatre owner that in entering an area controlled by a single unit it does so at the peril of having its theatre, regardless of its merits, relegated to a position in which it cannot survive in case such dominating unit concludes to extend its operations," the board said.

The Appeal Board has granted the request of the Gary Theatre Corporation, complainant, for an oral hearing on its appeal of the 18th Chicago complaint. Hearings will be held at the Appeal Board offices in New York June 28th.

The five consenting distributors and 10 intervenors are party to the appeal. Intervenors are Balaban and Katz, Dunelake theatre, G. G. Shauer and Sons, Federal Theatres Company, Warner circuit, Publix Great States Theatres, Inland Amusement Company, Vogue and State amusement companies.

Dallas

The Overton Amusement Company, of Overton, Tex. in a specific run complaint filed June 7th named RKO, Warners, MGM and Twentieth Century-Fox. It charged that first run at Overton had been given to the Gem theatre in violation of Section X. The Jefferson Amusement Company and East Texas Theatres, Inc., were named. It is the 11th Dallas case. The Overton won a previous clearance complaint against the Gem.

New Haven

The clearance complaint of Ralph Civitello for the Devon theatre, Devon, Conn., has been withdrawn at New Haven by the complainant. The city's seventh case, it was filed in April.

Army to Supply More Films for Soldiers

G. I. 16mm Programs Aim to Make U.S. Troops Best Entertained in World

The War Department this week inaugurated a film service to supplement its current motion picture activities which is designed to make the American soldier the best informed and entertained in the world through the medium of the motion picture.

G. I. (government issue) films in 16 mm, free to all men in the Army, at home and abroad, constituting educational and recreational short subjects, is the new project set up by the Special Services Branch of the Army. Official announcement of the new service came on Tuesday in New York from the bureau of public relations of the War Department.

G. I. Releases To Go to Isolated Bases

The new distribution system offers "balanced programs" composed of 16mm reductions of the motion picture industry's best short subjects packaged with War and Navy Department information films in 45-minute units. Shorts produced by the film division of the Office of War Information and other Government agencies and subjects made by the information services of various Allied nations also will be used. Each package will close with a musical or song short providing opportunity for audience participation.

G. I. releases will be distributed to small, isolated bases in this country, to domestic Army Motion Picture Service post theatres and to overseas bases through 31 of the 16mm outlets in the U. S. and 17 of the 16mm outlets overseas. Sports, musical, comedy, educational and war propaganda subjects are to be utilized.

500 Subjects Selected For Inclusion

The units have been designed for small, informal groups in recreation halls, day rooms, mess halls or similar locations other than regular theatres but also will be distributed to domestic post theatres.

It is reported that one primary purpose of the new 16mm circuit is to give American soldiers information concerning foreign territories in which they may be located during their military service. It is understood that travelogue shorts reduced to 16mm, produced by major film companies over a period of the past four or five years, will constitute an important part of the G.I. 16mm circuit.

According to reports heard in New York this week, the War Department will pay print costs on the commercial subjects. It is expected that only 100 or 150 prints for each package will be made and distributed, marking an economy in Army print-making induced by raw stock shortages.

The initial G.I. release features the first issue of the new information shorts series, "The War," produced by Lt. Colonel Frank Capra's Special Service film crews in Hollywood and Astoria, L. I. This is part of the "screen magazine" project which the war Department announced several months ago.

Distribution of G.I. films will be handled by the New York distribution offices of Special Services, which is directed by Major Orton H. Hicks. Every available 16mm outlet in this country, in addition to the Army's 16mm units overseas, will be used in releasing the 45-minute packages. The overseas shipments of the shorts will be included in the regular film entertainment service provided by the motion picture industry and distributed by the Army.

About 500 different subjects have been selected by the Army for inclusion in the packages. No cutting or editing of films is planned. No special production of subjects is to be made. According to reports in industry circles, post-war importance has been placed on the new circuit by Government officials, although it has not been determined just how the 16mm circuit framework is to be utilized after the war.

It was indicated that commercial 16mm distributors, such as Walter Gutlohn, Inc., Castle Films, Inc., and Modern Talking Pictures, might be called upon by Special Services to facilitate distribution of the G.I. releases. College and university 16mm libraries and other outlets also will be used to effect the quickest distribution of the packages to military posts in their areas.

In the official announcement of the project, no mention was made of any deal concluded between Special Services and major companies for contemplated subjects, although it was learned that at least two distributors already had signified willingness to make a certain number of shorts available for 16mm reduction.

20th-Fox To Distribute Two OWI Shorts

William J. Clark, short subjects sales manager for Twentieth Century-Fox, has announced that the company will handle distribution of two additional Office of War Information shorts in June and July. They are "War Town" and "Lift Your Heads."

The films will be distributed on a no-charge basis, and will be made available to all theatres in the country. The national release date of "War Town" has been set for June 24th and of "Lift Your Heads," July 8th.

Shifted to Paramount Studio

Morris H. Simpson, assistant to the comptroller of Paramount Pictures, Inc., at the home office, left this week for Hollywood to become assistant to the comptroller at the Paramount studio. Mr. Simpson has been with the company 23 years. For the last 19 years he had been in charge of foreign accounting.

Hilliard Joins Altec

John K. Hilliard, formerly chief transmission engineer of the Metro-Goldwyn-Mayer sound department, has joined the Altec Lansing Corporation as chief engineer of the radio and motion picture division. He has been assigned to the company's staff in Los Angeles.

Canadian Trade Protests Shift of Film Employee

Canadian exhibitors and distributors are watching conversations this week in Ottawa, among the country's director of National Selective Service, Arthur MacNamara, and Leo Devaney, RKO Canada manager, and David Coplan, United Artists manager there. The conversations are on projected transfers of exchange employees to war work, and were touched off by the first such transfer.

An exchange employee has been forced to take work with an engraving company, in his locality. It is asked by the Canadian industry why an engraving firm should have been regarded as more essential than the film company.

It is hoped to have the Government recognize the necessity of exchanges and theatres keeping at least "key men."

Meanwhile, in Hollywood, it was reported the War Department may furlough Captain Jack Holt, so that he may star in Monogram's "Ground Crew," which is on a military subject.

If the Army grants Captain Holt the furlough, it will be the first time a star has been released in this country for a purely commercial venture, it is said. The practice is more common in England. The Army has released other stars, but they have appeared in training films, and the Ronald Reagan furlough for "This Is the Army" is said to have been a military "assignment."

Couple Radio with Poster Campaign on Roy Rogers

Republic is augmenting its outdoor billboard poster campaign on Roy Rogers with radio spot announcements. It is planned to have radio coverage in all parts of the country in connection with first-run engagements of the Westerns. The campaigns are scheduled to start June 15th.

"Song of Texas," a Rogers film, opens at the Oriental in Chicago on July 16th. Republic said it was the first time a Western attraction had been booked in a first run house in the Loop district in that city.

Florida Adjournment Kills Six Tax Bills

The 1943 session of the Florida legislature has ended without passage of six bills which sought to tax theatre interests in the state. Two years now must elapse before such measures again may be introduced.

Although one bill seeking to place a tax of five cents on all adult tickets was reported favorably out of committee, the adjournment of the legislature did not permit time for a vote. Several other measures failed to pass in both houses.

Named Sales Manager

A. C. Benson has been appointed sales manager at Paramount's Washington exchange, it was announced by Neil Agnew, Paramount vice-president in charge of distribution. He was formerly short subjects supervisor for the Pittsburgh, Washington and Philadelphia territories.

Goe New Haven Manager

Carl Goe has been promoted to branch manager of Warners' New Haven exchange, it was announced this week by Ben Kalmenson, general sales manager. Mr. Goe was formerly on the sales staff of the company's Boston office.

What Do You Know About CHINA?

PARAMOUNT'S BOX-OFFICE PHOTO-QUIZ

Which of the 4 answers below each question is correct? Check your choices against the list on next page. 60% is fair—80% is Good—100% means You Know a Hit When You See One.



1 The percentage of engagements in which CHINA has topped or equalled "Star Spangled Rhythm" is:

(a) *25 percent* (c) *65 percent*
(b) *45 percent* (d) *55 percent*



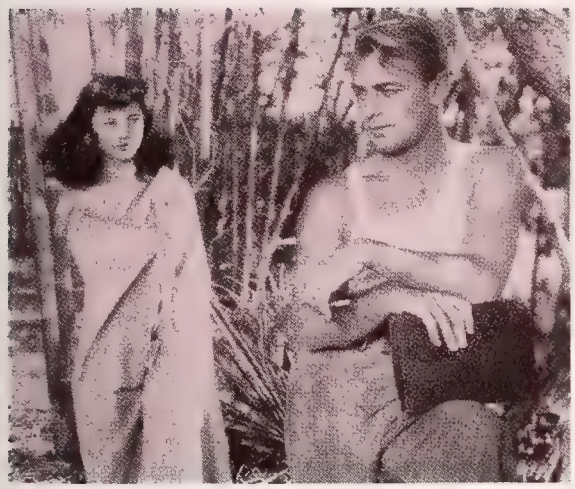
2 At the Newark Paramount, CHINA broke every previous record—week by week—during record run of:

(a) *3 weeks* (c) *2 weeks*
(b) *5 weeks* (d) *4 weeks*



3 Police were rushed to scene as CHINA beat 'Morocco' by 13% in the nation's 7th largest theatre:

(a) *Fox, Detroit* (c) *Metropolitan, Boston*
(d) *Paramount, Bklyn.* (d) *Denham, Denver*



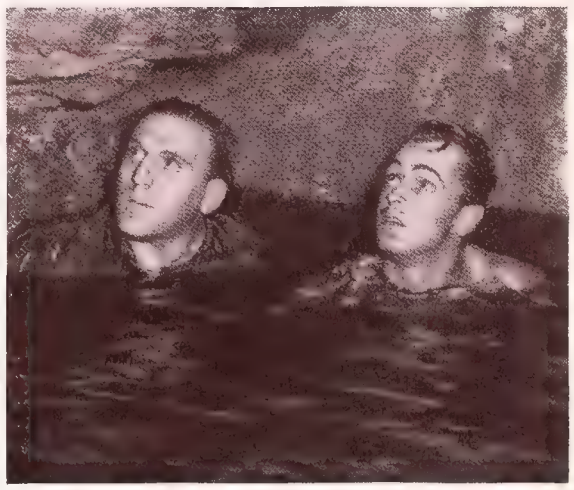
4 At the Stanley, Jersey City, CHINA outgrossed 'Rhythm' and 'Morocco' by 19%, and 'Wake Island' by:

(a) *32 percent* (c) *54 percent*
(b) *79 percent* (d) *85 percent*



5 During CHINA'S phenomenal run at the N. Y. Paramount, the box-office line started forming at:

(a) *9 A.M.* (c) *4 A.M.*
(b) *11 A.M.* (d) *7:30 A.M.*



6 CHINA set an opening-day record and topped 'Rhythm' and 'Morocco' by 12% at the:

(a) *Paramount, L. A.* (c) *Orpheum, Omaha*
(b) *Ala., Birmingham* (d) *Tower, Phila.*



7 Latest theatre to set an all-time week-end record with CHINA is the:

(a) *Saenger, New Orl's* (c) *Paramount, Frisco*
(b) *Palace, Dallas* (d) *Newman, Kansas City*



8 In every other engagement CHINA has matched 'Rhythm', topped 'Wake ' by:

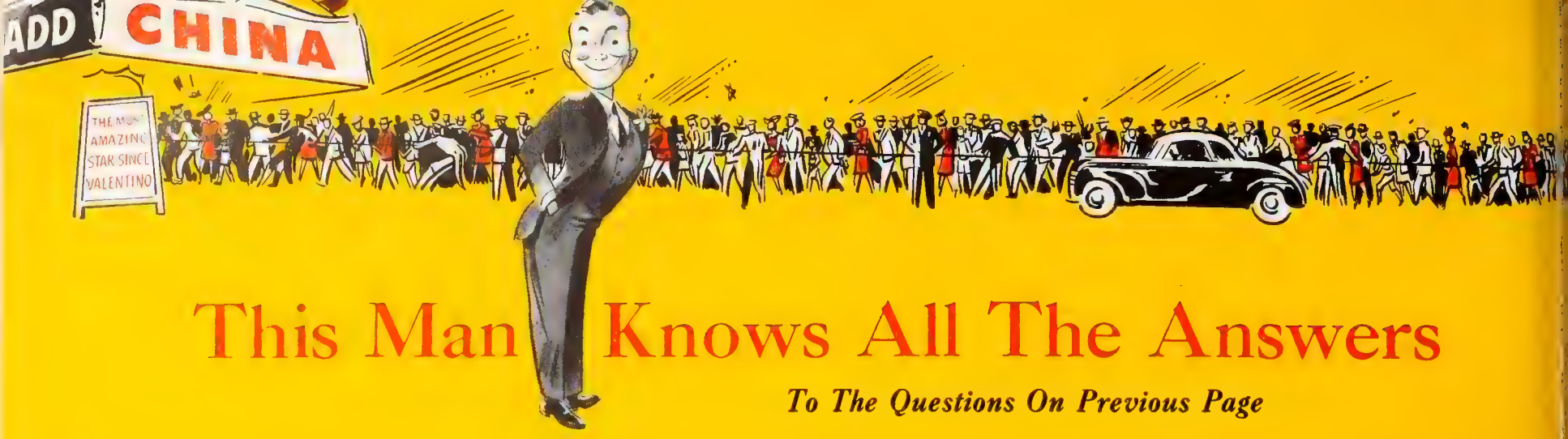
(a) *5 percent* (c) *24 percent*
(b) *12 percent* (d) *20 percent*



9 He's in the Army now—but this Ladd's daily fan mail still averages:

(a) *750 letters* (c) *500 letters*
(b) *1000 letters* (d) *1250 letters*

CORRECT ANSWERS ON NEXT PAGE



This Man Knows All The Answers

To The Questions On Previous Page

1—'CHINA' HAS TOPPED OR EQUALLED "RHYTHM" IN 65% OF ITS ENGAGEMENTS!

2—'CHINA' BROKE ALL PREVIOUS RECORDS FOR 5 WEEKS AT NEWARK PARAMOUNT!

3—'CHINA' TOPPED "ROAD TO MOROCCO" BY 13% AT THE BROOKLYN PARAMOUNT!

4—'CHINA' OUTGROSSED "WAKE ISLAND" BY 85% AT THE STANLEY, JERSEY CITY!

5—'CHINA' DREW BOX-OFFICE LINES FROM 4 A.M. DURING N. Y. PARAMOUNT RUN!

6—'CHINA' SMASHED ALL OPENING-DAY RECORDS AT THE PARAMOUNT, LOS ANGELES!

7—'CHINA' SET AN ALL-TIME WEEK-END RECORD AT THE SAN FRANCISCO PARAMOUNT!

8—'CHINA' BEAT "WAKE" BY 24% IN BOSTON, DENVER, CLEVELAND, OMAHA, MIAMI!

9—'CHINA' HAS BOOSTED ALAN LADD'S FAN MAIL TO A DAILY AVERAGE OF 1250 LETTERS!

No Question About It, PARAMOUNT Has One Of The Highest Grossers Of All Time In

Paramount Pictures

Starring LORETTA YOUNG ALAN LADD

CHINA

With WILLIAM BENDIX • Directed by JOHN FARROW

Screen Play by Frank Butler • Based on a Play by Archibald Forbes

Book "PRELUDE TO WAR," The Sensational 55-Minute Government Film That's Rental-Free!

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

To the welter of discussion, diatribe and debate about the post-war world now flooding the radio channels, the magazines of opinion and the newspaper columns, is to be added, if declarations of intent stand up, the speculations, forecasts and perhaps wishful thinkings of Hollywood producers expressed via the entertainment screen. For announcements of pictures pertaining to the post-war period have begun to flow from the fonts of product with that mounting frequency which marks the inception of a cycle.

Two of these announcements were made by different studios on successive days last week. They came within a week after Hilary A. St. George Saunders, assistant librarian of the British House of Commons and official pamphleteer of the British Government, had visited Hollywood on invitation of the Academy of Motion Picture Arts and Sciences and urged American producers to undertake at once the making of pictures designed to "prevent the American and British peoples from drifting apart when the war's over." (See MOTION PICTURE HERALD, May 29th).

The first of these two announcements came from Paramount, the company which abandoned "Sons of Tokyo" and "Seek-Strike-Destroy" when exhibitors began reporting the market oversupplied with war pictures. It said, "Paramount has purchased 'The Time Is Now', an original story by Stanley Paley, dealing with developments in the post-war world. Walter McEwen will produce it. Paley has been engaged to develop the story."

Columbia and Republic Join Procession

The second came from Columbia. It said, "Columbia Producer Sam Bischoff is preparing 'Lebensraum', a strong dramatic subject and the first dealing with the post-war trials of the culprits whose hands are soiled with the blood of innocents. The story is an original by Albert Newman and Lester Cole, with screenplay by the latter."

At the weekend Republic joined the procession, announcing that John C. Metcalfe, described as a former FBI operative who rounded up the leaders of the German-American bund in the Chicago area, had been assigned to write "a fantasy along post-war lines" for the studio's George Sherman to produce this summer.

But the cycle, if it turns out to be one in fact as well as on paper, was getting under way before Mr. Saunders came to town and made the suggestion official.

A fortnight previously producer-director Sam Wood, whose "For Whom the Bell Tolls" and "Saratoga Trunk" are major items in the Paramount and Warner backlogs, announced acquisition of a story by the grandson of the late Dr. Alice Barnsby, founder of London's Barnsby School for Girls, purporting to deal with a codicil in the will of the deceased which becomes effective at the close of the war. The property was described as pertaining to the post-war world. No starting date of production or determination of release was mentioned.

Although Metro-Goldwyn-Mayer is not on record as having scorned a story at any time because of its origin, the studio is adhering just now to the principle that a book which has established itself as a success offers somewhat more reliable assurance of equivalent success on the screen than other types of properties. By no means closing the door upon originals, plays or windfalls, but by way of indicating major intent, the company lists the following as books now being prepared for production:

"The Canterville Ghost," by Oscar Wilde, which is to be brought up to date; "Dragon Seed," Pearl Buck's book about China, to be filmed in Technicolor; "They Were Expendable," W. L. White's book about motor torpedo boats, a vehicle for Spencer Tracy; "See Here, Private Hargrove," by Private Marion Hargrove, to star Robert Walker, the young man who made a name for himself as the sailor in "Bataan"; "Honeyboy," Dailey Paskman's book about the late Honey-Boy Evans, who's to be portrayed by Mickey Rooney; "Mrs. Parkington," a Louis Bromfield work; "Drivin' Woman," by Elizabeth Pickett Chevalier, concerning the South after the Civil War; "Memo to a Firing Squad," by Frederick Hazlitt Brennan; "The Anointed," by Clyde Brion Davis; "The Sun Is My Undoing," by Marguerite Steen; "Valley of Decision," by Marcia Davenport; "Two Women," by Maxcennce Van der Mersch; and "If Winter Comes," by A. S. M. Hutchinson, which was filmed several years ago with memorable success.

Production Steady at 42

The starting of eight pictures and the completion of seven held the production level steady at 42, up a point, with nothing on the horizon to indicate violent fluctuations to come.

Columbia's "Cover Girl", standout among the new undertakings, went into shooting stage, with Rita Hayworth, Jinx Falkenburg, Xavier Cugat and his orchestra and the intensively publicized 15 Cover Girls in the cast, Arthur Schwartz producing and Charles Vidor directing. Columbia also started "Cowboy of Lonesome River", a Charles Starrett Western.

RKO Radio started its Rookie series with "Adventures of a Rookie" under the production of Bert Gilroy and the direction of Les Goodwins.

Universal launched "Second Honeymoon", a musical, presenting David Bruce, Harriet Hilliard, June Vincent, Rod Cameron, Veloz and Yolanda, the Tip, Tap and Toe trio and Ozzie Nelson and his band. Warren Wilson is producing, Edward Lilley directing.

The King Brothers, who produced "I Am a Criminal" some while back, started "I Was a Criminal" for Monogram, with Victor Jory, Pamela Blake, Veda Ann Borg and Paul Fix, under the direction of Kurt Neumann.

Twentieth Century-Fox turned its cameras on a Laurel and Hardy number, "Dancing Masters", with Trudy Marshall, Bob Bailey and Matt Briggs in support.

Paramount began "Henry Aldrich Rocks the Cradle", with Jimmy Lydon, Charlie Smith, Joan Mortimer, John Litel and Olive Blakeney. Michel Kraike is producing, Hugh Bennett directing.

Producers Releasing Corporation started "Frontier Law", with Dave O'Brien, Jim Newell and Guy Wilkerson. Oliver Drake is directing the Alexander-Stern production.

The cross-studio picture as of the weekend:

COMPLETED

PRC
Danger—Women at Work

RKO Radio
Seventh Victim
Behind the Rising Sun

Republic
Nobody's Darling

Universal
Mad Ghoul
Sherlock Holmes and the Spider Woman
Hers to Hold

STARTED

Columbia
Cowboy of Lonesome River
Cover Girl

Monogram
I Was a Criminal

Paramount
Henry Aldrich Rocks the Cradle

PRC
Frontier Law

RKO Radio
Adventures of a Rookie

Universal
Second Honeymoon

SHOOTING

Columbia
Restless Lady
Without Notice

Goldwyn
North Star

MGM
Cry Havoc
1,000 Shall Fall
Heavenly Body
Whistling in Brooklyn
America
Russia
Madame Curie
Guy Named Joe
White Cliffs of Dover

Monogram
Revenge of the Zombies

Paramount
And the Angels Sing
Uninvited
Hour Before the Dawn

PRC
Strange Music

RKO Radio
Iron Major
Around the World

Republic
Sleepy Lagoon

20th Century-Fox
Guadalcanal Diary
Song of Bernadette
Girls He Left Behind
Night Is Ending
Claudia

UA
Gunmaster (Sherman)

Universal
Frontier Bad Man
Angela
Cobra Woman

Warners
In Our Time
To the Last Man
Saratoga Trunk
This Is the Army
Animal Kingdom*

*—Suspended.

Reisman Sees Boom In Latin America

Inter-American War Effort, Industrial Growth Will Spur Post-War Market

A boom in the Latin American motion picture business after the war was forecast Tuesday by Phil Reisman, foreign manager and vice-president of RKO, and consultant on distribution to the Coordinator of Inter-American Affairs as a result of inter-American cooperation in the war effort. He returned to New York Monday after an eight-week tour of the east coast of South America in behalf of RKO and the Coordinator.

Development of vast new industrial, mining, rubber and agricultural enterprises in South America with aid from the United States cannot but help the post-war film trade, he said. New theatres, new audiences and greatly expanded native Latin American production of films were foreseen. Although construction of new theatres had been limited by equipment and shipping shortages for the duration, Mr. Reisman foresaw a heavy demand after the war for new projectors, films and other supplies.

A 20 per cent increase in RKO's Argentine and Brazilian business is pacing a general improvement in theatre attendance throughout Latin America, he said. Hollywood supplies the bulk of the pictures screened in Latin America.

Throughout South America, including Argentina, popular sentiment is overwhelmingly behind the United Nations, he said. Buenos Aires theatre audiences were reported to cheer all newsreel glimpses of President Roosevelt, Prime Minister Churchill and United Nations forces. Feature pictures directed against the Axis also are very popular, Mr. Reisman said, reporting first hand an ovation for the Free French during a screening of "Casablanca."

Less than half a dozen theatres in Argentina are still showing pro-Axis pictures, he said. These include smuggled, and generally outdated features and propaganda reels which attract little popular attention.

Production in the Argentine is constantly improving in quality, the RKO foreign manager said. At least half a dozen substantially financed producers were in the business to stay, he said. Argentine theatre interests have invested heavily in production, led by extensive backing from the large Lautaret and Cavallo circuit. Exhibitor interest in production in many ways duplicated in miniature the pattern of the U. S. industry, he said.

Raw Stock Critically Short In Latin America

"It is a serious industry, producing well made pictures," he said. "Undoubtedly" many Argentine pictures will soon warrant exhibition in the United States, he added. RKO, however, has no immediate plans to import pictures from South America.

Raw stock is as critically short in Latin America as in the United States. The industry there is equally aware of the need to conserve supplies obtained through the assistance of the Coordinator, Mr. Reisman said, and has instituted many economies. As in the United States the number of prints has been curtailed and studios and distributors are carefully budgeting their allotments.

Audiences in the Latin American cities prefer pictures in the original English dialogue, with superimposed Spanish or Portugese titles, Mr. Reisman said. With understanding of English constantly spreading through schools and the influence of the good neighbor program, he said that even in the provinces dubbed sound tracks were losing their popularity with South American audiences.



By Staff Photographer

PHIL REISMAN

"Audiences everywhere prefer to hear the stars in their natural voices," he reported.

Distribution of the non-theatrical films produced by the motion picture division of the Coordinator of Inter-American aiffairs is flowing very smoothly, Mr. Reisman said. As adviser on distribution he surveyed the release machinery which brings the pictures to schools, clubs, churches and to rural districts via mobile projectors.

Exchange of Films Valuable in Promoting Understanding

Officials of South America are grateful for the exchange of knowledge which the films have made possible, according to Mr. Reisman. The distribution of pictures about Latin America in the United States has in turn opened many new outlets in the southern nations. Increased understanding of war aims and the nature of the Latin and North American peoples has resulted, he said.

Mr. Reisman said that Lieutenant Commander John Ford, Hollywood director, had arrived in Rio de Janeiro with a crew of 14 Office of Strategic Services film men. They will photograph all phases of Brazil's industrial and military participation in the war. A portion of the material will be released commercially in the U. S. by the Coordinator and the rest distributed to non-theatrical outlets throughout the country.

Ross Adds 110 Checkers

Ross Federal Service has added 110 field checkers to its staff as replacements for men who have entered service or war work. Thirty-eight were added in the Kansas City territory; 16 in Minneapolis; Albany, 15; Oklahoma City, 11; Des Moines and Portland, Ore., nine each; St. Louis, seven; Omaha, four, and Chicago, one.

Oklahoma MPTO Convenes in War Session

The Motion Picture Theatre Owners of Oklahoma convened at Oklahoma City on Wednesday and Thursday for what was expected to be one of the most important sessions since the group was formed.

Combined meetings were to be held with the Oklahoma City Variety Club, and War Activities Committee. A thorough discussion of exhibitor participation in the war effort, as well as action on the national MPTOA program for amendment of the consent decree were scheduled. Morris Loewenstein, president and Ralph Talbot secretary and treasurer, were in charge of arrangements.

Edward Kuykendall, national president of the MPTOA was expected to attend all sessions. Other speakers included Robert O'Donnell, of Dallas, chief barker of National Variety speaking in behalf of the renewed copper conservation drive; Francis Harmon, executive vice-chairman of the WAC; and Henry Reeve, president of the Texas Theatre Owners.

Convention delegates were guests of the Variety Club Wednesday night at a dinner dance. Exhibitors, distributor representatives, Robert S. Kerr, Governor of Oklahoma, War Activities Committee officials and local defense and Army and Navy officers were invited by L. C. Griffith, chief barker. C. B. Akers served as general chairman and Variety host to the MPTOA visitors.

Oklahoma City theatres sponsored a special week-long War Bond and Stamp sales drive to honor the visiting War Activities Committee officials.

Pictures of Argentine Revolt for Newsreels

Newsreel pictures of the Argentina revolt have been reported on their way to the United States with a possibility of American audiences viewing the films next week. When word reached this country of the revolt, the Office of the Coordinator of Inter-American Affairs telephoned Buenos Aires for permission to have cameramen from the five companies photograph the proceedings and export the film to the U. S.

The request was granted and the films were to have arrived in New York at the weekend for preparation into newsreel form by next week.

Perry Joins Paramount

Charles C. Perry has joined Paramount as district advertising representative in Harry Goldstein's district, covering Cincinnati and Indianapolis, Alec Moss, exploitation manager, announced today. Mr. Perry, who succeeds J. C. Gunderson, will make his headquarters at the Cincinnati exchange. He formerly was a field representative for United Artists.

Koster MGM Director

Henry Koster, who directed Deanna Durbin pictures for Joseph Pasternak at Universal, and was appointed a producer by that studio after Mr. Pasternak left to join MGM, relinquishing that post a few weeks ago without turning out a picture, has signed a term contract with MGM as a director.

Henry Is Prisoner

Lieut. Floyd C. Henry, U. S. N., formerly manager for Paramount in Manila, is a prisoner of war, the Paramount foreign department has been informed by the Navy Department. Lieut. Henry had been reported "missing, presumed dead," after a naval engagement in Western Pacific waters in April, 1942.

Paramount TRADE SHOWINGS

CITY	PLACE OF SCREENING	SO PROUDLY WE HAIL	SUBMARINE ALERT	ALASKA HIGHWAY	HENRY ALDRICH SWINGS IT	DIXIE
LBANY	FOX Proj. Room, 1052 Broadway	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10:30 A.M.
TLANTA	PARAMOUNT EX., 154 Walton St., N. W.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10:30 A.M.
OSTON	PARAMOUNT EX., 58 Berkeley St.	MON. JUNE 21 11 A.M.	MON. JUNE 21 2:30 P.M.	TUES. JUNE 22 11 A.M.	TUES. JUNE 22 2:30 P.M.	FRI. JUNE 25 11 A.M.
UFFALO	PARAMOUNT EX., 464 Franklin St.	MON. JUNE 21 10 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10 A.M.
HARLOTTE	PARAMOUNT EX., 305 S. Church St.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10:30 A.M.
HICAGO	PARAMOUNT EX., 1306 S. Michigan Ave.	MON. JUNE 21 11 A.M.	MON. JUNE 21 2:30 P.M.	TUES. JUNE 22 11 A.M.	TUES. JUNE 22 2:30 P.M.	FRI. JUNE 25 11 A.M.
INCINNATI	PARAMOUNT EX., 1214 Central P'kway	MON. JUNE 21 11 A.M.	MON. JUNE 21 2:30 P.M.	TUES. JUNE 22 11 A.M.	TUES. JUNE 22 2:30 P.M.	FRI. JUNE 25 11 A.M.
LEVELAND	PARAMOUNT EX., 1735 E. 23rd St.	MON. JUNE 21 11 A.M.	MON. JUNE 21 1:30 P.M.	TUES. JUNE 22 11 A.M.	TUES. JUNE 22 1:30 P.M.	FRI. JUNE 25 11:30 A.M.
ALLAS	PARAMOUNT EX., 412 S. Harwood St.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10:30 A.M.
ENVER	PARAMOUNT EX., 2100 Stout St.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2:30 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2:30 P.M.	FRI. JUNE 25 10:30 A.M.
ES MOINES	PARAMOUNT EX., 1125 High St.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2:30 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2:30 P.M.	FRI. JUNE 25 10:30 A.M.
ETROIT	PARAMOUNT EX., 479 Ledyard Ave.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10:30 A.M.
NDIANAPOLIS	PARAMOUNT EX., 116 W. Michigan St.	MON. JUNE 21 10 A.M.	MON. JUNE 21 1:30 P.M.	TUES. JUNE 22 10 A.M.	TUES. JUNE 22 1:30 P.M.	FRI. JUNE 25 1:30 P.M.
ANSAS CITY	PARAMOUNT EX., 1800 Wyandotte St.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10:30 A.M.
OS ANGELES	AMBASSADOR THEA., Ambassador Hotel	MON. JUNE 21 1:30 P.M.	MON. JUNE 21 3 P.M.	TUES. JUNE 22 1:30 P.M.	TUES. JUNE 22 3 P.M.	FRI. JUNE 25 2:30 P.M.
EMPHIS	PARAMOUNT EX., 362 So. Second St.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10:30 A.M.
ILWAUKEE	PARAMOUNT EX., 1121 N. 8th St.	MON. JUNE 21 11 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 11 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 11 A.M.
INNEAPOLIS	PARAMOUNT EX., 1201 Currie Ave.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2:30 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2:30 P.M.	FRI. JUNE 25 10:30 A.M.
EW HAVEN	PARAMOUNT EX., 82 State St.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2:30 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2:30 P.M.	FRI. JUNE 25 10:30 A.M.
EW ORLEANS	PARAMOUNT EX., 215 S. Liberty St.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 1 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 3 P.M.	FRI. JUNE 25 10:30 A.M.
EW YORK	FOX Proj. Room, 345 West 44th St.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2:30 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2:30 P.M.	FRI. JUNE 25 10:30 A.M.
KLAHOMA CITY	PARAMOUNT EX., 701 West Grand Ave.	MON. JUNE 21 10 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10 A.M.
MAHA	PARAMOUNT EX., 1704 Davenport St.	MON. JUNE 21 11 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 11 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 11 A.M.
HILADELPHIA	PARAMOUNT EX., 248 N. 12th St.	MON. JUNE 21 2:30 P.M.	MON. JUNE 21 11 A.M.	TUES. JUNE 22 11 A.M.	TUES. JUNE 22 2:30 P.M.	FRI. JUNE 25 2:30 P.M.
TTSBURGH	PARAMOUNT EX., 1727 Blvd. of Allies	MON. JUNE 21 2 P.M.	MON. JUNE 21 10:30 A.M.	TUES. JUNE 22 2 P.M.	TUES. JUNE 22 10:30 A.M.	FRI. JUNE 25 2 P.M.
ORTLAND	PARAMOUNT EX., 909 N.W. 19th Ave.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10:30 A.M.
. LOUIS	PARAMOUNT EX., 2949 Olive St.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 1:30 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 1:30 P.M.	FRI. JUNE 25 11 A.M.
ALT LAKE CITY	PARAMOUNT EX., 270 E. 1st South St.	MON. JUNE 21 10 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 10 A.M.
AN FRANCISCO	PARAMOUNT EX., 205 Golden Gate Ave.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 1:30 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 1:30 P.M.	FRI. JUNE 25 10:30 A.M.
EATTLE	PARAMOUNT EX., 2330 First Ave.	MON. JUNE 21 11 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 11 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 11 A.M.
ASHINGTON	PARAMOUNT EX., 306 H St., N.W.	MON. JUNE 21 10:30 A.M.	MON. JUNE 21 2 P.M.	TUES. JUNE 22 10:30 A.M.	TUES. JUNE 22 2 P.M.	FRI. JUNE 25 2 P.M.

"SO PROUDLY WE HAIL" ***Starring Claudette Colbert, Paulette Goddard, Veronica Lake*** • **"SUBMARINE ALERT"**, ***Richard Arlen, Wendy Barrie*** • **"HENRY ALDRICH SWINGS IT"**, ***Jimmy Lydon, Charles Smith*** • **"ALASKA HIGHWAY"**, ***Richard Arlen, Jean Parker***
"DIXIE" In Technicolor, ***Bing Crosby, Dorothy Lamour***

Warner Film to Hail Allies

Warner Brothers has announced that it will have in preparation shortly a film dedicated to the heroism of fighting men and women of the United Nations, titled "Battle Cry," to be produced by Howard Hawks. Also stressed will be the necessity of cooperation among nations in the post-war world.

The theme of the film, it was said, will show the "real brotherhood of man in this common struggle against Fascism," and will consist of 20 reels, each telling the story of an individual fighter—Russian, Chinese, English, black and white Americans, and others. The individual chapters in the film will be tied together through a narrative track and different characters in each episode are planned.

One sequence under discussion concerns "Mama Mosquito," the octogenarian Chinese peasant woman who risked her life each day carrying ammunition in her basket to Chinese guerillas. A new ballad by Earl Robinson, giving the Negro's concept of freedom, is planned for another episode.

The Russian testimonial, it was said, will pay tribute to the woman fighter pilot who, in an advanced stage of pregnancy, fought the Germans in air combat. In most instances, the bravery of fighters on the side of the United Nations will be pointed up, but the picture, it was said, will be built around the simple theme that "since we are all fighting for the same thing—a Free World for free peoples—we must stick together after the war to keep this Free World."

Foreign Asset Data Sought

Complete information on American assets in foreign countries, including those of motion picture companies, is being compiled by the Treasury Department, presumably for use at that time when the Allied forces occupy territories now dominated by the Axis. Every American with "real property or other assets in excess of $10,000 in any foreign nation, friendly, neutral or enemy," has been ordered to file information in detailed form with the Federal Reserve Bank by August 31st.

It was emphasized that the census is not intended to constitute "a registry of claims" against Germany, Italy and Japan, but would be the basis for the Government's formulating policies respecting post-war financial and industrial relationships between the U. S. and foreign nations. Criminal penalties will be imposed for failure to file, it was said. Home offices expected to receive the forms this week.

OWI Releases "Message From Malta", MOI Film

Showing the life of the Maltese under fire, "Message from Malta" was released nationally by the Office of War Information film unit Thursday. It was produced by the British Ministry of Information. Two other short subjects from that agency have been released here by the OWI, "Night Shift" and "Dover."

Decorate Rivoli for "Bell"

Howard Bay, legitimate theatre scenic designer, has been engaged by Paramount to redecorate the exterior of the Rivoli theatre on Broadway for the engagement of "For Whom the Bell Tolls," which will open July 14th.

Redecorates Indiana Theatre

E. L. Ornstein, owner of the Rialto theatre in Marengo, Ind., has completed renovations on the interior of the house.

"Ted" Curtis as Hero of Tunisia Wins Promotion

Conspicuous leadership in the recent Tunisian campaign has won for Colonel Edward Peck Curtis, World War I ace, President Roosevelt's nomination for promotion to the rank of brigadier general.

Colonel Curtis is widely known as the Eastman Kodak Company's motion picture film sales manager. He was one of fourteen officers chosen on June 5th for advancement.

He is a familiar figure on the West Coast, particularly in Hollywood, where in civilian life he spends a large part of each year.

Colonel Curtis landed in Africa with the first American invasion, and was assigned shortly thereafter as chief of staff for Lieutenant General Carl Spaatz, commander of the Allied Air Forces. In this capacity he attended the historic Casablanca conferences of President Roosevelt and Prime Minister Churchill. What active role he played in the Tunisian victory doubtless will be revealed in due time.

Having destroyed six German planes over France a little more than two decades ago, won a Distinguished Service Cross and the Croix de Guerre, and been acclaimed the youngest officer of his rank in the Air Service, he could scarcely be expected to sit by while another world war was in progress.

In November, 1940, therefore, he obtained leave of absence from the Eastman Kodak Company, again donned the United States Army uniform, and was commissioned a Major in the Army Air Corps. His promotion to Lieutenant Colonel followed in January, 1942.

With a flair for daring exploits, "Ted" Curtis, at the age of 20, left Williams College in 1917 to become an American Field Ambulance Corps driver in France. He soon transferred to the American flying service and advanced to the rank of Major and an ace of the 95th Aero Squadron by virtue of his courage and skill.



EDWARD PECK CURTIS

Following the war, the United States Government sent him to investigate conditions in the Baltic provinces of Russia.

While the Colonel today takes a leading part in Allied offensive moves in the Mediterranean theatre of war, Mrs. Curtis carries on Red Cross work in Alexandria, Va., and their children, Diane, Ruth and Edward Peck Curtis, Jr., continue their education in Washington, D. C. At the war's end it is expected they will return to their home in Rochester, N. Y.

To Start Eight Films

Warner Bros. this week scheduled eight more major stories to start shooting within the next two months. The list includes "Conflict," starring Humphrey Bogart; "Battle Cry," to be directed by Howard Hawks; "The Young and the Brave"; "Shine on, Harvest Moon," "The Gay Nineties"; "Passage to Marseilles," the Hal B. Wallis follow-up to "Casablanca": "Rhapsody in Blue," life story of George Gershwin to be produced by Jesse L. Lasky, and Jack Benny in "The Horn Blows at Midnight."

Miss Cane Joins WAVES

Isabelle Cane, of the United Artists contract department, has joined the WAVES. She leaves the company June 11th, reporting at Hunter College, New York.

Free Outdoor Pictures

Free outdoor motion picture films are being offered to the public on Wednesday evenings in West Branch, Iowa, by the business men of the community.

Walter Duranty Praises "Mission to Moscow"

Before an audience of representative civic, educational and religious leaders, exhibitors, newspapermen and radio commentators gathered in the Grand Ballroom of the Hotel Blackstone in Chicago on Tuesday, Walter Duranty, foreign correspondent and political writer, delivered a talk on Warners' "Mission to Moscow" which will open soon in the Chicago area. Prior to Mr. Duranty's talk, a special screening was held at the Warner exchange.

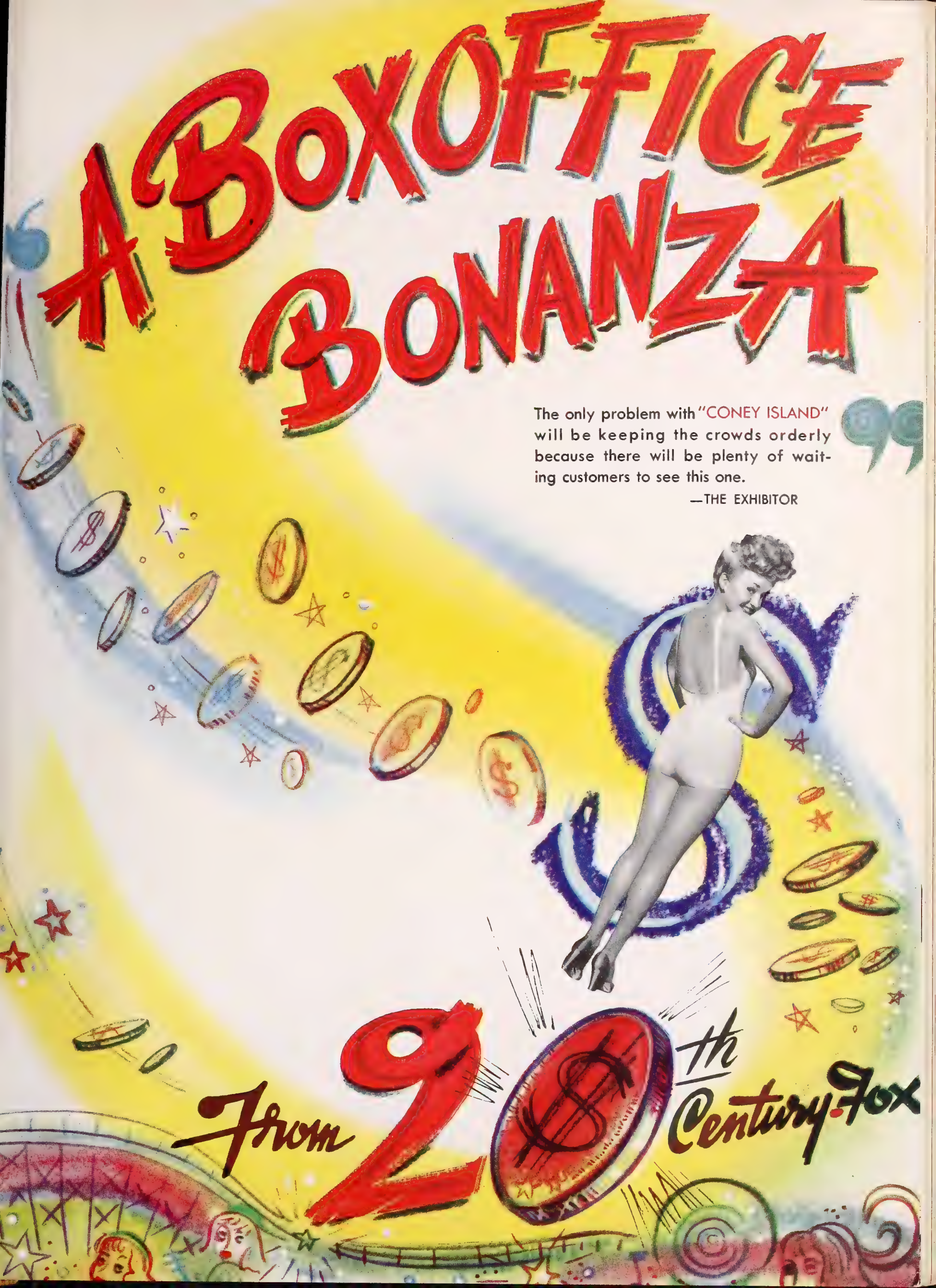
Mr. Duranty, who is on a lecture tour of key cities "to give the American public a better understanding of Russia," called the picture "exciting entertainment."

The audience included Father Daley, editor of *New World;* Father Jacobson and Father Meade of Loyola University; Sister Justicia, head of Mundelein College; Simon Baltus, editor of Catholic Extension; Father St. John, vice-president of Catholic Extension Society; Roy S. McKeogh, head of the local OPA; William Sullivan, head of the local OWI.

A BOXOFFICE BONANZA

The only problem with "CONEY ISLAND" will be keeping the crowds orderly because there will be plenty of waiting customers to see this one.

—THE EXHIBITOR



From 20th Century-Fox

BETTY GRABLE

CESAR ROMERO

COMICS

In


GEORGE MONTGOMERY
RIDES AGAIN
Technicolor

COney ISLAND

"SPARKLES, CRACKLES, SIZZLES...
and ENTERTAINS ALL OVER
with a FINALE NEITHER
ZIEGFELD NOR 20th Century-Fox
...EVER MATCHED FOR GRANDEUR"
—MOTION PICTURE HERALD

starring BETTY GRABLE ☆ GEORGE MONTGOMERY ☆ CESAR ROMERO
with CHARLES WINNINGER ★ PHIL SILVERS ★ MATT BRIGGS ★ PAUL HURST ★ FRANK ORTH ★ Directed by WALTER LANG
Produced by WILLIAM PERLBERG ★ Original Screen Play by GEORGE SEATON ★ ★ ★

IN TECHNICOLOR

Printed in U.S.A.

Film Shipments "Essential," ODT Rules

Film carriers, both common and contract, breathed more easily this week, after having been told by the Office of Defense Transportation their service, because of its importance to the operation of theatres, was "essential"; and on Monday, receiving an A-3 priority, thus advancing them in the list of essential services.

The move came even while Petroleum, Office of Price Administration, and ODT officials hinted at further gasoline restrictions for the 17 severely affected eastern states, and indicated that the ban on pleasure driving would be made nationwide.

The National Film Carriers Association, in session at the Hotel Astor, New York on Monday, greeted the announcement of the important priority given members, and then went back to discussion of previous ODT orders for gasoline consumption slashes of approximately 10 per cent. The immediate problem for the carriers was to reconcile their status as common carriers with the order to reduce consumption. As common carriers, they truck many other items in addition to film, and are obligated to do so.

"Contract" carriers have been relieved of the problem which would have followed the ODT's first stringent slashing of deliveries to two per week. This would have been especially serious in New York City, where most carriers are of the "contract" type.

ODT order 17, amendment 3, allows six-day operation, and five days of delivery to any one theatre. Schedules are being adjusted.

The Monday ODT order, giving A-3 priority, takes delivery of films out of the communications priorities section, and puts it into that allotted to transportation services, such as railways, pipe lines, petroleum transport, airports and airfields.

The practical result of the priority will be the granting of additional gasoline allotments to carriers, to counteract the official "stretch-out" of "T" gasoline coupon service, which in effect slashed commercial gasoline consumption 40 per cent.

The carriers' association also discussed manpower at its New York convention, developing its belief that carrier employees be branded essential workers.

A guest speaker, at whom many questions were directed, and with whom was discussed the full import of ODT orders in their application to individual territories, was Everett Harding, Philadelphia ODT director.

In addition to Mr. Harding's advice Monday and Tuesday, the carriers conferred with a distributors' committee including Arthur Dickinson, of the Motion Picture Producers and Distributors of America; J. S. McLeod, of MGM; C. C. Ryan, Warners, and William Fass, Paramount.

Representing the War Activities Committee distributors' section, in the absence of William F. Rodgers, was Henderson M. Richey, who had attended official Washington conferences in connection with private carrier problems.

Reelected officers of the Association were James Clark, of the Horlacher Delivery Service, Philadelphia, president; Thomas Gilboy, San Francisco, vice-president, and Clint Weyer, Philadelphia, secretary.

Blank Is Dinner Host

Fifty-five employees of the executive and auditing department of Tri-States and Central States Theatres were given a fish dinner in Des Moines last week. The fish was supplied by Myron Blank and G. Ralph Branton, who returned with a "nice catch" after a 10-day trip at Crow Lake in Ontario.

Deliveries Get A-3 Priority as Carriers Meet in New York



Photo by Staff Photographer

IN SESSION, at the Astor Hotel, New York, when the Office of Defense Transportation told carriers Monday they were granted an A-3 priority, were the delegates of the National Film Carriers Association. Above are H. M. Richey, representing the War Activities Committee distributors' section; Harold Shertz, of Philadelphia, counsel for the Association; Clint Weyer, Philadelphia, secretary; Charles Trampe, Milwaukee; James Clark, Philadelphia, president; Thomas Gilboy, San Francisco, vice-president, and Earl Jameson, Kansas City.

Ricketson Discussed for Post as Skouras Aide

Frank H. Ricketson, Jr., president of Fox Intermountain Theatres, Denver, is being considered for an executive post as assistant to Spyros Skouras, president of Twentieth Century-Fox, it was announced last week by Mr. Skouras.

It was denied, however, that Mr. Ricketson was slated for a position of importance in the foreign department. Mr. Skouras explained that Murray Silverstone, vice-president in charge of foreign activities, will continue to head the department, and at the same time praised Mr. Silverstone's record with the company. Mr. Ricketson joined Fox West Coast Theatres in 1929 as division manager after having been president of Consolidated Theatres for five years.

Schlesinger Joins Navy As Chief Petty Officer

Leonard S. Schlesinger, on the Warner Brothers Theatres home office executive staff, joined the Navy on Wednesday as a chief petty officer in the Bureau of Yards and Docks. He has been assigned to the handling of film for the Bureau, which is the civil engineering department of the Navy.

Since 1937, Mr. Schlesinger has been directly in charge of the operation of the New York Strand and Hollywood theatres. Before his home office affiliation, he was city zone manager for Warners in Philadelphia.

Confirm Theatre Purchase

Albert M. Greenfield & Company, Philadelphia realty company, has disclosed that the Warner theatre circuit purchased the Family theatre, confirming long-standing reports. Operated on a 24-hour daily policy by the Warner circuit, the midtown theatre, including the six-story Gibson Building, was sold to Helen C. Dowd for $675,000. On immediate resale, the Stanley Company of America, the Warner circuit in Philadelphia, purchased the property for $685,000.

May Extend Ban On Driving

Gasoline shortages which have resulted in pleasure driving bans, curtailment of bus operation and other problems may become even more critical with an announcement from Washington this week that further restrictions are in the offing. It was said that the gas situation might make it imperative to limit its use in the midwest, and possibly throughout the entire country.

Adjustments have come rapidly in Springfield, Mass., however, following the curtailment of bus transportation by the Office of Defense Transportation. Theatre men's fears have been allayed after a careful watch on the effects of the ban.

Downtown houses continue to play to capacity audiences, and all theatres report weekend business standing up to previous levels. A survey of attendance at local theatres in Fall River, however, showed a decline during the first three days of the business week.

Lack of transportation facilities to suburban areas at night, it was reported, had taken away considerable patronage from downtown houses, resulting in an increase in attendance at the neighborhood theatres. Downtown managers feel that with a half-day off Wednesdays for store clerks, better attendance will prevail.

In New York, buses operating throughout the city, ran on a normal Sunday schedule last weekend after being idle, for the most part, on the previous Sunday. The order to resume standard operations was issued by Mayor LaGuardia, who said he would announce a plan whereby the ODT's 20 per cent cut in bus mileage ordered May 28th could be best accomplished without violating any terms of the ruling.

Curran Joins Republic

James Curran, booker at the Columbia exchange in Cincinnati, has resigned to accept a similar post with Republic Pictures there. He has been succeeded by Frank Decker, formerly associated with various exchanges.

THIS AD MEA

IN TECHNICOLOR

HELLO, FRISCO, HELLO

Smashing on! Averages a socking 178% of "Black Swan"!

NO GAGS!



IN TECHNICOLOR

MY FRIEND FLICKA

Sensational everywhere! In its 3rd week at New York's Roxy!



AND WATCH HER FIGURE WHEN "CONEY ISLAND" OPENS AT THE ROXY, N. Y.

FIGUR

Have You Booked "PRELUDE TO WAR"?

IS BUSINESS!

GIMMICKS! BUT WHAT GROSSES!



IN TECHNICOLOR

CRASH DIVE

Holdovers! Moveovers!
3rd Weeks! 4th Weeks!
As it smashes records
to smithereens!

LIKE THESE PROVE

20th CENTURY-FOX

IS THE BIGGEST FIGURE IN THE INDUSTRY!

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

Although it is not always easily discernible by those who look no deeper than the surface, a great deal of post-war planning, certainly a great deal of consideration of post-war problems and potentialities, is going on in Britain today, not only in official, but in unofficial circles. Not least among those who have one eye on trading conditions when the battles are over, are British producers, whose bid to enter the world markets in a more virile manner has already been recorded in Motion Picture Herald.

It is clear that the recent activity has been greatly stimulated by the knowledge that America has got there first, that the U. S. companies already have made moves in the direction of re-entry into the greater foreign markets. A discernible anxiety that too many beans shall not be spilled about the British producers' post-war plans is inspired obviously by an equal anxiety not to let others know what they are doing.

These considerations apart, there is little but praise for the British Film Producers Association plan already recorded, praise not by any means confined to British circles either. Much opinion moves to the view that some such action is overdue, and that there is no need for the British industry to come in second—at least to start second—in the race for the world markets.

Government Approves Producer Plan

Now the Government approval placed on the B. F. P. A. scheme means that it should have a strong impetus. The Treasury has approved the setting up of an appropriate department within the Ministry of Information. Space at a British studio—probably Pinewood—will be released for dubbing, and machinery is being set in motion for this work to be done.

With the exact shape of military things to come difficult to assess, precise blueprinting of the machinery to operate abroad is as yet impracticable to outline, but that there will be Government agents, probably working under the M. O. I., maybe even in uniform, analyzing and reporting on the needs and potentialities of the markets in liberated territories, is likely. How far these territories will reach is greatly dependent on military and political circumstance. Which films will be judged worthy of entry will be decided by the producers and M. O. I.

Studios Turning Away From War Themes

Fortunately the general level of the production and entertainment quality of the Birtish film as being made today is going up appreciably. Many of the expensive films being produced in British studios currently, however, being films of an exclusively war inspiration and contemporary appeal, will hardly be suitable for post-war exploitation in many foreign territories.

Maybe with this partially in view, maybe with the continued success of non-war subjects at the British box office, British studios are slowly, reluctantly possibly, but emphatically, moving further from the battlefield as a canvas for popular entertainment.

The exceptional success, for instance, of a film like 20th Century-Fox's "Black Swan," the hit made by Paramount's "Road to Morocco" and "Star Spangled Rhythm," the dismal show put up in the West End by more than one U. S. war film which has been presented with a flourish and a blaze of trumpetry, the continued appeal of Formby, Askey, and Lucan, proffer a moral which is not being lost on British producers. Nor need it be lost on their U. S. contemporaries.

Plan Lighter Pictures Of Wide Appeal

Gainsborough, for instance—with the Askey musicals consistently successful, and the latest to be shown, "Miss London, Limited," likely to be not the least among them—have a noticeable bias in favour of escapism, in favour of comedy and music and spectacle. The Tommy Handley subject, "Time Flies," finished, Val Guest continues on another Askey extravaganza "Bees in Paradise," transferred now, via location, from Islington to Shepherds Bush.

Other lighter fare is planned, which presumably would be more saleable in Pernambuco or Portugal than contemporary dramas about the submarine war or Nazi occupation of Norwegian territory.

Two Cities, whose "In Which We Serve," of course, enters the class of screen epics, and whose "Gentle Sex" is, for all its dramatic backbone, a contemporary document, have films scheduled which should on the face of it be potential bidders for post war markets. "Henry V," planned on a spectacular scale, with a world star in Laurence Olivier, with the ornamental background of Powerscourt Eire, with Irish horses and hundreds of Irish extras, is a likely candidate.

Warners and Columbia Make Escape Films

The same company's "English Without Tears," a Terence Rattigan comedy of native flavour, DeGrunwald's "The Demi Paradise," and Noel Coward's "This Happy Breed" being an Anglo-Saxon saga 1918-1943, with a cavalcade of world events as its chapter heads, is surely another. Bernard Miles "Tawny Pipit" essentially native in its subject matter and treatment, may be that brand of native comedy which often proves more appealing to the foreign audience than apeings of the Hollywood tradition and style.

Warners, too, although probably their eye is more on quota than post-war markets—keep away from the battlefront in the Desmond Hurst picture at Teddington, "Youth Looks Ahead." Columbia's sponsorship, "I Love to Sing," Vera Lynn's second starring vehicle for that company, under Ben Henry's and George Formby's production eyes, and which Gordon Wellesley is directing, is not a war film, although the war is background, and would be more likely—obvious considerations established—to please the foreign audience than a comedy about the 1943 Home Guard.

Balcon Supporting Post-War Plan

Nor for that matter should Strand's film about the London Philharmonic and its winning battle for music during the war be a subject of exclusively wartime appeal, not only in the quality and nature of the music played, but no less in the virtuosi and international celebrities playing—or being filmed in it.

As a factual record of the preservation and immense stimulus of one of the arts during apparently insuperable conditions, it may be one of the more interesting documents of the war period with a post-war and international appeal.

One of the known sponsors of the B. F P. A.'s post-war scheme, certainly one of its keenest advocates, is Michael Balcon, experienced and respected impresario of British production. Mr. Balcon's Ealing product, which in future will go out under the distribution aegis of the affiliated distributor company, Ealing Distributors (neé A. B. F. D.) for some time past, has been handled by United Artists.

Current Ealing Film Is War Drama

Mr. Balcon's production company is known to have its own emphatic views about handling or mishandling of British films in the U. S., and it surprises nobody on this side that Mr. Balcon should be solidly behind the post-war market scheme. Much of Ealing's product has a documentary flavour, although the studios also have produced some comedies, but documentary dramas which to the detached seem often to have been possessed of high production quality, and no small and not entirely domestic audience appeal.

Ealing's current production is a war drama, a dramatization in screen terms of the story of the *San Demetrio*—production on which has suffered a setback in the sudden illness of Charles Friend—with "Half Way House" a Cavalcanti production to be directed by Basil Dearden, planned for opening in a few weeks.

All the British producers are solidly behind the B. F. P. A. plan which, with Government blessing and assistance, looks likely to be of measurable assistance to the British film as a world commodity.

Use Girl Ushers

Warner's Virginia theatre in Atlantic City, located on the Boardwalk, has reopened, using girl ushers for the first time in 15 years.

DEMANDS OF BRITISH LABOR THREATEN PRODUCTION

Three Strikes at Studios Recently Averted; May Ask Overtime Ban

by AUBREY FLANAGAN
in London

Flushed maybe with the feeling of victory, achieved in at least one degree by the materialization of the recent standard agreement on studio wages, conditions and hours, the employees' unions, within and about the British production industry, are currently rather more than restive.

Strikes, threats of strikes, walkouts, overtime bans, demands for privileges not normally accorded, the invoking of Arbitration Courts, are the order of the day. A net result of this is a not inconsiderable slackening, here and there, of the machinery of production, notably of war films, and a general sense of irritation where harmony might be expected.

At one particular period recently no less than three strikes at three different studios were contemplated, but fortunately were averted. One of them was a closed shop dispute, another was concerned with payment for location work, and the third over the precise application of the recent standard wages agreement.

It is a fact nonetheless that, up to the time of writing, no individual stoppage can be reported, and no studio is without its normal complement of labour. Within the past few weeks, however, there have been manifestations of turbulence and pugnacity which bode ill for the producer bent on getting on with the job of making films.

Recently, also, a threat loomed over the British studios of an overtime ban by one of the unions, because of failure to reach an agreement on wages and hours for the clerical staffs. The Association of Cine Technicians recently has gone to arbitration over the dismissal of a cameraman and scored something more than a merely tactical victory in his reinstatement and the concession of the point in dispute over insurance.

Employer and Union Attitudes Clash

It is no secret that British producers are greatly concerned over this new mood of labour, and consider it one of their most difficult headaches. Recent meetings of the British Producers Association have been devoted largely to discussing such problems and disputes as have arisen.

On the one hand is the union viewpoint that agreements made and signed must be materialized, and the union conviction maybe that so much territory having been gained it might be a tactical gesture to go after further territory while the going is good, while the studio employees, thanks to the manpower situation hold what might be considered a whiphand. On the other is the employers' unwillingness to let further strength pass into the hands of the employees, plus a reasonable desire to have the processes of wartime film making, already difficult enough, hampered no further.

The three threatened strikes already referred to, having been averted, are naturally not of profound consequence. All were minor difficulties, and all have been surmounted thanks to round table exchange of views and attitudes. The mood and state of mind which inspired them would not seem to be insignificant. Nonetheless there are points within their orbit which bear extraction and report.

In one, a dispute over payment for location work, the facts offer a moral homily on the attitude of the young men who make films in wartime. Compensatory payment was demanded for location work aboard a Naval vessel. It varied between a demand for double time for sleeping hours because the sleeping conditions were not adequate, to special pay between 6 A.M. and breakfast when, because of the activity aboard ship the electricians could not sleep, to extra pay for meal times—and so forth.

A compromise was ultimately arrived at between the Electricians Trade Union and the studio company on a basis of single time for sleeping and eating hours.

NTKE Threatens to Impose Studio Overtime Ban

There is record, too, of technicians demanding, but recently, extra pay for Technicolor work because of the "mental strain"; of other technicians being irritated by the advertising films they were making.

Not least, however, of the disputes still current, is one which embraces the clerical workers in British studios whose material and moral welfare has come under the wing of the National Association of Theatrical and Kine Employees. This latter union, which is affiliated with the A.C.T., under the banner of the film Industry Employees Council, has demanded an agreement on wages and hours for clerical workers in the production companies which has been dismissed by the producers' group as "absurd."

It is claimed that the wages asked are so much higher than the average wages paid in other industries, that they potentially would denude the latter of reserves of manpower. It now has been decided by the B.F.P.A. to consult with the Kinematograph Renters Society before they commit themselves—which is improbable—to acceptance, or, which is likely, to the presentation of a counter offer.

Meanwhile the N.A.T.K.E., whose reputation for tolerance and patience is not necessarily blameless, is currently threatening to re-impose an overtime ban in the studios unless the producers do something tangible towards materializing the wages and hours agreement which was in discussion last Christmas when a two-month limit was agreed for discussion.

One minor dispute at a studio—prevented let it be said from developing into a strike—hinged on a far distant possibility, the inauguration of the Beveridge Plan and the adjustment of a certain clause in the labour agreement to cover its potentialities.

Union Wins Arbitration In Newsreel Case

Not the least significant among the recent incidents on the labour front has been the arbitration award to the Association of Cine Technicians, in the dispute between that body and British Movietonews over the dismissal of a cameraman, Alfred Tunwell. The case is a significant one measured by standards of wartime employment conditions.

Mr. Tunwell, chartered by Movietonews to a post on a battleship in the Mediterranean Fleet, demanded the increase of his insurance from £2,000 to £5,000 and on refusing to go unless that was done, was dismissed. The A.C.T. took the matter to arbitration and the award of Sir Charles Doughty was the reinstatement of Mr. Tunwell with proferred opinion that he was not extravagant in asking a higher insurance.

The case may have a marked influence on employers and their relations with technicians under war conditions.

1,800 BRITISH THEATRES DEFAULT ON QUOTA

Approximately 1,800 British exhibitors have defaulted on their quota of British films played during the year ending September 30, 1942, it was reported from London this week. The total of defaults for the year marks an increase over the previous year of approximately 400 exhibitors charged with quota defaults.

Preview "Mission" for Canada War Council

A private preview of Warners' "Mission to Moscow" was held this week at the Royal Ontario Museum, Toronto, under the auspices of the Writers, Broadcasters and Artists' War Council. Those in attendance included Ontario's Lieutenant-Governor, R. C. Matthews and Mrs. Matthews; Sir Ernest and Lady MacMillan, Colonel and Mrs. R. Y. Eaton, and a group of radio, newspaper and magazine representatives.

After the screening, Sir Ernest presided at a discussion of the film led by John Collingwood Reade, military analyst of the *Globe and Mail;* R. S. Lambert, educational adviser to the Canadian Broadcasting Corporation, and others.

MGM's "Bataan" Wins Scroll

Metro-Goldwyn-Mayer has been awarded a scroll by *Young America* magazine for the film "Bataan." The citation was for "bringing to the American public a fearless and honest depiction of warfare and sacrifices being made by our American boys."

Receives Army Discharge

David Gould, former film salesman, has received an honorable discharge from the Army. He had been music promotion man for Irving Berlin's "This Is the Army" show during the past 10 months.

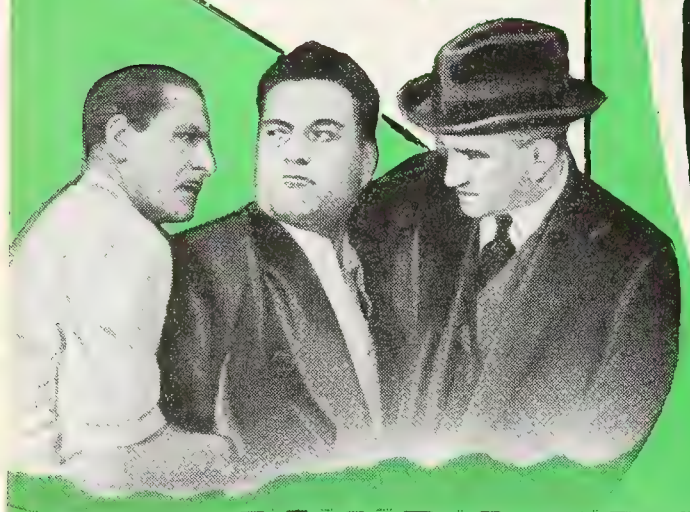
RADIO'S TOP CRIME-THRILLER

GUILTY ... said the jury!

MASTER-MIND ... said the gangsters!

ARCH-CRIMINAL ... said the newspapers!

A MAN IN A MILLION ... said the woman who loved him!



Warner

BAX

IN

CRIME

WITH MARGARET

LINDSAY

JOHN LITEL · RAY COLLINS

HAROLD HUBER · DON COSTELLO

Screen Play by Graham Baker and Louis Lantz

Produced by RALPH COHN

BOOK "PRELUDE TO WAR"

EXPLODES ON THE SCREEN!

TER



OCTOR

LEON AMES

Directed by MICHAEL GORDON •

A COLUMBIA PICTURE

5 MINUTES OF DYNAMITE RENTAL FREE

More than
11,000,000
people listen to this Philip Morris program every Sunday evening 8:30 to 8:55!

Now in its third big year over **114 CBS** network stations... coast-to-coast!

Entertainment World To Spur War Aid

Industry Conference Sets Group to Plan "Mobilization for Victory"

Mobilization of the entire entertainment industry to achieve greater usefulness in the war effort is the aim of the National Conference of the Entertainment Industry for War Activities, which met in New York last Thursday and Friday. For that purpose a special "continuations committee" was chosen at the conference.

The committee includes: George J. Schaefer, of the War Activities Committee of the motion picture industry; Paul Turner, counsel for the 4A's; Walt Dennis, of the NAB; James F. Reilly, of the League of New York Theatres; Solly Pernick, of the IATSE; Kermit Bloomgarden, American Theatre Wing, and William A. Fricke, of the American Association of Advertising Agencies. Anita Grannis, editor of the official AFRA publication, *Stand-By,* was appointed secretary to the committee.

A sub-committee was to present a report on projects to the full committee Thursday evening, at the New York office of the United Theatrical War Activities Committee.

Speakers Represented All Theatre Units

Speakers at the Conference, held at the New York Times Hall, were James Cagney, president of the Screen Actors Guild; Francis Harmon, executive vice-chairman of the film industry's War Activities Committee; Lawrence Tibbett, president of the American Guild of Musical Artists and the American Federation of Radio Artists, and a conference co-chairman; Paul Dulzell, president of the Associated Actors and Artistes of America, parent actors' union.

Also, Rachel Crothers, president of the American Theatre Wing; Lawrence Phillips, vice-president of Camp-Shows, Inc.; Lieutenant Colonel Marvin D. Young, Army Special Services; Walter Dennis, National Association of Broadcasters news bureau chief; Gardner Cowles, Jr., director of the Office of War Information domestic branch; Rex Stout, War Writers Board; Harry Brandt, WAC; Claude Lee, Paramount; Ray Bolger, dancer; James Sauter, executive director of the United Theatrical War Activities Committee.

Approve "Talent, Idea" Pool For War Services

The conference approved the establishment by the continuations committee, of a pool of "talent, ideas, and persons" to be available for war service.

Mr. Dulzell expressed hope the entertainment world might carry into peacetime its new found unity, and he added that the contributions the entertainment industry could make to the war effort were unique.

Mr. Tibbett said that entertainers felt "the need of a sort of clearing house in which we would all participate, and by means of which we would all help one another."

Mr. Harmon predicted that the use of the screen for instruction would increase tremendously during and after the war.

Noting a shortage of "names" available to the Hollywood Victory Committee, Mr. Cagney said this had been remedied somewhat by pledges of availability signed by 650 contract and 250 free-lance players.

Mr. Cowles said the assembled representatives had the right "to be proud" of their contributions to the war effort.

Roosevelt Voices Thanks For War Effort Aid

The opening session was featured by the reading of a telegram from President Roosevelt, the full text of which follows:

"It is a pleasure to send you this assurance of my heartfelt appreciation of all you are doing in the field of entertainment to support and advance the war effort. Entertainment is always a national asset. Invaluable in time of peace, it is indispensable in wartime. By coordinating the activities of all those who are working in the entertainment industry you are building and maintaining national morale both on the battle front and on the home front. You are doing a grand job and I trust you will not weary of this good work until our enemies are brought to their knees in unconditional surrender."

United Nations' Fund Divided

Money collected from patrons by exhibitors during the United Nations Week, has been allotted to the funds of the various countries affected, Edward Alperson, national chairman for the drive, reported last week. The total collected was $1,518,737.

The breakdown of disbursements is as follows: British War Relief, $200,000; United China Relief, $250,000; Russian War Relief, $250,000; Greek War Relief, $250,000; French Relief, $200,000; Polish War Relief, $168,737.20; United Yugoslav Relief, $50,000; Queen Wilhelmina Fund, $50,000; Norwegian Relief, $50,000; United Czechoslovakia Relief, $50,000.

The Greater New York Fund motion picture division has accepted a quota of $65,000, according to J. Robert Rubin, chairman of the division, who presided over its luncheon meeting at the Hotel Astor in New York Monday. Warner Brothers this week gave $6,000 to the Fund.

Sub-committee leaders under Mr. Rubin are: Arthur Israel, Jr., Paramount, vice-chairman of the home office employees groups; Adolph Schimmel, Universal, vice-chairman of associations; Martin Quigley, president of the Quigley Publishing Company, Inc., and Jack W. Alicoate, of *Film Daily,* vice-chairmen of the Publishers' group; Joe Hornstein of Joe Hornstein, Inc., vice-chairman of the suppliers and jobbers; B. S. Moss, B. S. Moss Corporation, vice-chairman of exhibitors; Budd Rogers, vice-chairman of independent distributors, producers and importers; Ned Depinet, RKO Radio Pictures, vice-chairman of distributors' exchanges, and Ralph I. Poucher, Consolidated Film Industries, Inc., vice-chairman of the film laboratories group.

The motion picture industry's contribution to the Red Cross may reach $4,000,000, it was indicated this week, following a report from Barney Balaban, chairman of the drive, held April 1st through 7th.

The result will be at least $1,000,000 over the total reached in any industry campaign to date.

The figure registered is $3,600,000 for the recent drive; and 900 theatres have not yet reported. There also are corporate gifts and collections in some exchanges which have not been totaled.

A special press book is being rushed to completion, which will be utilized by exhibitors in the forthcoming intensive effort to collect copper, brass and bronze for the War Production Board.

At 1 p. m. next Monday, all Broadway film theatres in the area between 42nd and 52nd streets, New York, will participate in a mass U. S. Treasury Department flag raising ceremony sponsored by the theatres' division of the War Activities Committee. The flags, signifying that 90 per cent of the members of each theatre, or company, are on the Pay-Roll Bond Buying Plan, will be raised simultaneously at a given signal. In addition to the ceremonies attending the mass raising, observances will take place in front of each theatre.

All theatres in York, Pa., provided lobby space to serve as depots in the "Share your clothing with Russia" campaign staged there by the Russian War Relief Society during the first two weeks in June. The start of the drive followed the showing of "Mission to Moscow" to avoid giving the impression that the clothing campaign was a promotional stunt for the picture.

Willis Vance, operator of the suburban Twentieth Century theatre in Cincinnati, largest of the circuit there, himself the donor of eight pints of blood, with the ninth contribution being arranged, is conducting a one-week campaign to recruit adult blood donors for the Red Cross by appealing to them through children.

As an incentive to enlist volunteers, each child who brings a prospective donor to the theatre to be registered by a Red Cross attendant in the lobby will receive complimentary tickets.

Lists Industry Units Concerned with War

Walter Wanger, president of the Academy of Motion Picture Arts and Sciences, has notified members of the organization that he is preparing a list of industry organizations concerned with "problems of international understanding and cooperation to the end that Hollywood may more effectively take its place as a fighting unit dedicated to the cause of victory for the United Nations."

Mr. Wanger cited the recent statements and speeches of Nelson Rockefeller, Hilary St. George Saunders and others regarding the importance of motion pictures in relation to a post-war reorganization, in telling Academy members of his plan.

Dedicate Film to Knight

The War Department has announced that "Lassie Come Home" will be dedicated to its author, Major Eric Knight, who lost his life in a plane crash. The film, an MGM production, stars Roddy McDowall, and is the story of a young master's devotion to his dog.

Salesmen Into War Jobs

Ray Kaliski and Ronald McDonnell, salesmen at the Paramount exchange in San Francisco, and James Myers, Republic salesman in that city, have resigned to enter war work. Fred Norman has been added to the United Artists sales force in San Francisco.

Theatre Thefts In Wilmington Cleared Up

The arrest of four youths in Wilmington, Del., last week by police of that city cleared some of the mystery surrounding the disappearance of valuables in midtown theatres. Juvenile delinquency is believed to have been the cause of the thefts.

This fact was brought out after the questioning of the four involved, two of whom are 13, the others 15 and 16. Three have been charged with larceny, and the oldest has been accused of receiving stolen goods. Throughout the five months of continual thefts, it was estimated that $2,000 in jewelry and cash, mostly from women patrons, was stolen from more than 50 pocketbooks.

The latest disappearance of 11 more pocketbooks brought intensive investigation by Detectives Frank Miller and Edwin Rich, who were successful in tracing the four youths. Upon questioning, it was learned that the theft wave had its origin in an accidental manner. One of the boys alleged to have started the practice told police that a seat tipped up and a pocketbook belonging to a woman seated in front of him slid to the floor. Finding four dollars in the purse, he left the theatre, leaving the pocketbook behind. The theft was so easy, he said, that he later made it a habit.

It was disclosed from police records that the biggest "haul" was made on March 5th when the youngsters made away with $78 in cash, overlooking a platinum spray with 52 diamonds valued at $1,000, together with other jewelry which they discarded, leaving the purse empty. Police are still trying to trace the lost jewelry.

National Decency Legion Classifies Five Films

The National Legion of Decency reviewed five films during the current week, classifying two as unobjectionable for general patronage, one as unobjectionable for adults and two as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Salute to the Marines," "Stranger from Pecos." Class A-2, Unobjectionable for Adults: "Two Senoritas from Chicago." Class B—Objectionable in Part: "Sarong Girl" and "Wings Over the Pacific."

Warners Claim Playing Time Increase of 8%

An eight per cent increase of playing time for individual Warner Brothers' films since March was announced by the company after a survey. A previous survey showed a 78 per cent increase this year compared with a similar period in 1942.

Cohen in Metro Albany Post

Nate Cohen, publicity director for the Weiland-Lewis theatres in Atlantic City for the past eight years, left on June 5th to join Metro-Goldwyn-Mayer as exploitation director of the Albany district.

Circuit Books Monogram Film

The Monogram film, "Sarong Girl," has been booked over the entire RKO circuit in New York, it has been announced. It will be played July 13th and 14th, also in Brooklyn, July 20th and 21st.

Named to Censor Board

Benjamin Hance has been appointed chairman of the Maryland Motion Picture Censor Board, succeeding George R. Mitchell.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 79—Strike crisis in coal mines....U. S. bombs Kiska....West Pointers graduate....Governor Stassen in Navy....Japs in prison camp in South Pacific.

MOVIETONE NEWS—Vol. 25, No. 80—Allies step up global bombing....Davies returns....Movietone forum on post-war....Red Cross teaches soldiers to swim through flames....WAVES taught jiu-jitsu....Los Angeles police pistol shooters with Lew Lehr.

NEWS OF THE DAY—Vol. 25, No. 277—Axis finished in North Africa....Yanks bomb Kiska....General Arnold predicts air victory at West Point graduation....Plea for victory harvest....Governor Stassen in Navy....How Yanks treat prisoners.

NEWS OF THE DAY—Vol. 25, No. 278—U. S. strikes foe in Europe and Pacific....Sidelights on Argentina revolt....Launch civilian defense drive....Coal strikers return....Hand machine gun....Army teaches life saving.

PARAMOUNT NEWS—No. 82—Victory parade in Tunis....Mary Pickford auctions home——Camouflage magic at Camp Davis....Woman zoo keeper....Bombing of Kiska....Governor Stassen enlists in Navy.

PARAMOUNT NEWS—No. 83—Gundar Haag to run in New York....Brief case machine gun....Allies bomb Italy....WAVES taught jiu-jitsu....Miners back on job....Count Fleet wins Belmont race....Japs on Attu cleaned up.

RKO PATHE NEWS—Vol. 14, No. 82—U. S. bombs Kiska....Japs taken prisoners in South Pacific....West Point graduation....Tunis victory parade....Canadian plant makes lead for Allies....Trap Axis off Cape Bon.

RKO PATHE NEWS—Vol. 14, No. 83—Swedish runner in New York....Allies hammer Axis....Davies returns....U. S. guards Great Coulee Dam....WAVES learn jiu-jitsu....Eight pound machine-gun ....Japs driven out of Attu.

UNIVERSAL NEWSREEL—Vol. 16, No. 195—West Point graduation....Bombing of Kiska....Coal strike crisis....Woman saves lemon crop....Prayers for war crop....Miniature model of Billy Mitchell craft ....Victory in Africa.

UNIVERSAL NEWSREEL—Vol. 16, No. 196—Allies set for invasion....Attu bombed....Davies returns ....Practice sea rescue....WAVES taught jiu-jitsu ....Tiny machine gun....Guard Coulee Dam....Recruiting in N. Y.....Count Fleet wins Belmont race ....Way-station to victory.

ALL AMERICAN NEWS—Vol. 2, No. 33—Negro workers make block busters....Harlem stages war rally....Liberian chief honored....General Benjamin O. Davis reviews Fort Belvoir troops....Kansas nine trims American Giants in baseball game.

Film Classics Get Rights To Hal Roach Pictures

Film Classics, Inc., recently organized distributing company with offices in New York, has acquired rights to 13 feature pictures and 350 short subjects produced by Hal Roach and originally released by Metro-Goldwyn-Mayer, according to Bertam A. Mayers, attorney and organizer of the new company.

The rights to 36 Gaumont-British films were previously acquired by the company, and Mr. Mayers disclosed that the company was now negotiating for several Samuel Goldwyn and Edward Small productions in addition to a group of David O. Selznick features.

Albert Dezel has acquired the franchise in the Detroit area for Film Classics. It was the first franchise to be given by the company. Mr. Dezel will release 24 reissues of 20th Century-Fox and Gaumont-British films, it is announced. The company also has acquired distribution rights for "The Hari-Kari People."

Allied Unit Drops Meetings

The Allied Theatre Owners of Connecticut has announced suspension of all regular meetings because of the gas and manpower shortage, and will hold only special meetings when called by Dr. J. B. Fishman, president.

Writes Camouflage Article

Harper Goff, set designer and illustrator for Warner Brothers, has written an article for the current issue of *Aero Digest* on war plant camouflage.

Allied Criticizes Dismissal of Some Run Case

Exhibitor organizations are showing an increased interest in and concern with the decisions of the Appeal Board of the motion picture arbitration system.

Both Allied States Association and the Motion Picture Theatre Owners of America in the past have shown interest in precedent setting rulings of the high tribunal of arbitration. They have reported, criticized and sometimes praised the opinions in bulletins to members and at exhibitor meetings.

But a new degree of interest is manifested in recent statements on arbitration by exhibitor leaders. They are drawing on the rulings to support their arguments in behalf of a revision of the Consent Decree or further prosecution of the distributors under the anti-trust laws.

Abram F. Myers, general counsel of national Allied, in a four-page bulletin this week criticized the board's dismissal of the some run complaint of the Welden theatre, St. Albans, Vt. Although condemning Paramount's sales practices in the case the board said it lacked power under the Decree to act. The award, No. 71, was reported in the June 5th MOTION PICTURE HERALD.

"The decision demonstrates that by reserving to the distributors uncontrolled discretion over runs, the Consent Decree not only has left monopoly intact but actually fosters and protects it" Mr. Myers wrote. The Welden case, he charged, would be used to intimidate independent exhibitors against buying through cooperative combines.

"The attitude of the consenting defendants in this and numerous other cases demonstrates that their will to monopoly has not been curbed;. that they do not respect the anti-trust laws and will not obey them unless compelled to do so. Throughout the test period under the Consent Decree evidence of this defiant attitude has been piling up," the Allied leader said. He urged the Attorney General to take action.

In a similar vein Edward Kuykendall, president of the MPTOA, in a message to members last week reviewed the Appeal Board action in a number of arbitration issues. Appeal decisions, and their restrictions under the decree, also were cited extensively at the meeting of MPTOA directors in New York last month.

MPTOA leaders at that time urged the scrapping of the decree arbitration system and the establishment of a new plan of local mediation, plus arbitration boards of members of the motion picture industry.

DuMont Stockholders Vote To Split Common Shares

A proposal to split each share of Class A common stock into 10 shares and to do likewise with the Class B common stock was approved by stockholders of the Allen B. DuMont Laboratories at a meeting held in the company's offices in Passaic, N. J., last Friday.

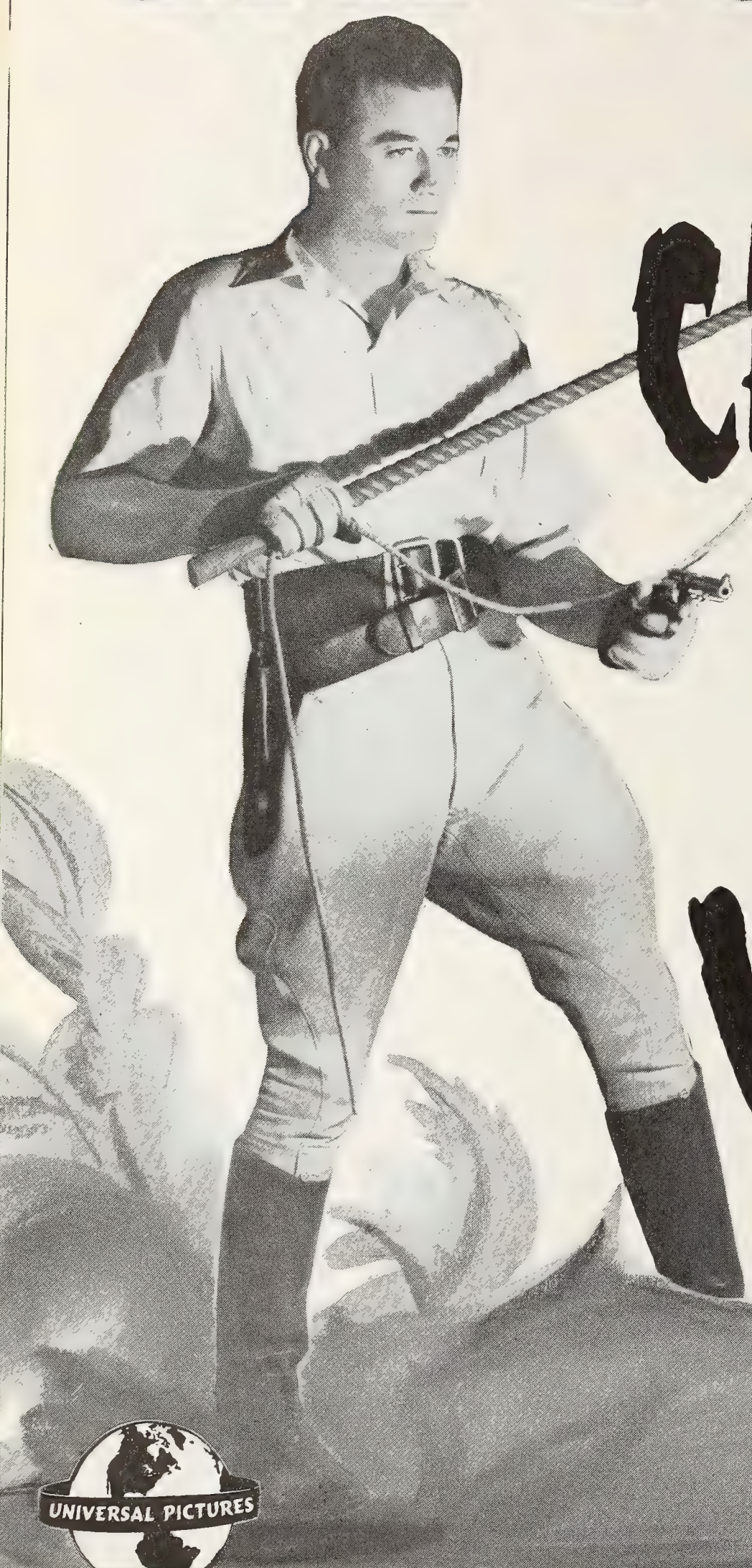
Eight directors were reelected at the meeting. They include Paul Raibourn, Bernard Goodwin, Arthur Israel, Jr., A. J. Richard, Allen B. DuMont, Thomas T. Goldsmith, Jr., Leonard F. Cramer and Bruce DuMont. Officers reelected were Mr. DuMont, president; Mr. Cramer, vice-president; Mr. Raibourn, treasurer; Mr. Goodwin, secretary; Joseph J. Doughney, assistant treasurer, and Mr. Israel, assistant secretary.

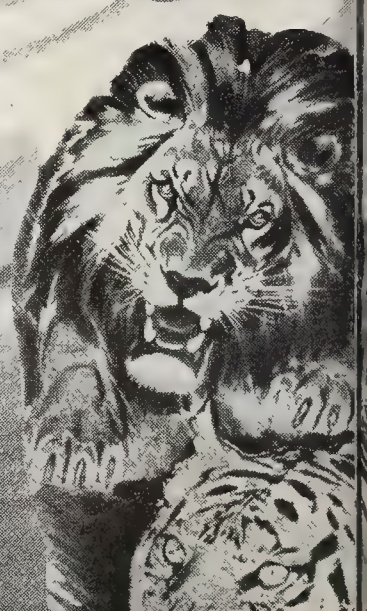
Father's Day Trailer Ready

National Screen Service has prepared a trailer for distribution to all branches for Father's Day. Walter Huston is featured extending a greeting to the country's fathers, and urging that presents be given in War Bonds.

CAPTURED!

CAPTIVE WILD WOMAN





UNIVERSAL PICTURES



with

EVELYN ANKERS
JOHN CARRADINE
MILBURN STONE
LLOYD CORRIGAN
MARTHA MacVICAR
VINCE BARNETT

and introducing a Sensation in Savagery!

ACQUANETTA

as the Gorilla Girl!

Screen Play, Henry Sucher • Griffin Jay
Original Story, Ted Fithian • Neil P. Varnick
Directed by EDWARD DMYTRYK • Associate Producer, BEN PIVAR

AT UNIVERSAL WE SPELL IT

SELLULOID

LETTERS FROM READERS

FORMER MANAGER ASKS END OF WAR FILMS

To the Editor of the Herald:

In reply to Motion Picture Herald's inquiries regarding the showing of "war pictures" I'd like to contribute my opinion as I do feel that an amendment to current existing conditions in the motion picture industry will certainly help uplift a much needed morale.

My being a theatre manager, and, being in the service, I'm in a position to know what the boys in the service clamor for in the way of motion picture entertainment.

We have had too many war pictures. When I was on the outside, I used to ask my patrons their opinion of war pictures. We had too many at that time, nearly a year ago. Now, I just stand in line with the rest of the men, as a patron, and I overhear many comments, such as: "We read war news in the newspapers, we hear war news on the radio, we are read war news by the officers, we are shown training film by the score and, when we go to seek entertainment, what do we see? More war!"

The men in the service want to be escapists from war subjects the same as their families. We all want the same type of entertainment. Good musicals, good comedies, good melodramas. Of course, when a war picture with a name cast hits the theatre horizon, it does a terrific business, and everyone is satisfied, service men and civilians alike. But, of course, pictures like that aren't to be found on every change date.

My definition of a motion picture is for a patron to relax and live in luxury and contentment for a couple of hours. Certainly the showing of war picture after war picture is very contrary to that definition. Some people want to drown their sorrows in drink. Most people want to drown their sorrows through the medium of entertainment. It's comedy, music, and that certain something which will build your morale to a cheerful standard. That, definitely, excludes war and propaganda pictures which are stuffed down the theatre patrons' throats in the guise of entertainment.

We, who are a part of show business, know what the theatre going people want, but—can we get the product? It's about time Hollywood producers would play ball with the exhibitors—and the public.—Joe A. Fazio, PFC, *Camp White, Ore. (formerly with Harvey Amusement Co., San Francisco).*

SUGGESTS "TEAMS" TO BUILD PERSONALITIES

To the Editor of the Herald:

Due to the tremendous number of stars now in service in a short time it will be quite a problem for producers to obtain well-known names for forthcoming releases. So here's a suggestion that might be the answer.

Why not have each company select from their contract players the most likely male, give him the support of a well known female star. Now, and most important of all, turn the two over to their best producer and director and writer, with the instructions, that we want you to turn out the finest picture possible. If it takes three months, six or even a year, they are to continue "at it" until a great picture has been made. Now when I use the word "great" I don't mean something with terrific sets (even if that were possible today), but a fine story like "Sergeant York" that would have been a great picture even without Gary Cooper, or say "Broadway Bill"—a marvelous story, produced by the greatest exponent of "human interest," Frank Capra. Either of those pictures, as well as dozens of others, could have made any player a star over night with some extra ballyhoo by the producers.

How often have the companies released a "sleeper" (in the old days, before producers could pull 'em and had to deliver pictures designated) like Wallace Berry and Raymond Hatton in "At the Front," I believe was the title, and MGM had one, "Dancing Daughters" with Joan Crawford, etc. By proper exploitation these players became big stars over night, because, and this is important, because the producers then gave them good stories and well directed pictures in their next releases.

Universal recognized the star possibilities in Abbott and Costello after they saw them in a supporting role in one of their releases. On the other hand, no amount of publicity will make the public "buy a star" if the picture isn't great—Sam Goldwyn and Twentieth Century-Fox tried that with two imported stars and just a "good picture."

The idea that I'm trying to convey is that if each producer "set up" a good team, as outlined, at the end of the year there would be a great many more important names for marquees. Twentieth Century-Fox did OK by Walter Pidgeon in "How Green Was My Valley," Columbia helped Claudette Colbert and Clark Gable in "It Happened One Night," Warners brought John Garfield out over night, MGM did all right by Greer Garson in "Mrs. Miniver," because each one was a great story and produced by a master team. Pictures don't have to be lavish to make a star a box office sensation. Plain, simple, down-to-earth stories made Will Rogers and Shirley Temple two of the greatest names in the picture business. Shirley didn't do so well in later pictures when the producers tried to give her "colossal stories with stupendous sets" when all her public wanted were those nice simple stories they loved Shirley in.—*ABE H. KAUFMAN, Fountain Theatre, Terre Haute, Ind.*

REPORT ON ARMY FILM SHOWS IN AUSTRALIA

To the Editor of the Herald:

This is Good Friday and all houses in Australia will close down. They will reopen Saturday morning with a change of program. Easter Sunday is Anzac Day and will be celebrated on Monday, at which time all houses will close as no public entertainment will be allowed.

Most camps and hospitals here are supplied with three bills weekly—two motion picture programs and a vaudeville show. The latter is Australian talent, consisting of three units; each group will hit a camp once every 21 days with a new program. The best of the program is "The Great Lavant," a fast-moving revue.

Considering the difficulty under which the group works, they deserve plenty bows. (Other two units are "Stars and Stripes" and "All in Fun.")

Motion pictures supplied by the industry are handled by the Overseas Motion Picture Service, Major Lynn Coward and Lieutenant Krebs. Programs are booked by Corporal Applestone.

Most photos are 16mm. When available 35mm or standard is used. I walked into one camp the other night, and they had a dandy booth. A.E.G. heads and sound heads (made in Germany). The Arcs are hand-fed and give good light. Read in local trade paper where theatres in Mt. Ira are closing down due to lack of carbons but Army has little or no trouble on that score.

When a print leaves, the exchange does not see it again for about 12 months. Operators in each case are responsible for condition of print, which is causing both distributor and exhibitor plenty big headaches. Some houses in the bush country have operators 15 and 17 years of age. There are some women operators here, too. All prints leave exchange on 1,000-foot wooden spools or flanges.—*M. L. MORPURGO, Somewhere in Australia.*

Plead Not Guilty To Extortion

The six members of the Chicago ring, under indictment for violation of the anti-racketeering law and mail fraud in their extortion of money from motion picture companies, pleaded not guilty to both charges when arraigned in New York Federal court on Tuesday after their extradition from Chicago. They are to stand trial in New York with two other defendants being held in the Federal House of Detention.

Judge Murray Hulbert set the trial for September 7th but stipulated that it might not be definite because of postponements. Bail was set at $100,000 for each defendant. U. S. Attorney Mathias E. Correa told Judge Hulbert that witnesses had been threatened and one had disappeared. The judge refused to warn the defendants but said that if he heard of any misconduct, he would call in the bail.

The defendants pleading not guilty were Louis Compagna, Paul de Lucia, Phil D'Andrea, Francis Maritote, Ralph Pierce and Charles Gioe. Held in the Federal House of Detention awaiting joint trial with the others are John Rosselli of Los Angeles and Louis Kaufman, former business agent of local 244, Operators Union of Newark.

The trial of Isidore Zevin was postponed until July 1st by Judge Hulbert last week. Zevin is under indictment for perjury in connection with the same case, and will be held by the Government, probably as a state witness for the forthcoming trial.

Crosley Awards Contracts For Short-Wave Station

Contracts have been awarded by the Crosley Corporation in Cincinnati for the construction of a 750,000-watt short-wave station, the largest in the world, at nearby Bethany, Ohio, it has been announced by company officials. Plans for the big transmitter are the result of several years experiment with 500,000 watts by WLW. The station is one of several planned for the United States to enable this country to compete with Axis powers in transmitting information.

The 750 kilowatts will direct the radio beam to Russia, while the use of less power will direct it to many other countries, including South America, it is said. Regulation of power can be accomplished by push buttons, claimed to be a new invention in short-wave.

Civilian Premiere June 24th For "Stage Door Canteen"

"Stage Door Canteen," Sol Lesser-United Artists release, will have its "civilan" world premiere at the Capitol theatre in New York on June 24th. It will be given a special opening with the assistance of the American Theatre Wing, recipient of a portion of the profits of the picture's release.

The picture had its real "world premiere" in May, United Artists disclosed, when it was shown in all corners of the globe to U. S. service men through the Army Overseas Motion Picture Service.

An extensive radio exploitation campaign has been launched over national networks, Paul Lazarus, Jr., advertising and publicity director for UA, said this week.

"Best Foot Forward" to Open at Astor, June 29

"Best Foot Forward," M-G-M Technicolor film version of George Abbott's Broadway musical comedy, will have its world premiere June 29th at the Astor theatre on Broadway, the company announced this week.

The cast of "Best Foot Forward" is headed by Lucille Ball, William Caxton, Virginia Weidler and Harry James and his orchestra.

THE LOONIEST LAUGH-TEAM IN FILMS!

HEADIN' YOUR WAY IN A *NEW* BOX-OFFICE *BONANZA!*

JOE E. BROWN

JUDY CANOVA

CHATTERBOX

Hit Songs GALORE!

with

ROSEMARY LANE

JOHN HUBBARD

GUS SCHILLING • ANNE JEFFREYS • GEORGE BYRON

and

THE MILLS BROTHERS

SPADE COOLEY AND HIS BOYS

★

A REPUBLIC PICTURE

★

BUY U. S. WAR SAVINGS BONDS

SWEET LUCY BROWN
WITH MY CONCERTINA
THE GUY FROM ALBUQUERQUE
WHY CAN'T I SING A LOVE SONG
WELCOME TO VICTORY RANCH
MAD ABOUT HIM, SAD
WITHOUT HIM BLUES

JOSEPH SANTLEY
Director

Original Screen Play by George Carleton Brown • Frank Gill, Jr.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

BOOGIE MAN WILL GET YOU, THE: Boris Karloff, Peter Lorre—If you have not played this, take my advice, and don't. It has no story. Had walkouts on this. Played Wednesday, June 2.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, North Carolina. Small town patronage.

BOSTON BLACKIE GOES HOLLYWOOD: Chester Morris, Richard Lane—This series is very popular and has a nice following—double-billed it to satisfaction.—H. Rankin, Centre Theatre, Chatham, Ont.

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—Broke all previous house records with this picture. They came from everywhere. It did well in both Chatham and Tilbury. Give us more, Columbia.—H. Rankin, Plaza Theatre, Tilbury, Ont.

DARING YOUNG MAN: Joe E. Brown—Joe E. Brown is always liked here—business good. Played Sunday-Tuesday, March 28-30.—H. H. Fulgham, Star Theatre, Fort Worth, Tex.

HELLO, ANNAPOLIS: Jean Parker, Tom Brown—Good little picture. Very interesting, very timely at present. I would recommend this as a good feature on a double bill. Played Tuesday-Thursday, May 18-20.—M. L. London, Gem Theatre, E. Boston, Mass.

MY SISTER EILEEN: Rosalind Russell, Janet Blair, Brian Aherne—A very good comedy. The older folks did not care a great deal for this picture but the young folks enjoyed it immensely. This picture was much better than Columbia's earlier pictures starring Rosalind Russell. Business fair. Played Saturday, Sunday, May 15, 16.—J. A. Blossom, Movie-Tone Theatre, Fairfield, Mont. General patronage.

PARDON MY GUN: Charles Starrett—Just another fair Western. Weather good and crowd as usual. Played Saturday, May 22.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town and sawmill patronage.

REVEILLE WITH BEVERLY: Just a vaudeville show with four bands, Mills Bros., Radio Rogues, etc. Frank Sinatra just came to Philly, got tremendous publicity and I played up his name in all my copy. Did tremendous business.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

SUBMARINE RAIDER: John Howard, Marguerite Chapman—Timely. Did all right with this picture. Most suitable for small towns.—H. Rankin, Plaza Theatre, Tilbury, Ont.

Metro-Goldwyn-Mayer

ANDY HARDY'S DOUBLE LIFE: Mickey Rooney, Lewis Stone—Not as good as most of this series. Some of our patrons are a bit tired of Rooney, but business was still good. Played Friday, Saturday, May 21, 22.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

BUGLE SOUNDS, THE: Wallace Beery—This picture was a long drawn out affair—100 minutes. Would have been OK for 70 minutes. The extra 30 minutes just spoiled it. It was tiresome for the audience. Played Sunday, Monday, February 21, 22.—M. L. London, Gem Theatre, E. Boston, Mass.

COURTSHIP OF ANDY HARDY: Mickey Rooney, Lewis Stone—Just another Hardy picture. Fair box office. Played Thursday, Friday, May 20, 21.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

FOR ME AND MY GAL: Judy Garland, George Murphy—The first half of this went over well here but the last half was over-sentimental for my bunch. From other comments in these columns I imagine that that has not hurt anywhere else. College students (what there is left of them) are definitely against too sentimental sequences. Attendance was average.—W. H. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

GONE WITH THE WIND: Clark Gable, Vivian Leigh—First time played in my house. Played in nearby towns several times. I made some money on it due to advanced prices. A great show for any man's theatre. Played Tuesday, Wednesday, May 25, 26.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

JOURNEY FOR MARGARET: Robert Young, Laraine Day—Wasted two good stars on this one. Played Sunday, May 23.—F. R. Crist, Crist Theatre, Loveland, O. Small town and farm patronage.

KEEPER OF THE FLAME: Katharine Hepburn, Spencer Tracy—Some liked it, some didn't; but the business was good for a Sunday and Monday playdate. Played May 16, 17.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

RIO RITA: Abbott & Costello—Just another Abbott & Costello that was not up to this team's usual standard. This pair of comedians don't go over with our audiences and this picture was no exception. Played Thursday, Friday, May 13, 14.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

STAND BY FOR ACTION: Robert Taylor, Brian Donlevy—Good picture, but not a top picture as allocated by Metro. There is a considerable reaction against war pictures which was reflected at the box office. Metro seems to be unable to get in the hit parade this year. Played Sunday-Tuesday, May 23-25.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—In my humble opinion this is a much better picture than "Mrs. Miniver," and quite a few of our customers also said so. Played Saturday, Sunday, May 15, 16.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

WOMAN OF THE YEAR: Spencer Tracy, Katharine Hepburn—Decidedly not small town entertainment, too much dialogue, very little action. Played it very late and was thoroughly disappointed. Could not recommend it. Played Saturday, May 22.—A. L. Dove, Bengough Theatre, Bengough, Sask. Rural and small town patronage.

YANK AT ETON, A: Mickey Rooney, Edmund Gwenn—This was not up to Rooney standard, and the box office sure showed it. Played Saturday, Sunday, May 1, 2.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

Monogram

ARIZONA STAGE COACH: Range Busters—A poor Western or whatever it is. No story, and the acting is weak and the print was spliced frequently. Scenes changed like gun fire. Played Saturday, May 29.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

BOOTHILL BANDITS: Range Busters—This is the second one of this group to date for me. It is not as good as the first one, "Texas to Bataan." The big difference was that it lacked songs and music by the band. Would not OK this one. Played Friday, Saturday, May 21, 22.—M. L. London, Gem Theatre, E. Boston, Mass.

LONE STAR LAW MEN: Tom Keene—We reached way back to pick up this one. I've been wondering why ever since. We have run plenty of sorry Westerns, but honestly, this one takes the cake. Played Friday, Saturday, May 28, 29.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

TAKE ME BACK TO OKLAHOMA: Tex Ritter—This Western went over well on a double bill with "Scattergood Survives a Murder" (RKO). Played Sunday-Tuesday, May 23-25.—H. E. Fulgham, Star Theatre, Fort Worth, Tex.

Paramount

AVENGERS, THE: Ralph Richardson, Deborah Kerr—An English war story of Norway with no drawing power but we had a good attendance by doubling it with "The Black Swan." It is exciting and the accent is not too bad. Too many like it, though.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CHINA: Alan Ladd, Loretta Young—Good picture, well made. Business fair, but public tiring of war pictures.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

FOREST RANGERS, THE: Paulette Goddard, Fred MacMurray—A natural for small towns and a honey of a picture, although the fire scenes were so foolish as to arouse considerable laughter in this "timber" town.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

FOREST RANGERS, THE: Paulette Goddard, Fred MacMurray—Beautiful color and quite an interesting story, enjoyed by all. Played Saturday, Sunday, May 22, 23.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

GREAT MAN'S LADY, THE: Barbara Stanwyck, Joel McCrea—Many folks came to see what they thought would be a regular Western. Even though it was not a Western everyone seemed pleased with the picture. It was a real treat to see Barbara Stanwyck in a picture again. She is a great favorite here. Business fair. Played Saturday, Sunday, May 22, 23.—J. A. Blossom, Movie-Tone Theatre, Fairfield, Mont. General patronage.

HAPPY GO LUCKY: Dick Powell, Betty Hutton—A good musical helped tremendously by wonderful Technicolor. It pleased all who came. Business was about 50 per cent off due to the ban on pleasure driving, which hits us hardest on Sunday. Played Sunday, Monday, May 23, 24.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

HAPPY GO LUCKY: Mary Martin, Dick Powell, Rudy Vallee—One of the best musical comedies put out by Paramount or any other company. Business excellent first day. Rain hurt the second day, but they came out anyway.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

HENRY ALDRICH, EDITOR: Jimmy Lydon, Charlie Smith—Not much to them, but some people like them so we will keep on playing them. The pictures are really better than the radio shows. Played Saturday, Sunday, May 8, 9.—H. M. Gerber, Roxy Theatre, Hazelton, N. D. Small town and rural patronage.

HENRY ALDRICH, EDITOR: Jimmy Lydon, Charles Smith—A fine little Bargain Night attraction that drew nicely. Grownups, adolescents and children were all pleased with it. This is what we mean when we say give us more pictures that have human interest and give escape from the war. Played Tuesday, April 20.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town and rural patronage.

MY FAVORITE BLONDE: Bob Hope, Madeleine Carroll—This picture was not as funny as some of Bob Hope's former pictures, but was a good comedy with an interesting story. Madeleine Carroll added extra drawing power to this picture. Business good. Played Saturday, Sunday, May 8, 9.—J. A. Blossom, Movie-Tone Theatre, Fairfield, Mont. General patronage.

NIGHT PLANE TO CHUNGKING: Robert Preston, Ellen Drew—Program picture which got by on family night. Played Tuesday, May 18.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

ROAD TO MOROCCO: Bing Crosby, Bob Hope, Dorothy Lamour—A good musical to average Sunday, Monday business. Lots of laughs, and that is what my crowd seems to want. Played May 9, 10.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Just about the weakest that Hope has come through with. There were some chuckles, but the roll-'em-in-the-aisles belly laughs were sadly lacking and still it did business. But if he stays tops

(*Continued on page* 56)

MADE *Strictly* FOR PLEASURE!



urlesque queen a hit with police raiders!



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Miss Corio keeps those "wolves" for pets!



When Ann does the Saronga you'll whistle!

Burlesque's gorgeous QUEEN zips to the screen in a riot of laughs and kisses aimed right at today's greatest boxoffice need--- PLEASURE! *It'll relax 'em, revive 'em, refresh 'em . . . with gay girls, trick tunes and saucy romance!*



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MONOGRAM PICTURES

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DIRECTED BY ARTHUR DREIFUSS

Original Screenplay by Charles R. Marion and Arthur Hoerl

"Has plenty to recommend it in the way of entertainment. The screenplay is well constructed and spotted with belly laugh lines."—*FILM DAILY*

"Good entry with good musical background. Numbers are swell."—*THE EXHIBITOR*

(*Continued from page* 54)
in the Paramount lineup, he will have to come better than this, and that is audience reaction, not mine.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RKO Radio

BAMBI: Disney Feature Cartoon—Best business of any feature cartoon I've played, but that's not saying very much. Drew strong with children, but I cannot get my adult patrons interested in cartoon features. I would say this one tops them all. Played Saturday, May 22.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

FANTASIA: Disney Feature—The renewal of the ban on pleasure driving went into effect the day before our opening on this picture, so there is no question that our report would not do justice to the picture and its possibilities. In spite of no auto trade we did extraordinarily well on this, coupled with "Falcon's Brother" from the same exchange. Please note that we played this during National Music Week, which played a big part in securing cooperation from many sources. The main part of our campaign went through the mails and considering the effect of the driving ban, we estimated we should have done twice as well. When it's on the screen, your audience will, like mine, forget the war and all the war news. The current number of war pictures prompted us to book this feature, which had never played our town before. If yours is a little town, like mine, and there are sufficient people within walking distance, think this over. Played Friday, Saturday, May 21, 22.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

HERE WE GO AGAIN: Edgar Bergen, Charlie McCarthy, Fibber McGee and Molly—My patrons all said it was silly. Had fair crowd first night. But last day was a flop. Picture had no story and Ginny Sims acting was all missing. Played Thursday, Friday, May 20, 21.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

JOURNEY INTO FEAR: Orson Wells—We had many walkouts on this and not a word of praise from anyone, so it must be just like the press reports. Some people said they couldn't make head or tail of it. Ban on auto driving kept business down to 50 per cent of normal. Played Sunday, Monday, May 23, 24.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

JUNGLE SIRENS: Buster Crabbe—Just another waste of film. Why waste money and film on such so-called stories? Almost every show I run has something about war in it and my patrons are dead sick of such. Played Wednesday, May 19.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

MEXICAN SPITFIRE AT SEA: Leon Errol—Everyone liked this. Had fine crowd—those little features are what feed guys like myself. Played this rather late, but was well paid for waiting. Played Wednesday, May 26.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

ONCE UPON A HONEYMOON: Cary Grant, Ginger Rogers—Another excellent picture that did not do well at the box office mainly because of the war angle. Those who come will enjoy the suspense and humor.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PRIDE OF THE YANKEES, THE: Gary Cooper, Teresa Wright—A picture so human, so heart warming, so appealing that it is destined to become one of the greatest motion pictures of all time, bar none. Gary Cooper was never better as the immortal Lou Gehrig. Teresa Wright's performance was par excellence. This picture is a must for every exhibitor in the nation. There are just not enough adjectives to describe the greatness of the picture. Played Saturday-Monday, May 15-17.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town and rural patronage.

PRIDE OF THE YANKEES, THE: Gary Cooper, Teresa Wright—This picture ran on Wednesday, Thursday and Friday and did good business. Crowds liked this show, and it should do good business in any town if proper promotion is given. Played May 19-21.—K. D. Garner, Center Theatre, Hope Mills, N. C. General patronage.

TARZAN TRIUMPHS: Johnny Weismuller, Frances Gifford—Just the kind for small towns. People like this girl better than Maureen O'Sullivan. Been having too many war pictures. Played Friday, Saturday, May 21, 22.—F. R. Crist, Crist Theatre, Loveland, O. Small town patronage.

Republic

CALL OF THE CANYON: Gene Autry, Smiley Burnette—Autry has had his best days with us. Although we still do extra business, it's not like the old Autry sensation we used to have.—H. Rankin, Plaza Theatre, Tilbury, Ont.

CALLING WILD BILL ELLIOTT: Bill Elliott—An average Western. Doubled with "Man Trap." Business not up to par. It may be due to the latest ban on pleasure driving but am not convinced, yet. Played Friday, May 28, 29.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

CHATTERBOX: Judy Canova, Joe E. Brown—A small town natural which pleased. Business was good. Played Sunday, Monday, May 16, 17.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HI! NEIGHBOR: Lulubelle & Scotty, Jean Parker—This I thought a very good weekend picture but it certainly failed to do business. Our reaction was a few weeks of wet weather. The sun came out and our people stayed home, putting in gardens, etc. That may have been the reason.—H. Rankin, Centre Theatre, Chatham, Ont.

KING OF THE COWBOYS: Roy Rogers—Good Western picture which pleased good business on Friday and Saturday. Played May 21 and 22.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

MAN TRAP: Harry Stephenson—Just a programmer. Doubled with "Calling Wild Bill Elliott." Played Friday, Saturday, May 28, 29.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

SLEEPY TIME GAL: Judy Canova, Tom Brown—My patrons thoroughly enjoy these light comedies. Business good.—Played Tuesday, Wednesday, January 19, 20.—H. E. Fulgham, Azle Avenue Theatre, Fort Worth, Tex. Suburban patronage.

Twentieth Century-Fox

A HAUNTING WE WILL GO! Laurel and Hardy—Played this to a very small but enthusiastic audience. I would recommend this picture to any theatre on the lower half of a double bill. Played Friday, Saturday, May 21, 22.—M. L. London, Gem Theatre, E. Boston, Mass.

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—Just another picture in Technicolor with a lot of sword fighting. Did fairly well at the box office. People here don't go for pictures with settings so many years back. Played Saturday-Monday, May 22-24.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town and rural patronage.

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—Excellent color, a little below par in action, but all in all a very good film. Good attendance. Doubled with "The Avengers."—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

CHINA GIRL: George Montgomery, Gene Tierney—Good action picture in "B" class. Thought Gene Tierney was better than usual. Our folks liked it. Played Friday, Saturday, May 14, 15.—S. L. George, Mountain Home, Theatre, Mountain Home, Idaho. Small town patronage.

CHINA GIRL: Gene Tierney, George Montgomery—Mediocre. Nothing to be ashamed of, but if you can dodge it, it is one war picture you can do without.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

CHINA GIRL: George Montgomery, Gene Tierney—A good one to let alone. Lots of walkouts on this one. Twentieth Century-Fox is making them poorer as they go. Played Friday, Saturday, April 16, 17.—F. R. Crist, Crist Theatre, Loveland, O. Small town and farm patronage.

DOWN ARGENTINE WAY: Don Ameche, Betty Grable—Brought this back for a repeat run to nice business. It was enjoyed again. Lots of favorable comments. Played Tuesday, Wednesday, May 11, 12.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex. General patronage.

HELLO, FRISCO, HELLO: Alice Faye, John Payne—Quite good musical in color. Definitely a top picture. Music not quite so catchy as "My Gal Sal." Otherwise, up to its standard. Business terrific.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

HELLO, FRISCO, HELLO: Alice Faye, John Payne, Jack Oakie—As a musical I'll say it is tops. It has everything—spectacle, good story and cast that was right on top of their roles. Lynn Bari and June Havoc both good. I did not think the Havoc girl had it, but she has and showed she knows her way around. The support it received shows the public wants a surcease from war pictures. I have said that before, and will say it again.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

LIFE BEGINS AT 8.30: Monty Woolley, Ida Lupino—A fair picture, but our patrons were somewhat disgusted with Monty Woolley as a sot after seeing him as "The Pied Piper." The companies should take a hint and leave so much drinking and drunkenness out of pictures. Outside of this the acting, the story and the picture were pretty good. Played Saturday-Monday, April 17-19.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town and rural patronage.

MANILA CALLING: Lloyd Nolan, Carole Landis—When are the producers going to wake up to the fact that the public is sick and tired of war pictures. Give us more like "The Pied Piper," "Tales of Manhattan," from this company, "Holiday Inn," "One Foot in Heaven," "Pride of the Yankees," from others. These are the kinds of pictures that make the motion picture industry great. Bargain Night material is all that can be said of "Manila Calling." Played Tuesday, April 13.—Sam Stephano, Grove Theatre, Groveton, Tex.

MEANEST MAN IN THE WORLD: Jack Benny, Priscilla Lane—Nothing to this one. The only good thing about it is the short running time. We had more walkouts than on any picture we have ever shown. Played Sunday-Tuesday, May 9-11.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

MOON IS DOWN, THE: Cedric Hardwicke—The moon was down all through this picture. Don't know where it got its title. Very depressing. Paid top allocation—was not worth bottom price. Poorest Friday, Saturday in months. Played Friday, Saturday, May 28, 29.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

MY GAL SAL: Rita Hayworth, Victor Mature—Picked up this old musical and am glad to report that it pleased the audiences without exception. Good box office. Twentieth Century-Fox seems to have it all over the other companies when it comes to producing pictures of this type. Played Thursday, Friday, May 6, 7.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

SONG OF THE ISLANDS: Betty Grable, Victor Mature—Here's a tonic for the box office, and a tonic for your nerves as well. Nothing to remind you of war, taxes or long winters in this one. Our public must have been hungry for a show like this. Anyway, they came to see it in large numbers, and they enjoyed it plenty. They don't make 'em much better. Opened Sunday, May 23.—Tom McCormick, Rock Theatre, Rockford, Iowa. Rural patronage.

SONG OF THE ISLANDS: Betty Grable, Jack Oakie—In my opinion, and the reaction of the patrons, this was a beautiful picture in Technicolor. Good music and dancing by Betty that would make all men feel young again. It is a swell production. Played Sunday, February 14, 15.—M. L. London, Gem Theatre, E. Boston, Mass.

SPRINGTIME IN THE ROCKIES: Betty Grable—Swell color, lots of music and humor and pep. Add that to one of our best grosses of the year and I assure you I feel very good.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

SWANEE RIVER: Don Ameche—Another picture you won't regret bringing back. They like to see the good ones over again. Played Thursday, Friday, February 25, 26.—H. E. Fulgham, Ideal Theatre, Fort Worth, Tex.

TALES OF MANHATTAN: Charles Boyer, Rita Hayworth, Gingers Rogers—Very well done episodic picture that was liked about 60 per cent of an average crowd who attended. Personally, I liked it for a change.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

TIN PAN ALLEY: Betty Grable, Don Ameche—An old one but beat a lot of others. Lots of people saw it a second time. Played Friday, Saturday, March 12, 13.—H. E. Fulgham, Azle Avenue Theatre, Fort Worth, Tex. Suburban patronage.

THUNDER BIRDS: Gene Tierney, John Sutton—Excellent picture, well liked. Easily Gene Tierney's best, and in fact, in my opinion her only picture so far.—B. R. Johnson, Roxy Theatre, Nipawin, Sask. Rural patronage.

YOUNG MR. PITT: Robert Donat—Here is a super special from 20th Century-Fox that we thought was going to break records. What a let down! This picture is well made and very well acted but the drama is much too heavy for a small town or rural area. Continuity is not smooth and unless one has studied English history he will have an unenjoyable evening. Poor box office. Played Monday, Tuesday, May 24, 25.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba, Can. Mining community patronage.

United Artists

AMERICAN EMPIRE: Richard Dix, Preston Foster—This is a good epic Western. However, it did not suit my audience too well. Business was off compared to other Westerns. Played Wednesday, May 26.—K. D. Garner, Center Theatre, Hope Mills, N. C. General small town patronage.

BUCKSKIN FRONTIER: Richard Dix, Jane Wyatt—A very good Western, but not the draw that several other gun totin' cowboys are. Lots of action, but business below par.—H. Rankin, Centre Theatre, Chatham, Ont.

HANGMEN ALSO DIE: Brian Donlevy, Anna Lee—And so do some pictures. This one did and how. I believe that pictures of this type dealing with war are done as big grossers. Some entertainment should be injected in any feature even concerning the horrors of war. Photography good, but sound bad. Business very bad. Played Sunday-Tuesday, May 23-25.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

HOUSE ACROSS THE BAY: George Raft, Joan Bennett—I picked up this old one to replace "To

(*Continued on following page*)

(*Continued from preceding page*)
Be Or Not To Be," for Jack Benny doesn't draw at my house. It was a good picture. No kicks on this one by the patrons. Played Tuesday-Thursday, May 18-20.—M. L. London, Gem Theatre, E. Boston, Mass.

I MARRIED A WITCH: Frederic March, Veronica Lake—Good picture—if you like this sort of tommy rot. People around here detest Miss Lake's hairdo. Business below what we expected.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

MOON AND SIXPENCE, THE: George Sanders, Herbert Marshall—Will some bright person or will United Artists please explain to my patrons what this was supposed to be. Some of my best patrons walked out and said if ever I found out what it was all about to be sure and let them know. Played Thursday, Friday, May 27, 28.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

POWERS GIRL, THE: Carole Landis, George Murphy—Just average picture. Lacked a popular feminine star. Made the mistake of showing it right after "Seven Days Leave" to which it is inferior. Played Wednesday, Thursday, May 19, 20.—S. L. George, Mountain Home Theatre, Mountain Home, Idaho. Small town patronage.

SILVER QUEEN: George Brent, Priscilla Lane—Another company's pictures I can't do film rental on, let alone make a dime. Had fair crowd but nothing extra. Played Monday, Tuesday, May 24, 25.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town and sawmill patronage.

SILVER QUEEN: Priscilla Lane, George Brent—Picture nothing to write home about, and neither was business. Some liked it; most not interested in the whole thing. Frankly, I couldn't blame them. Played Sunday, May 23.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

YOUNG AND WILLING: William Holden, Eddie Bracken, Susan Hayward, Martha O'Driscoll—If they are willing to be the nitwits that this lot are, that is okay, but it was not for the audience. One of the girls was just simpering silly. I would say the director and producer that made it suffered from the same malady.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

Universal

ARABIAN NIGHTS: Jon Hall, Maria Montez—Marvelous color, loads of action, plenty of harem beauties, and good comedy brought us good attendance. Some were expecting a different type of story but enjoyed it anyway. Your action crowds should love it. It is the best thing we have had from Universal this season.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

BETWEEN US GIRLS: Diana Barrymore, Robert Cummings—This was really enjoyable film fare. Everybody enjoyed it a lot. Diana Barrymore was exceptionally good.—H. Rankin, Centre Theatre, Chatham, Ont.

FOLLOW THE BAND: Leon Errol, Mary Beth Hughes—Here's an entertaining little picture which my patrons enjoyed and which did a good job at the box office. Above average for midweek. Played Wednesday, Thursday, May 26, 27.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me. General patronage.

IT AIN'T HAY: Abbott & Costello, Grace McDonald, Patsy O'Connor—It is corn in large quantities, but, as long as they come up to the trough, that is all that matters, and that they do. Not the sophisticates, that is true, they lay off: but for the rank and file it is right down their alley. A hand to little Patsy O'Connor, nice voice and cute. It is with a good deal of gratification I see in the current HERALD that some pictures are coming through of minstrel days, that era unknown to the present generation.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

PITTSBURGH: John Wayne, Marlene Dietrich—Good action picture with a swell fight on an elevator. Average atendance.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y. Small college town patronage.

PITTSBURGH: Marlene Dietrich, John Wayne, Randolph Scott—This is just program fare, and not a super special. Business was way off, partly due to the ban on pleasure driving; compared to the week before, with the ban in effect, this did less than half that gross. This action picture is just that and nothing more. Played Friday, Saturday, May 28, 29.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y. Small town patronage.

WHO DONE IT?: Abbott and Costello—Just another Abbott and Costello vehicle that failed to draw. Would suggest that they go into retirement for about three years. Maybe by that time the showgoing public would be ready for their type of humor again. Played Wednesday, Thursday, April 28, 29.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town and rural patronage.

WHO DONE IT?: Abbott and Costello—These boys always bring in good business and this was no exception. Picture about par with their other shows, which means plenty of laughs. Played Sunday, Monday, May 23, 24.—Arthur E. Phifield, Park Theatre, South Berwick, Me. Small town patronage.

Warner Bros.

BLUES IN THE NIGHT: Priscilla Lane, Richard Whorf—This was a good picture. Enjoyed by persons who like musicals of the type of this one. Time was about right—88 minutes. It is OK to date anywhere.—M. L. London, Gem Theatre, E. Boston, Mass.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—The acting, the plot and the suspense are tops in this. As a result it did quite well at the box office. It pleased not only the Bogart fans, but everyone who came. The producer would do well to cast Bogart in more pictures of this type. Played Wednesday, Thursday, May 12, 13.—Sam Stephano, Grove Theatre, Groveton, Tex.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Well, this one was different. Here is one fight picture that pleased all, young and old. Give us more like this. Played Wednesday, Thursday, April 21, 22.—Sam Stephano, Grove Theatre, Groveton, Tex. Small town and rural patronage.

THEY DIED WITH THEIR BOOTS ON: Errol Flynn—This picture is a marvelous production of 140 minutes or so. But also 40 minutes too long. Any picture in my opinion running over 85 minutes becomes monotonous. Usually too much dialogue. Played Tuesday-Thursday, February 23-25.—M. L. London, Gem Theatre, E. Boston, Mass.

VARSITY SHOW: Fred Waring, Dick Powell—A very poor reissue; the costuming, production, lighting and sound do not compare favorably with present day standards, and I would recommend it be passed by unless nothing else is available. Business poor, coupled with "Pittsburgh" (Universal), due partly to absence of car trade. Played Friday, Saturday, New Paltz, Theatre, New Paltz, N. Y. Small town patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante—This reissue went over well. Played Friday, Saturday, March 12, 13.—H. E. Fulgham, Star Theatre, Fort Worth, Tex.

Short Features

Columbia

CAJUNS OF THE TECHE: Panoramics—Nicely photographed scenic in Louisiana. Most patrons would be interested in its unique material.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

DIVING DAREDEVILS: World of Sports—Good diving reel with emphasis on comedy.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

KITCHEN QUIZ, NO. 1: Quiz Reels—Some good suggestions are given but the obviousness of the rehearsed questions and answers is hard to take.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SOCK-A-BYE BABY: All Star Comedies—A typical Three Stooges comedy. My crowd like them. They get your mind off the war for a time if nothing more.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

WINGS FOR THE FLEDGLING: America Speaks—Interesting, but the material has been done too often now. It shows how a flyer is taught from the bottom up.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

WINTER PARADISE: World of Sports—Ski reels are always good, especially in this town. This one is better than usual.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Metro-Goldwyn-Mayer

BARNEY BEAR'S VICTORY GARDEN: Technicolor Cartoons—Fair. Each one of this series gets worse. The first one we ever ran was splendid.—Wilson R. Cottrell, Carolina Theatre, Oxford, N. C.

BLITZ WOLF, THE: Technicolor Cartoons—Very good color cartoon. It's last year's product, but pick it up if you haven't played it. It's tops.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

BOWLING ALLEY CAT: Technicolor Cartoon—Here's a cartoon from MGM that is just as good as Walt Disney's. Play it for plenty of laughs.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba.

FIRST AID: Peter Smith Specialties—Pete Smith humorizes and teaches a little about first aid in just about the manner you would expect.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

KEEP 'EM SAILING: Two Reel Specials—Rather draggy. Too much talk and not enough action in this "Crime Does Not Pay" entry. My younger crowd got quite restless, and I can't blame them.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

LAST LESSON, THE: Miniature—Another fine short, with a story much better than some features I have played and paid 10 times as much for.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

MODERN MEXICO CITY: Fitzpatrick Traveltalks—Beautiful piece of short work. We all want to know more of our neighbors farther south.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

PEOPLE OF RUSSIA: Miniature—This should be of interest to everyone nowadays. Worth playing.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

PORTRAIT OF A GENIUS: Miniature—A fine piece of work. This is what my patrons like and I want more of them.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

SUFFERIN' CATS: Technicolor Cartoons—An excellent little cartoon. Kept everyone happy. Metro should make more.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

UNEXPECTED RICHES: Our Gang Comedies—Just a fair "Our Gang" comedy. You can pass this one up and be none the worse for not playing it.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

WILD HONEY: Technicolor Cartoons—Above average color cartoon.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Paramount

BRAVO MR. STRAUSS: Madcap Models—Not very much. Even the kids wanted to know what it was all about. I wonder myself.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

FIGHTING SPIRIT, THE: Sportlights—This is very poor. I played a Victory Short of the same thing, only the title has been changed.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

HIKE OR BIKE: Sportlights—Good Grantland Rice Sportlight.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

JASPER'S MUSIC LESSON: Madcap Models—Another Puppetoon in bright color which pleased all. The music is very good.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

JOLLY GOOD FURLOUGH, A: Popeye the Sailor—Good Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SEEIN' RED, WHITE 'N' BLUE: Popeye the Sailor—Yes sir, this short payed for itself. Everyone liked it. The best Popeye to date and as someone said, only kids like them—well, I've got one hell of a big crowd of kids growing beards.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

SPEAKING OF ANIMALS IN CURRENT EVENTS: Speaking of Animals—Another good comedy in the talking animal series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SUPERMAN IN DESTRUCTION, INC.: Superman Color Cartoons—We thought we noted a drop in the audience reaction to this Superman. Has the novelty worn off? We've been playing one almost every month now for over a year, and perhaps they're beginning to tire of seeing someone do the impossible all the time.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

RKO

ART OF SELF DEFENSE, THE: Walt Disney Cartoons—Goofy gives another of his lessons, and the audience enjoys it immensely. Very good for laughs.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

BASKETEERS: Sportscope—Very interesting basketball short in slow motion.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

DONALD'S GOLD MINE: Walt Disney Cartoon—Better than average Disney cartoon that we enjoyed immensely, being mining people.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba.

FLYING JALOPY: Walt Disney Cartoons—Average stuff. Personally I like anything with which the duck is connected.—Wilson T. Cottrell, Carolina Theatre, Oxford, N. C.

MEDICINE ON GUARD: This Is America—Very interesting for grownups. This short subject explains the situation created by the growing shortage of medical men, and how it is being remedied.—J. A. Blossom, Movie-Tone Theatre, Fairfield, Mont.

PUTT-PUTT TROUBLE: Walt Disney Cartoon—Donald Duck and Pluto always please both young and old. Very funny.—J. A. Blossom, Movie-Tone Theatre, Fairfield, Mont.

(*Continued on following page*)

(Continued from preceding page)

Twentieth Century-Fox

AMERICA'S FOOD CRISIS: March of Time.—Very timely.—J. A. Blossom, Movie-Tone Theatre, Fairfield, Mont.

BARNYARD WAAC: Terrytoon—Very good. Be sure to play this Terrytoon cartoon in color—it's swell.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

GAY RIO: Magic Carpet—A good travel reel in color wtih some swell shots, with a musical accompaniment quite fitting to a visit to this colorful South American city.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

IT'S EVERYBODY'S WAR: Victory Film—Henry Fonda narrates an interesting 15-minute subject which kept the audience interested.—Thomas Di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

NAVY AND THE NATION, THE: March of Time—An average March of Time that seemed to satisfy the public.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba.

NEW CANADA, THE: March of Time—This is interesting, but it is a subject that could have been done better in 10 minutes. Why not go back to two subjects per roll once in a while, March of Time?—W. V. Nevins, III, Alfred Co-Op Theare, Alfred, N. Y.

SETTING THE PACE: Sports Reviews—Fairly good short on trotting and pacing horses.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba.

STEELHEAD FIGHTERS: Sports Reviews—A good 10-minute subject about fishing. It made a hit here on a program which featured "Fantasia."—Thomas di Lorenzo, New Paltz Theatre, New Paltz, N. Y.

YARN ABOUT A YARN, A.: Terrytoon—Just an average cartoon.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba.

Universal

ARSENAL OF MIGHT: Victory Featurettes—Ten minutes of information which proved enjoyable and interesting.—Thomas diLorenzo, New Paltz Theatre, New Paltz, New York.

FLASHING BLADES: Variety Views—Good ice skating reel.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

KEEPING FIT: Victory Featurette—Andy Devine steals the show here, and everyone will get a laugh, too.—Thomas diLorenzo, New Paltz Theatre, New Paltz, N. Y.

SWING FROLIC: Musical—Very good two-reel musical. Would class it one of the best of a good short series.—Arthur E. Phifield, Park Theatre, South Berwick, Me.

WINTER SPORTS JAMBOREE: Variety Views—Every skiing reel is well accepted here. What else can I say?—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

Vitaphone

FIFTH COLUMN MOUSE: Merrie Melodies Cartoons—A different story slant makes this a good color cartoon with lots of laughs.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

FIGHTING ENGINEERS: Technicolor Specials—Another smart number in Warner's Technicolor two-reelers. Just what the title implies and right down the alley for a strike at the audience.—Thomas di-Lorenzo, New Paltz Theatre, New Paltz, N. Y.

FLOP GOES THE WEASEL: Merrie Melodies Cartoon—Good cartoon in the Schlesinger manner.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

KING OF THE ARCHERS: Hollywood Novelties—Howard Hill does some more demonstrating of his skill. Very good reel.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

PIGS IN A POLKA: Merrie Melodies Cartoons—Just a cartoon. Story old, even to the kids.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

REAR GUNNER: Broadway Brevities—Very good two-reeler with plenty of airplanes and action. Good as some features.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SIX HITS AND A MISS: Melody Master Bands—This looks like a dance routine that had been deleted from a feature 10 years ago. Ruby Keeler is in it, and it shows its age in general photographic and dancing technique. My bunch laughed at it but did not realize why.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

SO YOU THINK YOU NEED GLASSES: Hollywood Novelties—This is the second in this series, and it educates while it makes you laugh. Very good.—W. V. Nevins, III. Alfred Co-Op Theatre, Alfred, N. Y.

SHORT PRODUCT PLAYING BROADWAY

Week of June 7th

ASTOR
Sufferin' Cats .....MGM
What We Are Fighting For. Univ.
*Feature: The Human Comedy.*MGM

CRITERION
Red Hot Riding Hood.....MGM
Feature: Cabin in the Sky...MGM

GLOBE
Invasion of Europe.....U.A.
Feature: Jitterbugs .....20th Cent.-Fox

HOLLYWOOD
What We Are Fighting For. Univ.
The Wise Quacking Duck...Vitaphone
Feature: Mission to Moscow..Warner Bros.

MUSIC HALL
How to Swim.....RKO Radio
Feature: The More the Merrier.....Columbia

PARAMOUNT
What We Are Fighting For. Univ.
The Beach Command .....Paramount
Too Weak to Work.....Paramount
*Feature: Five Graves to Cairo.*Paramount

RIALTO
What We Are Fighting For. Univ.
Superman in The Mummy Strikes .....Paramount
Ina Ray Hutton and Band..Paramount
*Feature: Captive Wild Woman.*Univ.

RIVOLI
What We Are Fighting For. Univ.
Pluto at the Zoo.....RKO Radio
Feature: This Land Is Mine..RKO Radio

ROXY
What We Are Fighting For. Univ.
Shipyard Symphony .....20th Cent.-Fox
Feature: My Friend Flicka...20th Cent.-Fox

STRAND
What We Are Fighting For. Univ.
Eagles of the Navy.....Vitaphone
U. S. Army Band.....Vitaphone
Feature: Action in the North Atlantic .....Warner Bros.

Deny Stockholders' Appeal In Paramount Action

The Appellate Division of the New York Supreme court last week denied an appeal by Henry Hornstein and other minority stockholders of Paramount Pictures to appeal to the New York Court of Appeals for recovery of $100,000 paid by directors of Paramount to George E. Browne and Willie Bioff.

The action was dismissed in the Supreme Court and later on appeal it was affirmed by the Appellate Division. A motion for a stay later was granted by the Supreme Court before final refusal by the Appellate Division.

Ben Goetz En Route to London

Ben Goetz, M-G-M executive, arrived in New York from Hollywood this week on his way to London, where he will be associated with Sir Alexander Korda in the production of Metro pictures in England. The Korda interests recently were merged with those of M-G-M. The first pictures planned under the new arrangement are Tolstoy's "War and Peace" and "If Winter Comes."

O'Donnell Texas Luncheon Guest

The Variety Club of Texas honored several prominent guests at a luncheon in Dallas on Tuesday. The luncheon was held in conjunction with the regional meeting of the Texas Theatre Owners Association and R. J. O'Donnell, national Variety Club chief barker, was principal speaker, describing his recent nationwide tour in the interest of the copper drive.

The guests were Francis S. Harmon, executive vice-chairman of the War Activities Committee; Frank Scofield, state War Bond Administrator for Texas; Henry Reeve, president of the Texas Theatre Owners, and Mr. O'Donnell. Claude Ezell, chief barker of the Texas Variey Club, was master of ceremonies. Governor Coke Stevenson, who also was invited as an honored guest, was unable to attend.

The induction of 50 new Variety Club members was held, Governor Stevenson also being named. Included in the large group of theatre owners, branch managers and others from the industry present were: L. C. Griffith, president of the Griffith Amusement Company; Brownie Akers, Griffith district manager; John Q. Adams, chairman of the arrangements committee, and committee heads Don Douglas, Lafe Pfeifer, Harry Sachs and Ray Beall.

Also present were representatives from the Office of Civilian Defense, War Production Board, Army, Navy, Municipal government officials and heads of 27 civic clubs in Dallas.

The eighth annual Texas Variety Club golf tournament was held recently at Brook Hollow Country Club in Dallas. Richard Wheeler, Houston night club owner, shot a net 62 to take first prize of a $100 War Bond. Clyde Allen, Tivoli theatre, Fort Worth, took second prize of $50 and in third place, winning a $25 Bond, was Sergeant Bobbie Bixley, formerly of the Village theatre in Houston.

Mr. O'Donnell, who was also present during the tournament activities, presented the awards. Showmen from all sections of the state competed. The official program for the tournament netted more than $1,500.

New Jersey Allied to Hold Annual Session June 29th

The Allied Theatre Owners of New Jersey will meet at the Hollywood Hotel, West End, N. J., June 29th through July 1st. It will be the unit's 24th annual conference.

There will be a general meeting the first day, with guest speakers, reports from committees and selection of the nominating committee. The second day will feature an Allied States Association eastern regional conference, and a luncheon for the regional directors. Leaders of Allied will talk, and officers of the Jersey unit will be elected.

The final day will feature a golf tournament, a "showman at war" conference, addresses by distributor sales managers and the annual cocktail party and banquet.

Carolina Theatre Owners To Discuss War Work

The Theatre Owners of North and South Carolina will meet in Charlotte, N. C., on June 16th to discuss the industry's war activities and hear an address by R. J. O'Donnell, national chief barker of the Variety Clubs. It is expected that representatives of various Government agencies also will speak.

Mr. O'Donnell's visit is part of his tour of exchanges throughout the country.

Returns to Des Moines

D. C. Kennedy has returned to his office in Des Moines, where he is exchange manager for Metro-Goldwyn-Mayer, after visiting the home office in New York last week.

NEW WEAPONS FOR VICTORY



In the laboratories where the science of sound recording is an open book—where the engineering principles used in making sound pictures were worked out—engineers are now applying their knowledge and skill to the development of new implements of warfare.

What these new weapons are—what they will do—and how they will do it—must naturally be kept secret.

But you may be sure of two things. First: the engineers at Bell Telephone Laboratories and Western Electric—who gave the screen its voice—are playing an important part in this work. Second: the new knowledge they are gaining today will lead to still finer sound recording equipment when the war is won.

Electrical Research Products Division
OF
Western Electric Company
INCORPORATED
195 BROADWAY, NEW YORK, N. Y.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending December 31, 1942.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO)—Move-Over Run; (AA) Advance Admission.

THE DESPERADOES (Col.)

Final Reports:

Total Gross Tabulated	$425,025
Comparative Average Gross	339,184
Over-all Performance	125.3%

BOSTON—Loew's Orpheum 143.5%
(DB) She Has What It Takes (Col)
BOSTON—Loew's State 121.4%
(DB) She Has What It Takes (Col)
BOSTON—Esquire, MO, 1st week 120.0%
(DB) She Has What It Takes (Col.)
BUFFALO—Lafayette, 1st week 193.3%
(DB) Lucky Legs (Col)
BUFFALO—Lafayette, 2nd week 122.6%
(DB) Junior Army (Col)
CHICAGO—Roosevelt 1st week 125.0%
CHICAGO—Roosevelt 2nd week 109.3%
CINCINNATI—RKO Albee 96.4%
CINCINNATI—RKO Shubert, MO, 1st week 77.7%
CLEVELAND—RKO Palace 194.1%
(SA) Johnny Long's Orchestra
DENVER—Paramount 150.0%
(DB) Follow the Band (Univ)
DENVER—Rialto, MO, 1st week 125.0%
(DB) Follow the Band (Univ)
INDIANAPOLIS—Loew's 94.1%
(DB) She Has What It Takes (Col)
KANSAS CITY—Midland 154.1%
(DB) Reveille With Beverly (Col)
LOS ANGELES—Hillstreet, 1st week 126.9%
(DB) Reveille with Beverly (Col)
LOS ANGELES—Hillstreet, 2nd week 98.2%
(DB) Reveille with Beverly (Col)
LOS ANGELES—Pantages, 1st week 127.1%
(DB) Reveille with Beverly (Col)
LOS ANGELES—Pantages, 2nd week 84.7%
(DB) Reveille with Beverly (Col)
MILWAUKEE—Palace 133.3%
(DB) Reveille with Beverly (Col)
MILWAUKEE—Strand, MO, 1st week . . . 175.0%
(DB) My Friend Flicka (20th-Fox)
MINNEAPOLIS—Orpheum 117.6%
NEW YORK—Criterion, 1st week 191.6%
NEW YORK—Criterion, 2nd week 100.0%
NEW HAVEN—Loew's Poli 94.4%
(DB) Red Head from Manhattan (Col)
NEW HAVEN—College, MO, 1st week . . . 90.0%
(DB) Murder in Times Square (Col)
OMAHA—Brandeis 104.0%
(DB) Reveille With Beverly (Col)
PHILADELPHIA—Fox 135.7%
PITTSBURGH—Harris, 1st week 130.4%
PITTSBURGH—Harris, 2nd week 92.3%
PITTSBURGH—Senator, MO, 1st week . . . 82.3%
PROVIDENCE—Strand, 1st week 131.1%
(DB) No Place for a Lady (Col)
PROVIDENCE—Strand, 2nd week 72.2%
(DB) No Place for a Lady (Col)
SEATTLE—Liberty, 1st week 180.0%
(DB) Murder in Times Square (Col)
SEATTLE—Liberty, 2nd week 117.3%
(DB) Murder in Times Square (Col)
SEATTLE—Liberty, 3rd week 96.0%
(DB) Murder in Times Square (Col)

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FLIGHT FOR FREEDOM (RKO)

Final Reports:

Total Gross Tabulated	$347,154
Comparative Average Gross	297,784
Over-all Performance	116.2%

BALTIMORE—Hippodrome 135.7%
(SA) Jack Marshall, Radio Aces and others
BALTIMORE—Hippodrome, 2nd week 121.4%
(SA) Dave Elman's Hobby Lobby, Jane Frazee and others.
BUFFALO—20th Century, 1st week 174.1%
(DB) Cinderella Swings It (RKO)
BUFFALO—20th Century, 2nd week 117.6%
(DB) Cinderella Swings It (RKO)
CINCINNATI—RKO Palace 91.6%
CINCINNATI—RKO Capitol, MO, 1st week . 100.0%
DENVER—Orpheum, 1st week 133.6%
(DB) Air Raid Wardens (MGM)
DENVER—Orpheum, 2nd week 91.8%
(DB) Air Raid Wardens (MGM)
DENVER—Broadway, MO, 1st week 150.0%
(DB) Air Raid Wardens (MGM)
INDIANAPOLIS—Indiana 100.0%
(DB) Cinderella Swings It (RKO)
INDIANAPOLIS—Lyric 112.5%
(DB) Cinderella Swings It (RKO)
KANSAS CITY—Orpheum, 1st week 200.0%
(DB) Falcon Strikes Back (RKO)
KANSAS CITY—Orpheum, 2nd week 146.6%
(DB) Falcon Strikes Back (RKO)
LOS ANGELES—Hillstreet, 1st week 120.2%
(DB) Falcon Strikes Back (RKO)
LOS ANGELES—Hillstreet, 2nd week 83.4%
(DB) Power of the Press (Col)
LOS ANGELES—Pantages, 1st week 134.9%
(DB) Falcon Strikes Back (RKO)
LOS ANGELES—Pantages, 2nd week 90.1%
(DB) Power of the Press (Col)
NEW HAVEN—Loew's Poli 105.5%
(DB) Let's Have Fun (Col)
NEW HAVEN—College, MO, 1st week . . . 90.0%
(DB) Let's Have Fun (Col)
OMAHA—Brandeis 106.6%
(DB) One Dangerous Night (Col)
PHILADELPHIA—Fox 137.1%
PHILADELPHIA—Karlton, MO, 1st week . 128.5%
SAN FRANCISCO—Golden Gate, 1st week . 125.6%
(SA) Vaudeville
SAN FRANCISCO—Golden Gate, 2nd week . 123.0%
(SA) Vaudeville
SEATTLE—Paramount 104.4%
ST. LOUIS—Ambassador 113.0%
(DB) Army Surgeon (RKO)
ST. LOUIS—Missouri, MO, 1st week 78.5%
(DB) Hit Parade of 1943 (Rep)
WASHINGTON—Keith's, 1st week 125.0%
WASHINGTON—Keith's, 2nd week 113.2%

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EDGE OF DARKNESS (WB)

Final Reports:

Total Gross Tabulated	$990.720
Comparative Average Gross	869,572
Over-all Performance	113.9%

BALTIMORE—Stanley, 1st week 138.4%
BALTIMORE—Stanley, 2nd week 115.3%
BALTIMORE—Stanley, 3rd week 96.1%
BOSTON—Metropolitan, 1st week 137.5%
(DB) My Heart Belongs to Daddy (Para)
BOSTON—Metropolitan, 2nd week 104.1%
(DB) My Heart Belongs to Daddy (Para)
BOSTON—Fenway, MO, 1st week 75.0%
(DB) My Heart Belongs to Daddy (Para)
BOSTON—Paramount, MO, 1st week 97.5%
(DB) My Heart Belongs to Daddy (Para)
BOSTON—Scollay, MO, 2nd week 108.2%
(DB) My Heart Belongs to Daddy (Para)
BUFFALO—Buffalo 126.6%
(DB) High Explosive (Para)
BUFFALO—Hippodrome, MO, 1st week . . . 133.3%
(DB) High Explosive (Para)
CHICAGO—Chicago, 1st week 100.0%
(SA) Cross & Dunn & Others
CHICAGO—Chicago, 2nd week 85.7%
(SA) Cross & Dunn and others
CHICAGO—Garrick, MO, 1st week 114.2%
CINCINNATI—RKO Albee 92.8%
CINCINNATI—RKO Shubert, MO, 1st week . 88.8%
CLEVELAND—RKO Allen, 1st week 280.0%
CLEVELAND—RKO Allen, 2nd week 240.0%
CLEVELAND—RKO Allen, 3rd week 180.0%
DENVER—Esquire 150.0%
(DB) Taxi, Mister (UA)
DENVER—Denver 179.5%
(DB) Taxi, Mister (UA)
DENVER—Aladdin, MO, 1st week 175.0%
(DB) Taxi, Mister (UA)
DENVER—Rialto, MO, 2nd week 149.9%
(DB) Taxi, Mister (UA)
INDIANAPOLIS—Indiana 109.0%
(DB) Rhythm of the Islands (Univ)
INDIANAPOLIS—Lyric, MO, 1st week . . . 112.5%
(DB) Rhythm of the Islands (Univ)
KANSAS CITY—Newman 122.2%
LOS ANGELES—Warner's Hollywood, 1st week 121.0%
LOS ANGELES—Warner's Hollywood, 2nd week 81.4%
LOS ANGELES—Warner's Hollywood, 3rd week 63.7%
LOS ANGELES—Warner's Downtown, 1st week 124.7%
LOS ANGELES—Warner's Downtown, 2nd week 92.0%
LOS ANGELES—Warner's Downtown, 3rd week 75.0%
LOS ANGELES—Warner's Wiltern, 1st week 153.6%
LOS ANGELES—Warner's Wiltern, 2nd week 96.4%
LOS ANGELES—Warner's Wiltern, 3rd week 70.0%
MILWAUKEE—Warner, 1st week 124.4%
(DB) Calaboose (UA)
MILWAUKEE—Warner, 2nd week 101.1%
(DB) Calaboose (UA)
NEW HAVEN—Roger Sherman 106.6%
(DB) Hi Ya, Chum (Univ.)
NEW HAVEN—Paramount, MO, 1st week . 100.0%
(DB) Henry Aldrich Gets Glamour (Para)
NEW YORK—Strand, 1st week 155.7%
(SA) Jan Savitt Orchestra & Ethel Waters
NEW YORK—Strand, 2nd week 145.7%
(SA) Jan Savitt Orchestra & Ethel Waters
NEW YORK—Strand, 3rd week 145.7%
(SA) Jan Savitt Orchestra & Ethel Waters
NEW YORK—Strand, 4th week 114.2%
(SA) Jan Savitt Orchestra & Ethel Waters
NEW YORK—Strand, 5th week 91.4%
(SA) Jan Savitt Orchestra & Ethel Waters
NEW YORK—Strand, 6th week 77.1%
(SA) Jan Savitt Orchestra & Ethel Waters
PHILADELPHIA—Mastbaum, 1st week . . . 167.5%
PHILADELPHIA—Mastbaum, 2nd week . . . 103.1%
PHILADELPHIA—Mastbaum, 3rd week . . . 86.0%
PHILADELPHIA—Karlton, MO, 1st week . . 185.7%
PITTSBURGH—Penn 97.0%
PITTSBURGH—Warner, MO, 1st week . . . 84.6%
PROVIDENCE—Majestic 113.6%
PROVIDENCE—Carlton, MO, 1st week . . . 100.0%
SAN FRANCISCO—Fox, 1st week 108.3%
(DB) Lady Bodyguard (Para.)
SAN FRANCISCO—Fox, 2nd week 86.1%
(DB) Lady Bodyguard (Para)
SAN FRANCISCO—St. Francis, MO, 1st week 130.7%
(DB) Lady Bodyguard (Para)
SEATTLE—Orpheum, 1st week 101.1%
(DB) Rhythm of the Islands (Univ)
SEATTLE—Orpheum, 2nd week 84.4%
(DB) Rhythm of the Islands (Univ)
ST. LOUIS—Fox 103.3%
(DB) He Hired the Boss (20th-Fox)
WASHINGTON—Earle, 1st week 148.1%
(SA) Mario & Floria
WASHINGTON—Earle, 2nd week 129.0%
(SA) Mario & Floria
WASHINGTON—Metropolitan, MO, 1st week 200.0%

●

CRASH DIVE (20th-Fox)

First Reports:

Total Gross Tabulated	$194,775
Comparative Average Gross	147,000
Over-all Performance	132.5%

BALTIMORE—New, 1st week 112.5%
BALTIMORE—New, 2nd week 125.0%
BALTIMORE—New, 3rd week 112.5%
CINCINNATI—RKO Albee 96.4%
DENVER—Denver 150.0%
(DB) Let's Have Fun (Univ)
DENVER—Esquire 262.5%
(DB) Let's Have Fun (Univ)
INDIANAPOLIS—Indiana 122.7%
(DB) He's My Guy (Univ)
INDIANAPOLIS—Lyric, MO, 1st week . . . 110.0%
(DB) He's My Guy (Univ)
KANSAS CITY—Esquire, 1st week 225.0%
KANSAS CITY—Esquire, 2nd week 175.0%
KANSAS CITY—Uptown, 1st week 100.0%
KANSAS CITY—Uptown, 2nd week 100.0%
PHILADELPHIA—Fox 200.0%
SAN FRANCISCO—Fox 141.6%
(DB) He Hired the Boss (20th-Fox)
ST. LOUIS—Fox, 1st week 103.3%
(DB) Good Morning, Judge (Univ)
ST. LOUIS—Fox, 2nd week 96.6%
(DB) Good Morning, Judge (Univ)

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

BOB WILE, Editor GERTRUDE MERRIAM, Associate Editor

Another Theatre Service

Once again, the theatre has come to the fore in a small matter of service to army men. Enlisted men's quarters, recreation halls and theatres on Army posts are rather bare without decoration. And what more pleasing decoration could be had than pictures of beauteous feminine stars of the screen?

Motion Picture Herald recorded recently a request from an Air Force lieutenant in the South Pacific, addressed to Bill Elder, manager of Loew's theatre, Indianapolis. The lieutenant was a former patron and Bill immediately obliged with a large selection of stills.

Now, Private Jack M. Wilhelm connected with a post theatre at Fort Jackson, S. C., writes to Lester Pollock, manager of Loew's, Rochester, N. Y. and after stating that he is a former patron of the theatre, and that he got the idea of asking from Motion Picture Herald, puts in his request for pictures of stars.

Lester obliged, too, with about 100 stills. It's a worthy cause and just another of the many unsung services the theatre manager can and will perform.

The Industry and the War

The part our industry is playing in the war effort is well known to us now, but we owe it to ourselves to continue to keep the public informed on this subject through every means at our command. Last week we reported how A. J. Kalberer of the Indiana and Liberty theatres, Washington, Ind., talked to the Kiwanis Club there. And among the many newspaper items to this effect which we have seen is an editorial in the *The Lake Wales Daily* of Lake Wales, Fla., which is the result of a conversation between the editor and Leslie Pendleton, manager of the State theatre. It is a fine tribute to the motion picture as a morale builder.

Ever the Showman

Out near Phoenix, Arizona, are some very large Army camps. The job of entertaining the thousands of men stationed there is now in the hands of "Carolina" Brunson, Recreation Coordinator of the Phoenix Metropolitan area, formerly with the Harry L. Nace Circuit. It is a showman's work he is doing as one may judge from his description—"We took a show of girl dancers and what have you to a spot called Hyder—about 125 miles from this city and right in the center of the dustiest of all deserts. They took three big trucks and swung some pontoon bridges on top for a stage and used some more trucks for lighting. Over 10,000 men sat on the side of a sort of hill and screamed for more. I emceed the show and frankly it was the biggest thrill of my life."

Smart Showmanship

Just about the time that Harry Stearn was playing "Desert Victory" at the Manring theatre, Middlesboro, Ky., the Allies finally achieved the ultimate victory in North Africa. Ever one to take advantage of an opportunity, he arranged with the newspaper for a cooperative ad on the back page, with the newspaper to make over the front page with "Desert Victory" as a banner head two and a half inches high. A photograph of General Sir Bernard Montgomery also appeared and there were several credits mentioning the theatre and date. The headline was repeated on the back page together with a six column ad of the theatre and four merchants' ads. In addition Harry had all classes in the schools come down in a body.

The result of all this—the most important thing in any campaign—one of the biggest midweek openings the theatre ever had.

That Local Spirit

Rather than allow the paid staff of the central headquarters of the Red Cross in Chicago to handle a recent drive, Bill Galligan of the Commercial theatre in South Chicago arranged with a unit in his own community to do the collecting. He was thus able to give a check for a considerable amount to the local chapter and to send a letter to headquarters emphasizing that the South Chicago unit had collected every penny.

Go To Church Campaign

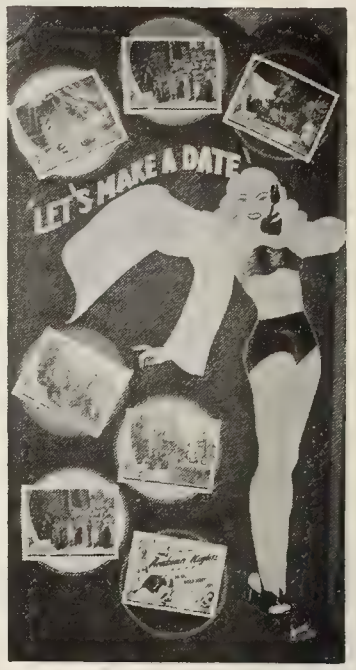
Barnes Perdue, Parsons, Kansas, manager for H. J. Griffith theatres, sends us a sample of the folders which he sent to 5,000 people in town, headed "Go to Church Somewhere Every Sunday". This is an annual promotion of Barnes's and one to which he calls attention by letters to the local clergy. Every one of the ministers responded with a letter expressing his gratitude for the cooperation of the theatres.

—BOB WILE

NOVELTY IN LOBBY DISPLAYS

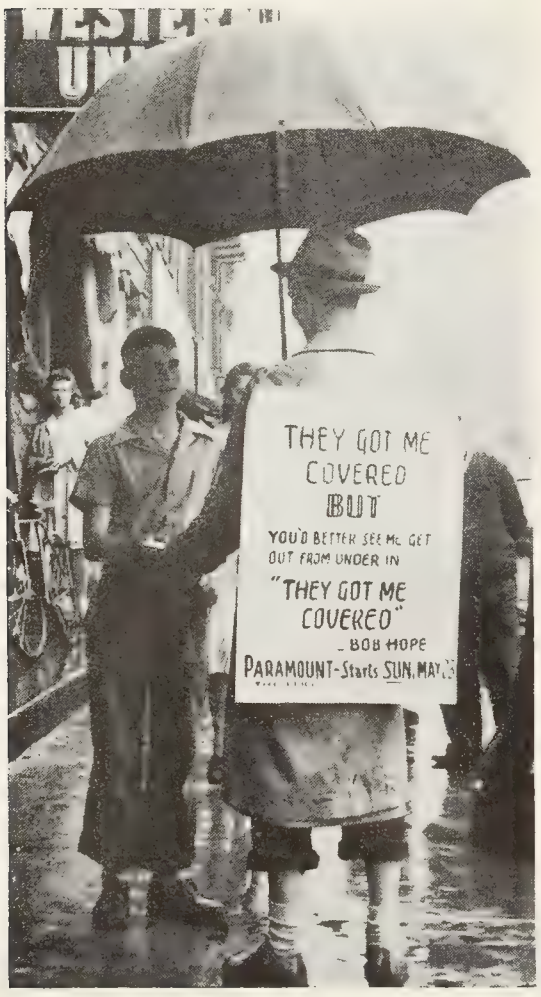


Each town or township in the county is represented by an airplane or a ship in the lobby of the Strand theatre, Fairmount, Minn. This display was erected by Herb Nicholas, manager of the theatre. The figures moved forward as the quota was approached.



An attractive girl appeals to the customers in the lobby of the Centre theatre, Chatham, Ont. Harland Rankin, manager, has the stills changed each week.

The umbrella in the picture above was borrowed from an antique dealer by Vincent Aldert, manager of the Paramount, Brattleboro, Vermont, who says it is the biggest he has ever seen. The dealer claims it is 100 years old.





Next to the Kingsland theatre in St. Louis, Jimmie Huddleston planted this window, which was his own idea. Note the card in the bottom which offers guest tickets to each patron who identifies the star and his branch of service. The signs are removed weekly to tie in with the current attractions.

Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

CONEY ISLAND (Twentieth Century-Fox): The famous barkers at Coney Island can well be emulated in a stunt which will have amateurs in town taking turns to "spiel" for War Bonds and Stamps. An outdoor Bond Rally could be arranged during which the event of the day would be the opportunity for the audience to "bark" for Bonds. For the barker who sells the most Bonds and Stamps guest tickets could be awarded. Directional street arrows with copy reading "This Way to Coney Island" could be tacked to lampposts, stores and buildings near the theatre. A photo contest should appeal to amateur camera fans. An attractive girl in a bathing suit could pose in the lobby with proper lighting and the "shutterbugs" invited to take pictures. A tieup with a local photography store for announcements of the contest, window displays, judging, etc. The cooperation of the newspaper might also be sought to print the best photos when the final winners are selected. Camera equipment of War Stamps could be awarded as prizes. The title should inspire some night-club impresario to build his floor show around the great amusement center, keyed to the spirit of the picture. The tunes from the picture, the opportunities for comparison between the old and the new, a bathing beauty contest with the winner making an appearance on the stage, are some of the many items which lend themselves to this type of promotion. Lifesize five-color window litho displays of Betty Grable are available free to all House of Westmore dealers. A "Miss Coney Island" contest could be staged, with winners being judged upon their resemblance to Betty Grable or upon their ability to imitate her singing or dancing. This should be started in advance, so that the winners may be used to ballyhoo playdates. In addition, the winners could appear in night clubs, on the air, make personal appearances, etc., plugging the opening.

BOMBARDIER (RKO-Radio): By the time this picture is played, the national campaign to "Buy a Bond to Buy a Bomber," put on by the Theatre Division of the War Activities Committee in cooperation with the Treasury Department, will be in full swing, affording an opportunity to stimulate interest tying in with "Bombardier." This campaign consists of Bond and Stamp selling in lobbies, the names of all buyers to appear on scrolls which will be microfilmed and placed in cabins of the famed Mitchell Bombers, the B-25, the type of plane that was used in the bombing of Tokio. Feature the "Song of the Bombardiers" from the picture over loud speakers in the lobby and from the marquee. Arrange for local organizations to aid you in your campaign. Free trailers and special posters are available through National Screen. Photographs of local men who are in training in the bombardier schools might be solicited from patrons and photographers for use in a lobby display. Copy should be placed alongside reading: "If you know this Bombardier, and if you know he is in town call him and tell him there are guest tickets waiting at the Blank theatre." Teaser sign posts along roads leading to the theatre might read: "One-quarter mile to Tokyo Afire via 'Bombardier'." A montage of newspaper headlines regarding the lifting of the veil of secrecy surrounding the famous Norden Bomb Sight used by our Bombardiers should make an interesting and eye-arresting lobby display. A special drive to collect scrap metal to be made into bombs for bombardiers is in order with papier mache reproduction of the finished product displayed. A swing-shift performance for defense plant workers could be arranged, with notices planted on bulletin board, the nature of the picture should give entree. An angle for a spiel to the workers is: "Come and see what happens to the war material you are turning out."

City Pays Tribute to Local War Plant

In connection with his date on "Desert Victory" at Schine's Pontiac, in Saranac Lake, N. Y., Clayton Cornell centered the entire showing around a promotion with Gladd Bros. Manufacturing Company, Saranac's own local war industry. The Round Tabler arranged a "Salute to Gladd Brothers," which was sponsored by the community at large and held on the theatre stage on the opening night of the picture. The proceedings were broadcast over WNBZ, the local Blue Network outlet.

The stage ceremony, which lasted fifteen minutes, opened with a brief explanation of the occasion, with Clay acting as master of ceremonies. Following this a member of the Village Board of Trustees was presented, bringing the official greetings of the community. Then presented were an Air Corps Sergeant, Lieutenant in the WAAC, a member of the War Production Board, with closing remarks by Mr. Richard Gladd.

The plant was sold tickets to this performance for each employee. The radio station was promoted for its part in the event and gave many plugs in advance of the occasion. Cornell incorporated the ceremony in his own daily spots on the "Pontiac Theatre of the Air" program; the event was publicized in the local dailies and a 40 by 60 was made up for lobby display, advertising on the screen and bulletin board announcements at the war plant. Cornell says this was the first time for a radio show to be picked up from the theatre during an evening hour.

Groom Arranges Special "Desert Victory" Screening

To get "Desert Victory" off to a good start, Arthur Groom at Loew's State, in Memphis, arranged a special screening for Army officials, newspapermen and heads of local defense plants. Later, workers at all plants were urged to see the picture. One of the local critics on the *Commercial Appeal* devoted his entire movie column to the picture, another critic came through with art and a two-column front page review, while an editorial appeared in advance of the opening. Posters were landed in all defense plants, 5,000 heralds were distributed in residential sections and an outdoor advertising truck was used two days in advance of the opening.

For "They Got Me Covered," Arthur placed "C Cards" on the windshields of all parked cars, the copy here reading, "Here's your C Card. C that you gas plenty with your friends, but C that you don't forget to C," etc., etc.

Caution Teaser Cards Aid On "Slightly Dangerous"

As an advance teaser ahead of "Slightly Dangerous" at Loew's Century theatre, in Baltimore, Gertrude Bunchez posted on scaffolds and corners where repairs were being made throughout the downtown and business section cards reading "Slightly Dangerous." Also arranged for was the distribution of tinted heralds to all employes in defense plants, calling attention to a special midnight preview of the picture.

A chain drug store was contacted and arrangements made for the posting of heralds in the windows of their 42 stores. One of the largest jewelers in town was tied in for a window display which featured a large colored blowup of Lana Turner and Robert Young, in which the picture was prominently mentioned.

Stearn Lands Editorial

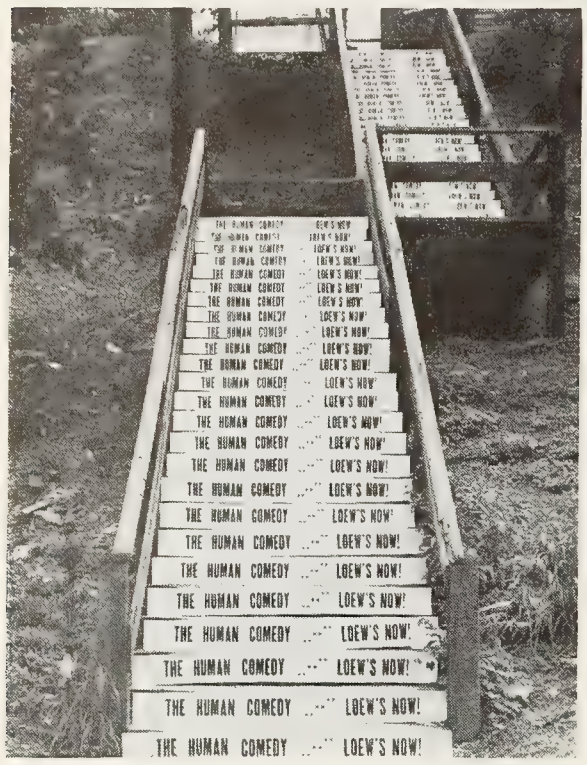
In advance of "Tennessee Johnson" at Schine's Manring, in Middlesboro, Ky., Harry D. Stearn invited the editor of his local paper to see the picture. This brought a two-column editorial of commendation, which mentioned the picture title, theatre, playdates and a few words of personal thanks to Harry for inviting him to the show.

Jitterbug Contest Held On Stage by Mayer

In connection with the appearance of Louis Prima's swing band at the RKO Palace, in Cleveland, Ohio, Louis E. Mayer held a jitterbug contest on his stage with winners decided by audience applause. The winning twosome was given a week's engagement at the theatre and also received $150 for the prize performance.

The preliminaries were held nightly for a week, with two best couples receiving prizes of $15 and $10, respectively, each night. The best six first-prize winners were brought back for the finals.

High School Bond Salesmen See 'Human Comedy'



Sam Gilman at Loew's Regent, in Harrisburg, Pa., bannered the risers of steps on a prominent street corner with "Human Comedy" copy.

The backbone of Sam Gilman's campaign on "The Human Comedy" at Loew's Regent, in Harrisburg, Pa., was a street parade of the Edison Junior High School Band and cheer leaders followed by two hundred War Bond salesmen from the school, who were on their way to see the picture as guests of the management for selling $63,000 in War Bonds. After parading through the streets with banners, the band and cheer leaders formed in front of the theatre on the opening day and put on an exhibition of cheers and band music before entering the theatre.

On the main street of Harrisburg, there is a set of wooden steps which lead up to another street in the higher part of town. These steps are witnessed daily by thousands of people passing on busses, autos and on foot. Sometime ago Sam bannered the risers of these steps with copy on his current attraction, so much attention did this create, that the Round Tabler repeated the stunt for "Human Comedy."

The local Postal Telegraph office, which is situated on a very prominent street corner, turned over both of their windows to displays on the picture, which included scene stills, picture copy and playdates.

Juvenile Radio Program Successful for Carson

Gordon Carson of the Royal theatre, in Fort William, Ontario, for the past five years has been conducting a most successful juvenile radio program known as "School of the Air." The program, a kid show, is broadcast from the stage of the theatre every Saturday morning from 11.30 to 12. The manager usually receives anywhere from 80 to 100 applications every week from youngsters who want to appear on the program. Twenty of these are selected each week by an announcer from the radio station, who acts as master of ceremonies.

The broadcast comes on half an hour before the theatre's regular show and has an average audience of about 450 children. Carson reports that on several occasions, listeners have sent in small sums of money asking the announcer to buy some treats for the youngsters on the program.

The show starts in September and runs through until the end of May when it is off the air for the summer; therefore, members wishing to take advantage of the stunt might file this in their ticklers.

Carson, who leads the youngsters in singing as well as lining up the program each week, reports that the show's only expense to the theatre is a few guest tickets each week for prizes and a pass to each child who broadcasts. Gordon also says that during its five years on the air "The School of the Air" has done much to build goodwill for the theatre.

Mayor's Proclamation Helps Sell "Corregidor"

For the premiere showing of "Corregidor" at the Mayfair theatre, Baltimore, Maxwell Weinberg, director of publicity for the Hicks Theatres, highlighted the campaign with a proclamation by Mayor Howard W. Jackson of opening date of picture as "Corregidor Day," honoring the heroes of that famous stand. Proclamation appeared in press, on air, etc.

A parade was held from City Hall to the theatre on opening night at 8 P.M. Military units in the parade included Edgewood Arsenal Band; Coast Guard Band; detachment of men from Special Service Unit; detachment of men from 23rd Hospital unit; Naval, Coast Guard, WAAC, WAVE, and SPAR Color Guard. Also color guard from American Legion Macabbean Post; drum majorettes, etc.

A broadcast was had from in front of theatre with civic and military officials interviewed; a greeting from the Mayor; a speech by Allan Jones; also by a WAVE who was a nurse on Manila and whose husband, an army dentist, is reported missing on Bataan. Pleas for enlistments for SPAR week recruiting were also made. Radio transcriptions of Ellisa Landi reciting Alfred Noyes' Poem "Corregidor" were lauded on stations several days before opening.



By R. F. Acker, Royal-Mecca Theatre, Enid, Okla.

LETTERS FROM READERS

To the Editor of the Round Table:

I have always maintained that the short subject had more dynamic power in ten minutes than most features had in two hours. I wonder just how many showmen stop to think that a short, whether it be historical, a moral short, a musical short, or a crime short is a condensed article with only the "cream" in it. There is no doubt about it now that the major film companies have been aware of the power of the short subjects and are now making them from almost every educational standpoint of view for the public. Countless times I have asked my patrons what they thought of a certain short we were playing and to my surprise in most cases the answers were, "better than the feature."

When we play the March of Time I always give extra space in the newspapers and, believe me, I can tell the difference at the boxoffice! When we advertise such a short as Crime Does Not Pay series, they come out to see it.

Shorts nowadays contain material that has beneficial value as well as entertaining value. Take the Pete Smith specialties for instance, "First Aid." This short was made purely for the benefit of the American public and not from an entertainment standpoint. Then we have "Letter from Bataan." There was more truth and awakening in this short than any I have ever seen.

I have noticed that the public wants reality in short subjects. Of course, we have a little more than just realities in the shorts —the Bugs Bunny, MGM and Disney cartoons all have their place on the screen and marquee.

I hope the day will come when features are cut to average sixty minutes, thereby making its possible to have a better variety of short subjects. I take my hat off to Besa Short of the Interstate Circuit on her exploitation of short subjects for I think she has done more to better the shorts than any other person in the show business. I maintain that the short subject is seventy per cent of a program.—*EDMUND HARRISON, Joy Theatre, Smackover, Ark.*

Music Appreciation Show Inaugurated by Andrews

Stan Andrews of the Broadway theatre, in Timmins, Ontario, has worked out a special morning show idea that proved most successful, he sold the idea of a "Music Appreciation" show for children to the director of music in the local high school, who in turn sold the idea to his board of education. This resulted in a half morning off for the children and a capacity house of the theatre.

The program consisted of the following short subjects: "California Jr. Symphony"; "Spanish Fiesta"; "40 Boys and a Song"; "Don Cossack Chorus"; "Symphony Hour"; "Aida" and "Rosamunde." No feature pictures were used on the program and the show was at 10:30 on a school day. The idea got a good spread in the local newspaper and school officials were quoted as saying that the show was as good as 20 classroom lessons in teaching music appreciation.



G. D. Beavis of the Odeon theatre, Kingston, Ont., made a tieup with a leading tailoring establishment which used a window with a bomb appearing to be half way through it. The "bomb" was pasted on the window, creating the illusion.

RKO Cigarette Benefit Held in Trenton

The entire receipts of a special pre-release showing of "Mr. Lucky" at the RKO Capitol theatre, Trenton, went to the purchase of cigarettes for men and women in the U. S. Service. This is the first of a series of such benefits scheduled by Edward L. Alperson, general manager of RKO Theatres.

Admission to all seats was $1.10 and were on sale in all RKO Theatres in Trenton and through members of the Trenton Air Raid Precaution.

The cigarettes purchased as a result of this benefit at the RKO Capitol theatre were distributed equally to the Service Organizations and Soldiers' Clubs in the City of Trenton and to the canteens where our boys and girls are located in foreign countries.

"At the Front" Advertising Directed at War Workers

William Galligan at the Commercial theatre, in Chicago, offered a new twist in his advertising for his date on "At the Front" by directing the copy to "War Workers of South Chicago. This was followed by suggestion that here was an opportunity for them to see the materials they produce in actual combat. Bill reports that in conversation with some of the men, they felt that he had helped the morale at the plant.

For his revivals of "Island of Lost Souls" and "Dr. Cyclops," the Round Tabler billed both pictures as one unit and used a special eerie trailer for 10 days in advance of the showing, at which time the house circuit of green lights was used. Teaser ads were used in advance together with scare and gag copy, and special 40 by 60's were made up with glaring type copy and background. One was used in the lobby and two planted on the sidewalk in advance and during the run of the engagement.

Bond Rally Show Held by Enke

For his recent Bond rally show at the Rivoli theatre, in Hempstead, L. I., Ed Enke arranged for Wally Butterworth, radio broadcaster of the Blue Networks, and now on the new show "Take a Card," to act as master of ceremonies and Bond salesman. Tickets to the radio broadcasts were given to all Bond purchasers. A piece of skin from a Jap Zero, shot down over Guadalcanal was "auctioned" off to the highest bidder; it got $4,000. Enke reports a grand total of $12,050 in Bond sales in this 20-minute Bond sale and sends along newspaper clippings to substantiate it.

War Bond Purchases Open "Desert Victory"

To launch his date on "Desert Victory" at the Paramount theatre, in Portland, Ore., Zollie Volchok arranged for a midnight preview of the picture, admission being only through the purchase of a War Bond. In addition, a Liberty ship was later christened by a sponsor chosen at the theatre's Bond premiere. The local papers came through with stories and art and stressed the fact that folks had oversubscribed the goal of $1,800,000, the cost of a Liberty ship.

The committee working on the event included Albert J. Finke, general chairman, of Hamrick-Evergreen Theatres; Mr. Mose Mesher, Earl Hunt and Zollie Volchock of the Evergreen Theatres.

Peters Receives Radio Breaks On "Lady of Burlesque" Date

Several effective tie-ups resulting in attractive window displays, unusual newspaper coverage and many radio plugs were among the highlights of the exploitation campaign put on by George Peters for the opening of "Lady of Burlesque" at Loew's theatre, Richmond, Va.

The local USO Clubhouse displayed a special board with full layout of scene stills from the picture. A similar board was posted in the recreation room of the Dean-Richmond Valve Co., which employs more than 1500 war workers. One of the best night clubs in town, gave the picture several plugs nightly and arranged a special night which featured the song hits from the picture.

Through Station WRVA, which carried the "Okay America" program from Camp Lee, several mentions were made regarding the Loew attraction. The Hollywood Highlight program via WRNL, conducted by the *Times-Dispatch*, carried several plugs for both Barbara Stanwyck and "Lady of Burlesque."

A man walked off the train this Morning...

...with him sixteen precious reels of film, the final finished print of "For Whom The Bell Tolls".

He was Y. Frank Freeman, head of the Paramount Studios in California, who personally brought to New York the picture into which his studio has poured nine million man hours of creative skill.

"For Whom The Bell Tolls" will be shown in New York at the Rivoli Theatre beginning July 14th. The Rivoli has been selected for this occasion because unprecedented public interest and the demand for tickets has clearly indicated the need for a larger theatre than has ever previously been used for the reserved seat engagement of a motion picture.

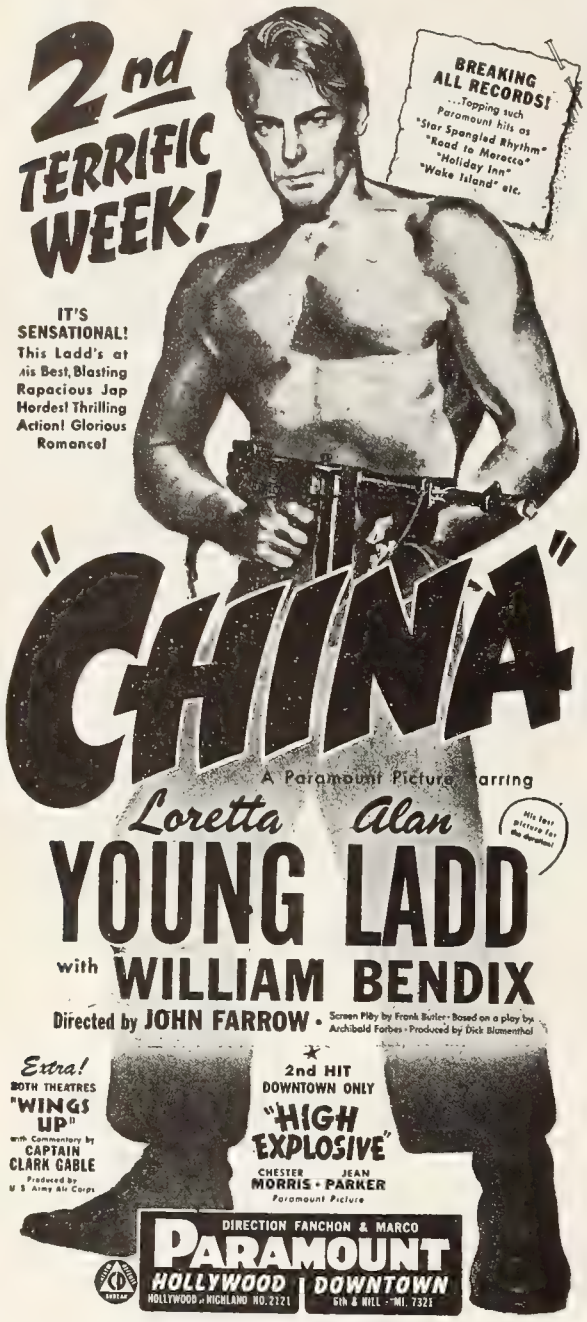
You will never fully realize how beautiful, how impassioned, how tremendous is Ernest Hemingway's magnificent story of Robert Jordan and Maria who felt the earth move until you see it for yourself.

FOR WHOM THE BELL TOLLS

WORLD PREMIERE July 14, Rivoli Theatre
Tickets will go on sale soon. Watch for announcement.

Although the premiere of "For Whom the Bell Tolls" is more than a month off, Paramount has started to advertise it. The arrival in New York of the print is recorded by this first ad which appeared off the amusement page on Monday, June 7th.

ADS THAT ATTRACTED



Harry Wallen of the Paramount in Hollywood sent us this candidate for designation as an outstanding ad. The dominant figure helps make it so.



The small town showman is often tempted to pick up a mat, write his playdates on it and hand it to the newspaper. Not so, C. J. Remington of the State theatre, Auburn, Calif. Here's his ad which appeared in the weekly paper there. A novel feature in this paper was that starting on page two and continuing to page six on which this ad was located was a black arrow along the bottom of the whole paper with teaser copy pointing to the ad above.



The outstanding selling angles—high adventure, intrigue and desperate romance—are headlined by Harold Bishop of the Capitol, Winnipeg, Manitoba. Artist Zig Rubin worked all the illustrative elements into the ad, too. Note that the short subjects are also mentioned in the lower right corner.

PERSONALS ON SHOWMEN

Another Army Theatre Manager Joins Managers' Round Table

Another Army theatre manager has joined the Round Table. Dale E. Medhurst, who had some theatre experience before his induction into the service almost two years ago, has been managing the War Department theatres at Drew Field, Tampa, Fla., since their opening last July. Dale's career in the show business began as an usher in the Cabrillo theatre in San Diego in the Spring of 1938. The theatre is one of those operated by Lou Metzger and his associates. After a few weeks as usher, Dale was promoted to doorman. He was gradually given the responsibility of assistant manager and when the theatre started on an all night policy, he was made night manager. After a year he was transferred to the Spreckels, first run house in San Diego, as assistant manager, where he remained until he went into the Army. During the time he was at the Cabrillo, he assisted Manager Herb Goldberg at the Broadway twice a week conducting Keno, which at that time was at the height of its popularity.

Frank Reiger Climbs from Usher To Manager with Warners

Frank C. Reiger, who is now manager of the Frolic in Chicago for the Warner Circuit has worked his way right up the ladder with that group of theatres of which James Coston is zone manager. Frank is a native of Chicago, September 1, 1913, being the date of his birth. In 1930 he was an usher at the old National theatre in Chicago and he stuck at that for two and a half years. He went with B. & K. for nine months and then started to work for Warner Bros. at the Stratford theatre as an usher. In a year he was promoted to assistant manager at the Cosmo. Later he was transferred to the assistant managership of the Grove and then back to the Stratford as assistant manager. Later he was again promoted, this time to manager, and sent to the Paramount, Hammond, Ind. Now he is back in Chicago as manager of the Frolic. He is married and the father of a baby girl.

HAPPY BIRTHDAY

June 14th
Russell A. Bovim
Edmond E. Gentes
L. Vaughan
James B. Daugherty
H. P. Thompson
Gene Basle
James E. McAllister

15th
Cecil B. Rosson
Mac Krim
Samuel J. London
Thomas N. Pyke
Albert Livermore
Jimmie Fisher
William Messer
H. W. Reisinger

16th
Paul M. Ketchum
Phillip Lerner
Bob Watson
Howard Simerson
Paul A. Fiset
Merrill I. Cowan
Clyde Young
Ernest F. Ingram

June 17th
George A. Damon, Jr.
J. Stoner Hadden
Charles H. McKinney
J. Dillard Hill
Ken Henry
Allan Kahn
George Littman
George West

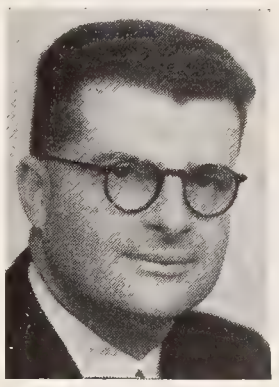
18th
Robert D. McGraw
Louis Stone
George Feder
Charles Shannon
James L. Baffes

19th
Harold Gabrilove
Daniel C. Clinton
Wallace T. Witt
Reynolds Roberts

20th
Irving Dreeben
Harold J. Murphy
Philip Seidman
W. D. Galligan

Ronald Sutton, New Zealander, Has Long Career with Circuit

A long career with one circuit is in back of Ronald J. R. Sutton, who now manages both the Grand theatre and the Theatre Royal in Christchurch, New Zealand, and also has a post in the head office of Christchurch Cinemas. Mr. Sutton was born in Christchurch, Nov. 18, 1907. He started in the show business in Timaru, a provincial town on New Zealand's South Island, about 100 miles south of Christchurch. He was assistant projectionist at the Grand theatre, now known as the Regent. About 1920, he came to Christchurch where he joined Christchurch Cinemas, Ltd., as projectionist at Everybody's, now called the Tivoli. Later he was promoted to a post in the head office. In 1925, he was appointed manager of the Rangiora theatre and then in 1932, he was transferred to the Grand. Later he re-opened the long closed St. James theatre and for the last two years, has been in his present combination of posts. The Theatre Royal is the company's transfer house, or moveover, as it is called in the U. S. Ron reports that "Mrs. Miniver" has just been transferred there after a record breaking six weeks run at the Regent.



Lillian Crawford, Though a Novice, Says She Is Learning Fast

One of the many women who have entered the managerial field in theatres recently is Lillian Crawford, who is assistant manager of the Broad theatre, Newark, N. J., for the Raybond Circuit. She was born in London, England, and confesses that as far as show business is concerned she is a young novice. "Before accepting my present position," she says, "I had no idea that an individual could be kept as busy as I have been during the past three months, trying to keep a thousand and one things at my fingertips. I was plenty green when I first began and if my present superior, Henry F. Lake, manager of the Broad theatre, continues in showing me the way up the ladder, I'll be right up there plugging away."



Michael O'Shea, recently appeared in Indianapolis in connection with the engagement of "Lady of Burlesque" in which he appears. Left to right in this picture are John Johnston, representing Hunt Stromberg, producer of the picture; Bill Elder, manager of Loew's theatre; Mr. O'Shea; Wally Heim, United Artists exploiteer; Walter Nehrling of the "Man Off the Street" program WYRE, Indianapolis.

DICK WALSH, formerly advertising manager of Lafayette theatre, in Buffalo for the past 13 years is now managing the Strand and Cataract theatres, in Niagara Falls, N. Y.

ABE SONOSKY has resigned as manager of the Lyric theatre, in Minneapolis, and will assume the post of general manager of the Valley Amusement Co., in Cincinnati

ALBERT JOHNSON formerly at the Harris Warren, in Warren, Ohio, is now managing the Palace theatre, in Houston, Tex.

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PIPE ORGAN—STATE PRICE AND ALL INFORmation. B. VAN HOUTEN, 280 W. Leonard St., Grand Rapids, Mich.

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BOOKS

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Ken Goldsmith Dies at 43

Ken Goldsmith, Universal producer, died Monday night, June 7th, in Hollywood. He was 43. His next production for Universal was to have been "Man of the Family," scheduled to begin on June 14th.

Until 1937, Mr. Goldsmith directed films for Republic and Monogram, later joining Universal. He was elevated to associate producer status with that company in 1938 with the film, "Little Tough Guy." During the next five years, he handled more than 30 film assignments for Universal.

He was born in Brooklyn in 1899, and attended New York University. He leaves his widow, the former Jean Takff, three daughters, Helen, Ruth and Gloria Ann, and a son, Kenneth. He was vice-president of the Independent Motion Picture Producers Association.

Dr. Donald Clive Stuart

Dr. Donald Clive Stuart, 62, author and playwright whose works were mainly on the theatre, died in his home at Princeton, N. J., on June 2nd. He was professor emeritus of dramatic art at Princeton University. He leaves a son, daughter and brother.

Lena Le Boss

Mrs. Lena Le Boss, mother of Mrs. Max A. Cohen and Murray Le Boss, supervisor of Cinema Circuit's Manhattan theatres, died in New York on June 7th. Funeral services were held Thursday at the Riverside Memorial Chapel.

Alvin Leonard

Alvin Leonard, formerly assistant manager at Loew's Rochester, was killed in a plane crash in a South American jungle, according to a report received in that city.

Harry Armstrong

Harry Armstrong, 72, secretary and treasurer of the American Federation of Musicians, local 103, of Columbus, O., died in that city on June 3rd. He had been ill for about one week.

Harold Johnston

Harold Johnston, 58, projectionist at Warners Jeffrey theatre, Chicago, died there on May 28th. Funeral services were held June 2nd. Burial was in Cincinnati the following day. He was formerly secretary-treasurer of the Chicago operator's union.

Mrs. Agnes Hummel

Funeral Services for Mrs. Agnes Morrow Hummel, mother of Joseph S. Hummel, Warner's foreign sales manager, and of Harry Hummel of Warner's New York exchange, will be held Thursday. Mrs. Hummel died Sunday at her home in Astoria, L. I.

James J. Wright

James J. Wright, 61, associated with the Cozy theatre in Bellevue, Iowa, since 1919, died May 21st in that city following a heart attack.

Vote $1 Theatre Dividend

Directors of the Orpheum Theatre Company at a meeting in Portland recently declared a dividend of $1 per share on the capital stock, payable June 1st to stockholders of record on May 25th.

Film Title Brings Song

A song titled "Mission to Moscow," written by Mel Powell and recorded by Benny Goodman's orchestra, will be released next month by Columbia Records.

Reserves Decision in Copyright Dispute

Judge John Bright last week in New York Federal Court reserved decision in the copyright infringement action brought by the Hill Foundation, Inc., against the Postal Telegraph-Cable Company, the former company claiming that Postal's singing birthday greetings were taken from a song, "Good Morning to You," copyrighted by the agent of Patty and Mildred Hill, composers.

The telegraph company asks dismissal of the action, asserting that use of the song does not constitute public performance, and that the copyright owner of the song used by Postal Telegraph, "Happy Birthday," is the Clayton F. Summy Company.

To Fly Victory Flag

Warner Brothers has been authorized by the U. S. Maritime Commission and the War Shipping Administration to fly the Victory Flag over all its exchanges. The flag was conferred upon the film company because of its picture, "Action in the North Atlantic." Exhibitors also will receive flags to display when their theatres play the film.

Officials See "North Atlantic"

A private showing of the Warner film, "Action in the North Atlantic," was held in Washington on Tuesday under the sponsorship of the U. S. Maritime Commission and the War Shipping Administration.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

SHORT SUBJECTS CHART

THE RELEASE CHART

Background to Danger

(Warner Bros.)

Spies in Turkey

Warner Bros. have pinned their hopes on Turkey this time and set this espionage drama in Ankara, Istanbul and the dark, winding roads between. They have cast George Raft as an American agent, in company with such veteran intriguers as Peter Lorre and Sydney Greenstreet. The stakes are high—as high, in fact, as the value of Turkish neutrality—and the result is violent melodrama with a good share of excitement that even careful production, in the hands of Jerry Wald, fails to make plausible.

Raft is apparently a commercial traveller when he meets Osa Massen on the train bound for Istanbul and agrees to carry her securities over the border. He is, however, an undercover representative of the United States, while the girl is a foreign agent and the papers are the focus of a Nazi plot to arouse Turkey against the Russians. Three Russian counter-espionage agents, Peter Lorre, Brenda Marshall and Daniel Ocko, are trying desperately to destroy them before the Germans, directed by Sydney Greenstreet, can publish them.

The opening newsreel clips, showing Turkey at peace in spite of pressure from both sides, give way to action which ranges from dungeon torture to a wild motor chase over mountainous roads, and includes three deaths by violence before the Allied cause is triumphant. The exact course of the action is sometimes a bit confused, a difficulty which seems to arise from the editing rather than Raoul Walsh's well-paced direction.

While the abundance of plot leaves little room for character development or more than routine performances by the principals, action fans should be well satisfied, and audiences will find interest and suspense generally sustained.

W. R. Burnett's screenplay, adapted from the novel by Eric Ambler, aims at keeping the international implications alive in the dialogue, but the whole stands as spy melodrama.

Previewed in the home office projection room. Reviewer's Rating: Fair.—E. A. CUNNINGHAM.

Release date, July 3, 1943. Running time, 80 min. PCA No. 8833. General audience classification.
Joe Barton ..... George Raft
Tamara ..... Brenda Marshall
Col. Robinson ..... Sydney Greenstreet
Zaleshoff ..... Peter Lorre
Osa Massen, Kurt Katch, Daniel Ocko, Frank Publia, Turhan Bey, Pedro de Cordoba, Willard Robertson.

Crime Doctor

(Columbia)

Start of a New Series

This, the Crime Doctor's first appearance on the screen, gives his reason for being and a plausible one it is, with elements of drama uniquely worked out. However, the general execution is weak and the reception of the film will depend upon the popularity of the radio series on which it is based.

Warner Baxter, as the Crime Doctor, is shown evolving from a gangster slugged and abandoned in a ditch, and bereft of memory, to a respected physician who becomes head of the state parole board. At intervals, he has been accosted by gangster John Litel, of whose identity and wickedness he is unaware. Litel believes that the gangster "killed" ten years before had been slain because he stole $200,000 from his accomplices in a payroll robbery. He thinks Baxter is merely shamming amnesia and has the cash. Baxter, confronted in a parole hearing by his former sweetheart, trails Litel and makes him reenact the 10-year-old payroll robbery. He regains his memory and captures Litel and his accomplices in a fight. He then faces trial as the original gangster, chief of the "mob"; and the judge gives him a sentence of ten years, suspended.

Baxter's portrayal often lacks conviction and vitality. Miss Lindsay and others in the cast work under the handicap of stilted dialogue and direction which presents some scenes as posed tableaux.

Michael Gordon directed this under producer Ralph Cohn, from a screenplay by Graham Baker and Louis Lantz, adapted by Jerome Odlum.

Seen in a New York projection room. Reviewer's Rating: Fair.—FLOYD ELBERT STONE.

Release date, June 22, 1943. Running time, 66 mins. PCA No. 9386. General audience classification.
Robert Ordway ..... Warner Baxter
Grace Fielding ..... Margaret Lindsay
Three Fingers ..... John Litel
Dr. Carev ..... Ray Collins
Harold Huber, Don Costello, Leon Ames, Constance Worth, Dorothy Tree, Vi Athens.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Hitler's Hangman

(Metro-Goldwyn-Mayer)

The Story of Lidice

This is the telling of the story of Germany's razing of the village of Lidice in reprisal for the assassination of Heydrich.

It is neither so fine a telling of that story as Edna St. Vincent Millay's "The Murder of Lidice" nor so powerful as the press dispatches covering the outrage.

It is a telling achieved first by producer Seymour Nebenzal, as an independent venture undertaken with limited budget, and secondly by the craftsmen of Metro-Goldwyn-Mayer, who exercised their talents upon the property after that studio acquired it by purchase.

For any or all of a number of possible reasons, it is a mixed and self-conscious picture, penalized by a continuous shifting from understatement to over-emphasis, with weakness in key performances and banality of important dialogue discounting subject matter still too fresh and vital in memory to be treated successfully with less than masterful skill.

It does depict the razing of Lidice and the execution of the male inhabitants with realism, and this final portion of the film possesses the power of the documentary to stir emotions. It achieves no such realism at any other point.

It does utilize the Millay poem, too, at start and close of the picture, but it does not justify the usage.

It strives hard for the sombre, tragic and direful, but the striving is always in evidence and the characters are always players.

Showmen have the names of John Carradine, Patricia Morison, Alan Curtis, Howard Freeman, Ralph Morgan, Edgar Kennedy, Ludwig Stoessel, Al Shean, Elizabeth Russel and Jimmy Conlon with which to bill the picture.

Direction is by Douglas Sirk and the credits read: Original story by Emil Ludwig and Albrecht Joseph; screenplay by Perte Hirshbein, Melvin Levy and Doris Malloy; suggested by "Hangman's Village," by Bert Lytton. Rudolph Joseph is down as associate producer.

Previewed at studio. Reviewer's Rating: Mediocre.—WILLIAM R. WEAVER.

Release date, not set. Running time, 85 min. PCA No. 9121. General audience classification.
Heydrich ..... John Carradine
The Girl ..... Patricia Morison
The Boy ..... Alan Curtis
Howard Freeman, Ralph Morgan, Edgar Kennedy, Ludwig Stossel, Al Shean, Elizabeth Russel, Jimmy Conlon.

That Nazty Nuisance

(UA-Roach)

Streamline Comedy

When facsimiles of Hitler, Mussolini and Togo are put on the receiving end of rough house comedy in this Hal Roach streamliner, fantasy and slapstick get badly tangled. Laughs often fall short. The Axis leaders have proved no laughing matter. Perhaps, too, the slapstick is not rough enough.

The three butts, skillfully mimicked by Bobby Watson, Joe Devlin and Johnny Arthur, arrive by submarine on a mysterious tropic island. Hitler wants to sign a secret treaty, and his stooges tag along. Some Yankee sailors reach the island at the same time, discover the sultan's visitors, and the fun begins. One swaps places with the court magician and while his pals capture the submarine he spirits the Axis leaders aboard. The picture

ends when Hitler and pals are shot through the torpedo tubes head first into a sandbank.

Pillow fights, peppery soup, splattered ink, pratt falls and most of the routine comedy gags are inflicted on the Axis leaders. They have several rough house fights among themselves. But the sum total is less funny than it might be.

Glenn Tryon produced and directed the picture with an attention to detail that partly offsets story and dialogue lapses. Earle Snell and Clarence Marks are credited with the script.

Seen at the Laffmovie, New York, where a small matinee audience did not appear to find it hilarious. Reviewer's Rating: Poor.—JOHN STUART, JR.

Release date, not set. Running time, 43 min. PCA No. 8864. General audience classification.
Hitler ..... Bobby Watson
Mussolini ..... Joe Devlin
Suki Yaki..... Johnny Arthur
Jean Porter, Ian Keith, Henry Victor, Emory Parnell, Frank Faylen, Ed (Strangler) Lewis.

Billy the Kid in Western Cyclone

(Producers Releasing Corp.)

Fast Western

Billy the Kid, in the person of Buster Crabbe, rides again in this speedy story of the wide open western spaces. He is falsely accused of murder by a low varmint who heads a band of wicked men in old New Mexico, where men are men and not all snakes travel on their stomachs.

There is much plotting afoot as the Governor of the state and the local sheriff find themselves facing political ruin because they have soft spots for the hero. The story hinges on a pistol with a defective hammer, and the villain who really did the murder doesn't get his come uppance until the end of the piece.

Crabbe is the bold hero, but Al St. John is far and away the pivot of interest around which the action revolves. His comedy is refreshing, and the laughs that follow his antics are of the midriff variety.

The entire picture is photographed against engaging backgrounds, and the piece runs with celerity. The supporting cast is adequate and direction by Sam Newfeld competent. Sigmund Neufeld was the producer and Patricia Harper wrote the screenplay.

Seen at the New York theatre with an appreciative audience. Reviewer's Rating: Good.—A. J.

Release date, May 14, 1943. Running time, 59 min. PCA No. 8914. General audience classification.
Billie the Kid..... Buster Crabbe
Fuzzy..... Al St. John
Marjorie Manners, Karl Hackett, Milton Kibbee, Glen Strange, Charles King, Hal Price.

SHORT SUBJECT

INVASION (20th-Fox)

March of Time (V9-11)

Under the up-to-the-second title of "Invasion," March of Time surveys the huge task of the Army Supply Forces in preparing the next moves on the world battlefront. The film brings a realization of the foresight and meticulous detail necessary in carrying out the plans of strategists, in timing moves to the minute, weeks and months ahead, and in supplying continuous operations. Troops and weapons are a major consideration but with them must go food, currency, maps and information on civil problems in the invasion countries.

The subject is introduced by a round table discussion with Westbrook Van Voorhis, the familiar MOT voice, as moderator, and Hanson W. Baldwin, De Witt Mackenzie and Paul Schubert, military analysts, giving their views on the time and place of the big push. The timeliness of the subject should attract an interested audience.

Release date, June 18, 1943 18 *minutes*

ADVANCE SYNOPSES *and information*

FIRST COMES COURAGE (Columbia)

Commando Story

PRODUCER: Harry Joe Brown. Directed by Dorothy Arzner.

PLAYERS: Merle Oberon, Brian Aherne, Lewis Wilson, Fritz Leiber.

SYNOPSIS

The scene is a Norwegian port and the heroine is a Norwegian girl who pretends to be a Quisling, attaching herself to the commandant on a romantic basis as a means of obtaining information useful to the underground movement. She endures the scorn of her fellow citizens and pursues her objective to the extent of marrying the Nazi, but she supplies information which leads to a commando raid in which the hero kills him.

THE FALCON IN DANGER (RKO Radio)

Falcon vs. Fifth Column

PRODUCER: Maurice Geraghty. Directed by William Clemens.

PLAYERS: Tom Conway, Jean Brooks, Richard Martin, Elaine Shepard, Edward Gargan, Erford Gage, Clarence Kolb.

SYNOPSIS

An airplane makes a crash landing at the airport of a big city and attendants rush to see what has happened. There is not a living soul aboard the plane. The Falcon is called upon to try and solve the case of the pilotless plane but he runs up against one stone wall after another as no finger points to anyone or anything. At the same time, a prominent airplane manufacturer has disappeared. First the body of his secretary, then others, are picked up by patrol boats and it is revealed they have parachuted from the plane, which the secretary knew was built of the inferior materials the manufacturer had been using to sabotage American planes, and thus was doomed. A survivor is found who helps piece the jig-saw together. He tells that they were urged to jump from the doomed ship. There are three girls on the trail of the Falcon to give the picture its romantic flair.

TARZAN'S DESERT MYSTERY (RKO Radio)

Series Item

PRODUCER: Sol Lesser. Directed by William Thiele.

PLAYERS: Johnny Weissmuller, Nancy Kelly, John Sheffield, Otto Kruger, Lloyd Corrigan, Joe Sawyer, Gerald Mohr, Chita.

SYNOPSIS

In this number the redoubtable man of the tree tops makes his way to the desert country and meets up with a dancing girl who fascinates him and a sheik whose machinations generate dangers for all the people on the right side of the ethical standard. Tarzan takes things in hand and straightens them out as usual.

BEHIND THE RISING SUN (RKO Radio)

Japanese Preparation for War

PRODUCER: Edward Dmytryk. Directed by Edward Dmytryk.

PLAYERS: Margo, Robert Ryan, Tom Neal, J. Carrol Naish, Nancy Gates, Don Douglas, Gloria Holden, Abner Biberman, George Givot.

SYNOPSIS

The novel by James H. Young, former INS correspondent in Tokyo who was jailed by the Japs for his dispatches to America, opens in Japan, where a father is sending his son to the United States to be educated at Harvard. Seeing the benefits of the American way, he refuses to be drafted into the military on his return and loses his Japanese sweetheart. But he is mustered into the Army anyway, takes part in the atrocities committed against China and becomes imbued with the Jap militaristic glory of conquest. Having become as brutal as the rest of Hirohito's legions, the Japanese character is pictured embodied in the boy before he is killed in an American bombing of Japan.

ROGER TOUHY, LAST OF THE GANGSTERS (20th Century-Fox)

Biographical Melodrama

PRODUCER: Lee Marcus. Directed by Robert Florey.

PLAYERS: Preston Foster, Kent Taylor, Lois Andrews, Victor McLaglen, Anthony Quinn, William Post, Jr., Matt Briggs.

SYNOPSIS

Following the headlines, this picture reviews the career of the Chicago gangster who recently escaped from Statesville Penitentiary, Illinois, resumed for a brief spell his career of gangsterism and was apprehended by the F.B.I. "for failing to notify his draft board of his change of residence." Footage for it has been made at the prison. The tale is biographical and based upon sources of record, documenting the career of the principal character.

THE LONE RIDER IN WOLVES OF THE PLAINS (Producers Releasing Corp.)

Crooked Cattle Rustlers

PRODUCER: Sig Neufeld. Directed by Sam Newfield.

PLAYERS: Bob Livingston, Al St. John.

SYNOPSIS

The head of a cattlemen's association has a gang of hired killers in his employ. He stages a raid, trying to freeze out the ranchers. But the president of the bank gives them money. The head rustler has the banker killed and a run results. Enter the Lone Rider, who throws in with the ranchers and stops the run. He loses his memory from a blow on the head, however, forgetting where he hid some money. Enter Fuzzy, his side-kick, who starts a fight during which the Lone Rider is hit again, remembers where the money is hidden and recognizes the head of the gang.

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. All releases are 1942-43 product unless otherwise noted.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES		
	(Average 17 Min.)		
4421	Phony Cronies (Brendel)	8-27-42	890
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles (Gloveslinger)	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046
4426	Plane Mooner (Langdon)	12-11-42	1094
4410	The Great Glover (Gloverslinger)	12-25-42	1171
4403	They Stooge to Conga	1-1-43	1094
	(Stooges)		
4427	His Wedding Scare (Brendel)	1-15-43	1138
4428	A Blitz on the Fritz (Langdon)	1-22-43	1171
4404	Dizzy Detectives (Stooges)	2-5-43	1251
4429	Wolf in Thief's Clothing (Clyde)	2-12-43	1171
4411	Socks Appeal (Gloveslinger)	2-19-43	1251
4430	Two Saplings (Givot and Nazzarro)	3-5-43	1281
4431	A Maid Made Mad (Clyde)	3-19-43	1281
4405	Spook Louder (Stooges)	4-2-43	1251
4432	Blonde and Groom (Langdon)	4-16-43	1281
4433	I Spied for You (Brendel)	4-30-43	1281
4412	His Girl's Worst Friend (Gloveslinger)	5-14-43	1329
4406	Back from the Front (Stooges)	5-28-43	1329
4434	My Wife's an Angel (Allen Jenkins)	6-11-43	1329
4435	Boobs in the Night (Brendel)	6-25-43	..
4407	Three Little Twirps (Stooges)	7-9-43	..
4436	Here Comes Mr. Zerk (Langdon)	7-23-43	..
	COLOR RHAPSODIES		
	(7 Minutes)		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-25-42	1148
4505	Slay it with Flowers	1-29-43	1138
4506	There's Something About a Soldier	2-26-43	1251
4507	Professor Small and Mr. Tall	3-26-43	1263
4508	Plenty Below Zero	5-14-43	1329
4509	He Can't Make It Stick	6-21-43	..
4510	Tree for Two	7-16-43	..
	PHANTASIES CARTOONS		
	(Average 9 Min.)		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Choly Polly	12-31-42	1171
4705	The Vitamin G Man	2-5-43	1251
4706	Kindly Scram	3-5-43	1227
4707	Willoughy's Magic Hat	4-30-43	1263
4708	Duty and the Beast	5-28-43	1329
4709	Mass Mouse Meeting	6-25-43	..
	COMMUNITY SING (Series 7)		
	(9 Minutes)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler"	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No. 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	1148
4657	No. 7—Crosby Songs	2-18-43	1171
4658	No. 8—McNamara's Band	3-26-43	1251
4659	No. 9—Rosie the Riveter	5-14-43	1281
4660	No. 10—As Time Goes By	6-25-43	..
	QUIZ REELS		
	(Average 10 Min.)		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS		
	(10 Minutes)		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-18-42	1078
4904	Merchant Seamen	5-28-43	..
	TOURS		
	(10 Minutes)		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22)		
	(10 Minutes)		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
4856	No. 6	1-29-43	1138
4857	No. 7	2-26-43	1281
4858	No. 8	3-31-43	1251
4859	No. 9	5-21-43	..
4860	No. 10	6-25-43	..
	WORLD OF SPORTS		
	(10 Minutes)		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
4804	Ladies' Day in Sports	1-22-43	1171
4805	Diving Daredevils	2-26-43	1251
4806	Ski Soldiers	3-26-43	1251
4807	Aqua Thrills	5-28-43	1329
4808	Jump, Fish, Jump	6-25-43	..
	KATE SMITH		
	(10 Minutes)		
4751	America Sings with Kate Smith	8-21-42	899
	FAMOUS BANDS		
	(10 Minutes)		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	996
4953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094
4962	Mr. Smug	1-28-43	1171
4963	Men Working Together	7-1-43	..

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS		
	(Average 20 Minutes)		
	1941-42		
A-306	Plan for Destruction	4-29-43	1263
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
A-402	Heavenly Music	5-1-43	1291
	FITZPATRICK TRAVELTALKS (Color)		
	(9 Minutes)		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	1118
T-414	Land of Orizaba	1-2-43	1148
T-415	Mighty Niagara	1-30-43	1227
T-416	Mexican Police on Parade	2-27-43	1227
T-417	On the Road to Monterey	3-27-43	1281
T-418	Romantic Nevada	4-24-43	1291
T-419	Motoring in Mexico	5-22-43	1329
T-420	Scenic Oregon	6-26-43	..
	PETE SMITH SPECIALTIES		
	(10 Minutes)		
S-461	First Aid	1-2-43	1118
S-462	Marines in the Making	12-26-42	1118
S-463	Hollywood Daredevils	3-20-43	1263
S-464	Wild Horses	4-17-43	1291
S-465	Fala	4-10-43	1275
S-466	Sky Science	5-23-43	1350
S-467	Dog House	6-12-43	1365
	PASSING PARADE		
	(10 Minutes)		
K-481	Madero of Mexico	11-28-42	1022
K-482	Who's Superstitious	5-1-43	1291
K-483	That's Why I Left You	6-12-43	1365
	MINIATURES		
	(10 Minutes)		
M-431	The Last Lesson	12-19-42	1118
M-432	People of Russia	12-26-42	1118
M-433	Brief Interval	11-28-42	1022
M-434	Portrait of a Genius	1-23-43	1227
M-435	Inca Gold	4-24-43	1304
M-436	Wood Goes to War	5-8-43	1340
M-437	Here at Home	5-22-43	1365
W-438	Memories of Australia	6-12-43	..
	OUR GANG COMEDIES		
	(Average 11 Min.)		
C-491	Unexpected Riches	11-28-42	1067
C-492	Benjamin Franklin, Jr.	2-30-43	1263
C-493	Family Troubles	4-3-43	1263
C-494	Calling All Kids	4-24-43	1291
	TECHNICOLOR CARTOONS		
	(8 Minutes)		
W-441	Barney Bear's Victory Garden	12-26-42	1118
W-442	Sufferin' Cats	1-16-43	1227
W-443	Bah Wilderness	2-13-43	1227
W-444	Dumb Hounded	3-20-43	1251
W-445	The Boy and the Wolf	4-24-43	1291
W-446	Red Hot Riding Hood	5-8-43	1340
W-447	The Lonesome Mouse	5-22-43	1350
W-448	Who Killed Who	6-5-43	..

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color)		
	(Average 10 Minutes)		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	1206
L2-4	No. 4	4-30-43	1291
	SUPERMAN COLOR CARTOONS		
	(Average 8 Minutes)		
W2-1	Superman in Destruction, Inc.	12-25-42	1118
W2-2	Superman in the Mummy Strikes	2-19-43	1206
W2-3	Superman in Jungle Drums	3-26-43	1281
W2-4	Superman in the Underground World	6-18-43	1340
	HEADLINERS		
	(Average 10 Minutes)		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	1138
A2-5	Ina Ray Hutton & Orch.	3-12-43	1251
A2-6	Moments of Charm (Re-issue)	4-16-43	1281
A2-7	Letter from Ireland	5-14-43	1094
A2-8	Rationed Rhythm	6-10-43	..
	MADCAP MODELS (Color)		
	(Average 8 Minutes)		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	1138
U2-3	Bravo Mr. Strauss	2-26-43	1251
U2-4	The 500 Hats of Bartholomew Cubbins	4-30-43	1291
U2-5	Jasper's Music Lesson	5-21-43	1340
	POPEYE THE SAILOR		
	(Average 6 Minutes)		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	1148
E2-5	Seein' Red, White 'n Blue	2-19-43	1206
E2-6	Too Weak to Work	3-19-43	1281
E2-7	A Jolly Good Furlough	4-23-43	1340
E2-8	Ration fer the Duration	5-28-43	..
E2-9	The Hungry Coat	6-25-43	..
	POPULAR SCIENCE (Color)		
	(10 Minutes)		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	1138
J2-4	No. 4	4-2-43	1281
J2-5	No. 5	6-11-43	..
	SPEAKING OF ANIMALS		
	(Average 9 Minutes)		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
Y2-2	At the Bird Farm	3-19-43	1281
Y2-3	Speaking of Animals in Current Events	5-7-43	1340

Prod. No.	Title	Rel. Date	P.D. Page
	SPORTLIGHTS		
	(Average 10 Minutes)		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	1138
R2-4	Trading Blows	2-12-43	1206
R2-5	Hike or Bike	3-5-43	1251
R2-6	The Beach Command	4-9-43	1281
R2-7	Tumble Bugs	5-14-43	1340
	VICTORY SHORTS		
	(Average 14 Minutes)		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-22-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets in the Scrap	3-25-43	1251

RKO

	WALT DISNEY CARTOONS (Color)		
	(7 Minutes)		
	1941-42		
24,113	Sky Trooper	11-6-42	1022
24,114	Pluto at the Zoo	11-20-42	1070
24,115	How to Fish	12-4-42	1094
24,116	Bellboy Donald	12-18-42	1118
24,117	Der Fuehrer's Face	12-18-42	1067
24-118	Education for Death	1-5-43	1067
	1942-43		
34,101	Donald's Tire Trouble	1-29-43	1206
34,102	Pluto and the Armadillo	2-19-43	1206
34,103	Flying Jalopy	3-12-43	1227
34,104	Private Pluto	4-2-43	1251
34,105	Fall Out, Fall In	4-23-43	1315
	SPORTSCOPE		
	(Average 8 Min.)		
34,301	Show Horse	9-11-42	974
34,302	Touchdown Tars	10-9-42	998
34,303	Winter Setting	11-6-42	1022
34,304	Q-Men	12-4-42	1094
34,305	Basketeers	1-1-43	1118
34,306	Ski Trails	1-29-43	1171
34,307	Trout	2-26-43	1227
34,308	Aqua Aces	3-26-43	1263
34,309	Golf Limited	4-23-43	1329
	EDGAR KENNEDY		
	(Average 17 Min.)		
33,401	Two for the Money	8-14-42	926
33,402	Rough on Rents	10-30-42	1010
33,403	Duck Soup	12-18-42	1118
33,404	Hold Your Temper	2-5-43	1227
33,405	Indian Signs	3-26-43	1263
33,406	Hot Foot	5-14-43	1340
	LEON ERROL		
	(Average 18 Min.)		
33,701	Mail Trouble	9-4-42	926
33,702	Deer, Deer	10-23-42	1010
33,703	Pretty Dolly	12-11-42	1094
33,704	Double Up	1-29-43	1206
33,705	Gem-Jams	3-19-43	1263
33,706	Radio Runaround	5-7-43	1340
	JAMBOREES		
	(Average 9 Min.)		
34,401	Jerry Wald & Orch.	9-11-42	950
34,402	Johnny Long & Orch.	10-2-42	998
34,403	Ray McKinley & Orch.	10-30-42	1022
34,404	Dick Stabile & Orch.	11-27-42	1070
34,405	Enric Madriguera & Orch.	12-25-42	1094
34,406	It's Tommy Tucker Time.	4-16-43	1304
	VICTORY SPECIALS		
34,201	Conquer by the Clock	10-27-42	1114
34,202	City of Courage	2-11-43	1206
	FAMOUS JURY TRIALS		
	(Average 18 Min.)		
33,201	The State vs. Glen Willet	9-18-42	974
33,202	The State vs. Thomas Crosby	11-13-42	1070
	THIS IS AMERICA		
	(Average 19 Min.)		
33,101	Private Smith of the U. S. A.	10-2-42	971
33,102	Women at Arms	10-30-42	1031
33,103	Army Chaplain	12-18-42	1102
33,104	Boomtown, D. C.	2-12-43	1159
33,105	Air Crew	3-12-43	1215
33,106	Medicine on Guard	4-9-43	1263
33,107	Merchant Seamen	5-7-43	1315
33,108	Lieutenant Smith	6-4-43	1365

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN		
	(Average 9 Min.)		
3201	Along the Texas Range	10-9-42	974
3202	Climbing the Peaks	4-16-43	1281
	MAGIC CARPET (Color)		
	(9 Minutes)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	2-19-43	1022
3156	Strange Empire	1-15-43	1138
3157	Land Where Time Stood Still	4-2-43	1263
	SPORTS REVIEWS		
	(Average 9 Min.)		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Calls	12-25-42	1138
3303	Steelhead Fighters	2-12-43	1148
3304	Back to Bikes	3-12-43	1227
	TERRYTOONS (TECHNICOLOR)		
	(7 Minutes)		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	....
3556	Nancy in Doing Their Bit.	10-30-42	....
3557	Frankenstein's Cat	11-27-42	....
3558	Barnyard WAAC	12-18-42	1138
3559	Scrap for Victory	1-22-43	1171
3560	Barnyard Blackout	3-5-43	1281
3561	Shipyard Symphony	3-19-43	1304
3562	Patriotic Pooches	4-9-43	1304
	SPECIAL		
3567	Somewhere in the Pacific	1-8-43	1171
3568	He Dood It Again	2-5-43	1227
3569	The Last Roundup	5-14-43	1340
3570	Mopping Up	6-25-43	....
3571	Pandora's Box	6-11-43	....
3572	Keep 'Em Growing	5-28-43	1365
	TERRYTOONS (Black & White)		
	(7 Minutes)		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	1046
	THE WORLD TODAY		
	(9 Minutes)		
3401	Women in Blue	7-2-43	..
3402	Accent on Courage	4-30-43	1365
	MARCH OF TIME		
	(Average 19 Minutes)		
V9-1	The F.B.I. Front	9-11-42	911
V9-2	The Fighting French	10-9-42	946
V9-3	Mr. and Mrs. America	11-6-42	1007
V9-4	Africa Prelude to Victory.	12-4-42	1055
V9-5	The Navy and the Nation.	1-1-43	1102
V9-6	One Day of War—Russia 1943	1-29-43	1127
V9-7	The New Canada	2-26-43	1171
V9-8	America's Food Crisis	3-26-43	1215
V9-9	Inside Fascist Spain	4-23-43	1263
V9-10	Show Business at War	5-21-43	1315
V9-11	Invasion	6-18-43	1362
	DRIBBLE PUSS PARADE		
	(9 Minutes)		
3901	Monkey Doodle Dandies.	12-11-42	1046
3902	Jungle Land	6-4-43	..
	VICTORY FILM		
3801	It's Everybody's War	11-6-42	1031
	AMERICA SPEAKS		
3851	Weapons for Victory	5-7-43	1304

UNITED ARTISTS

	WORLD IN ACTION		
	(Two Reels)		
....	New Soldiers Are Tough	7-3-42	699
....	Our Russian Ally	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Invasion of North Africa.	2-12-43	1148
....	Road to Tokyo	4-16-43	1281
....	Invasion of Europe	5-7-43	1304
	SPECIAL		
....	Don't Hook Now	4-30-43	1171

UNIVERSAL

	COLOR CARTUNE		
	(Average 7 Min.)		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-42	998
7243	Air Raid Warden	12-21-42	1118
7244	The Screwball	2-15-43	1148
7245	Swing Your Partner	4-26-43	1340
7246	The Dizzy Acrobat	5-31-43	1329
7247	Canine Commandos	6-28-43	....
7248	Ration Bored	7-26-43	..
	SWING SYMPHONIES		
	(Average 7 Min.)		
7231	Yankee Doodle Swing Shift	9-21-42	899
7332	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	1171
7234	Egg Cracker Suite	3-22-43	1239
	PERSON—ODDITIES		
	(Average 9 Min.)		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	1118
7376	Let Huey Do It	1-25-43	1171
7377	She's A-1 in the Navy	2-8-43	1148
7378	Little Clayton Farmfront Wonder	3-8-43	1227
7379	Shepherd of the Roundhouse	4-19-43	1340
7380	Tom Thumb in Person	5-24-43	1304
7381	The Armless Dentist	6-28-43	....
7382	Western Cowgirl	7-19-43	..
	VARIETY VIEWS		
	(9 Minutes)		
7351	Trouble Spot of the East.	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899
7356	Winter Sports Jamboree	1-8-43	1171
7357	Mother of Presidents	2-1-43	1148
7358	Hungry India	3-1-43	1206
7359	Mr. Chimp Goes to Town.	4-12-43	1291
7360	Mirror of Sub-marine Life.	5-31-43	1329
7361	Confusion in India	6-21-43	1365
7362	Any Chickens Today?	7-26-43	..
	MUSICALS		
	(Average 15 Min.)		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
7126	Hit Tune Jamboree	2-10-43	1148
7127	Swingtime Blues	3-3-43	1190
7128	Swing That Band	4-7-43	1263
7129	Dancing on the Stars	5-26-43	1291
7130	Russian Revels	6-23-43	1365
7131	Smoke Rings	7-28-43	..
	VICTORY FEATURETTES		
0995	Keeping Fit	10-26-42	998
0996	Arsenal of Might	2-22-43	1148
0997	What We Are Fighting For	5-24-43	1291
	2-REEL SPECIAL		
7111	Roar, Navy, Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"	....	....

VITAPHONE

	TECHNICOLOR SPECIALS		
	(Average 20 Min.)		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	1118
8003	Young and Beautiful	3-13-43	1227
8004	Eagles of the Navy	4-24-43	1291
8005	Mountain Fighters	....	....
8006	Champions Training Champions	5-29-43	....
	BROADWAY BREVITIES		
	(20 Minutes)		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point.	11-20-42	1007
8104	Beyond the Line of Duty.	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers	5-29-43	1340
8107	Little Isles of Freedom	1-30-43	1078
8108	Our African Frontiers	2-13-43	1206
8109	Army Show	2-27-43	1227
8110	Rear Gunner	4-10-43	1281
8111	Three Cheers for the Girls.	5-8-43	1329
	HOLLYWOOD NOVELTIES		
	(10 Minutes)		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback	4-3-43	1251
8304	So You Think You Need Glasses	12-26-42	1118
8305	This Is Your Enemy	1-23-43	1206
8306	King of the Archers	2-6-43	1206
	SPORTS PARADE		
	(10 Minutes)		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Adventure and Sport	1-9-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	3-20-43	1239
8408	Women in Sports	2-20-43	1206
8409	With Rod and Reel on Anticosti Island	5-1-43	1315
8410	Rover's Rangers	5-22-43	....
8411	Gray, White & Blue	6-19-43	....
	MELODY MASTER BANDS		
	(10 Minutes)		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	1118
8505	U. S. Navy Band	1-16-43	1138
8506	Ozzie Nelson & Orch.	3-27-43	1251
8507	U. S. Army Band	4-17-43	1329
8508	All American Band	5-22-43	1340
8509	Childhood Days	6-26-43	....
	LOONEY TUNES CARTOONS		
	(7 Minutes)		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-23-43	1007
8605	To Duck or Not to Duck	3-6-43	1227
8606	Hop and Go	3-27-43	1263
8607	The Wise Quacking Duck.	5-1-43	1291
8608	Tokio Jokio	5-15-43	1340
8609	Yankee Doodle Daffy	6-19-43	....
8610	Scrap Happy Daffy	....	....

Prod. No.	Title	Rel. Date	P.D. Page
	MERRIE MELODIES CARTOONS (Color)		
	(7 Minutes)		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-42	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	1-16-43	1007
8707	Pigs in a Polka	2-6-43	1070
8709	Tortoise Wins by a Hare	2-20-43	1206
8710	Fifth Column Mouse	3-6-43	1251
8711	Flop Goes the Weasel	3-20-43	1251
8712	Super Rabbit	4-3-43	1263
8713	The Unbearable Bear	4-17-43	1291
8714	Greetings Bait	5-15-43	1340
8715	Jack Rabbit and Beanstalk	6-5-43	....
8716	The Aristo Cat	6-12-43	....
8717	Tin Pan Alley Cats		....
8718	Wacki-Ki Wabbit	6-26-43	....
	OFFICIAL U. S. VICTORY FILMS		
	(Distributed by Various Major Exchanges)		
	Pots to Planes		509
	Bomber		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		....
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		946
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1046
	Colleges at War		1078
	Community Transportation		1102
	Paratroops		1114
	You, John Jones		1138
	Night Shift		1148
	Troop Train		1171
	Point Rationing of Foods		1182
	Since Pearl Harbor		1206
	Farmer at War		1206
	Right of Way		1239
	Food for Fighters		1239
	Doctors at War		1315
	Wings Up		1315
	Mission Accomplished		1329
	U. S. TREASURY DEPT.		
	The Spirit of '43		1138
	WAR ACTIVITIES COMMITTEE		
	(Released Through 20th-Fox)		
	Battle of Midway		912
	(Released Through Warner Bros.)		
	At the Front		1190
	BRITISH MINISTRY OF INFORMATION		
	21 Miles		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	Speed Up on Stirlings		1114
	MISCELLANEOUS		
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front (Australian Dept. of Information)		1070
	Sword of the Spirit (Verity Film)		1055

SERIALS

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
4120	The Secret Code (15 episodes)	9-4-42	899
4140	The Valley of Vanishing Men (15 episodes)	12-17-42	1138
4160	The Batman (15 episodes)	7-9-43	....

REPUBLIC

Prod. No.	Title	Rel. Date	P.D. Page
281	King of the Mounties (12 episodes)	10-10-42	908
282	G-Men vs. the Black Dragon (15 episodes)	1-2-43	1022
283	Daredevils of the West (12 episodes)	4-17-43	1291
284	Secret Service in Darkest Africa (15 episodes)	7-9-43	1365

UNIVERSAL

Prod. No.	Title	Rel. Date	P.D. Page
7881-92	Junior G-Men of the Air (12 episodes)	6-30-42	784
7781-95	Overland Mail (15 episodes)	9-22-42	950
7681-93	Adventures of Smilin' Jack (13 episodes) 1943-44	1-5-43	994
8681-92	Don Winslow of the Coast Guard (13 episodes)	3-30-43	1227

SHORT SUBJECTS
reviews and synopses

LIEUTENANT SMITH (RKO)
This Is America, No. 8

This eighth in Pathe's "This Is America" series carries the military career of "Private Smith," hero of the first of the series, through the Officers Candidate School of the Infantry Corps. It is a straight forward, fast moving narrative, telling in simple cinematic terms how candidates are selected, in this case because of fast thinking shown in an emergency. It shows how they study, live and eat, and how closely their development and characters are checked and classified.

The camera sees through the eyes of Candidate Smith the varying types who will be his fellow officers, the keen-eyed instructors, the arduous field maneuvres, the trials and tests, and the grueling mock battle in which the officers-to-be are given their final ratings.

Technically the subject is up to the high standard set by previous releases in the series, the direction, by Slavko Vorkapich, and the photography, by Harry Smith, deserving particular mention. Frederic Ullman, Jr., produced and the script was written by Ardis Smith. The well-paced narration is given by Dwight Weist.—J. D. I.

Release date, June 4, 1943 20 *minutes*

DOG HOUSE (MGM)
Pete Smith (S-467)

Pete Smith is worried about the sad fate of residents of the dog pound. He sets out to investigate, but finds that they are surprisingly well and happy. The institution is far from the death cell of common belief and offers a good chance for the pets to gain new homes.

Release date, June 12, 1943 9 *minutes*

SECRET SERVICE IN DARKEST AFRICA (Rep.)
Serial (284)

The setting of the latest Republic chapter play is North Africa sometime before the Axis was erased from that battleground, but the story of adventure and intrigue does not depend on timeliness for its appeal. It is in the old tradition of serial excitement, with episodes ranging from "The Charred Witness" through "Cloaked in Flame" and "Murder Dungeon" to the final, triumphant "Nazi Treachery Unmasked."

The central character, played by Rod Cameron, is an American agent who manages to thwart the Nazi's plans for gaining the allegiance of the African Arabs. He escapes death many times in the process, threatened by dynamite, secret weapons and ceremonial execution before the Nazis are brought to heel. An American correspondent, Joan Marsh, an a French officer, Duncan Renaldo, are his only accomplices, and a scroll and dagger his only means of placating the Arabs, but his negotiations are finally successful, the convoy arrives safely in Casablanca and the troop ships are saved.

Spencer Bennet directed the effort from an original screenplay in which Royal Cole, Basil Dickey, Jesse Duffy, Ronald Davidson, Joseph O'Donnell and Joseph Poland all had a hand. W. J. O'Sullivan was associate producer. The first chapter comprises three reels, running 26 minutes, and succeeding chapters are two reels each.

Besides the three principals, the cast includes Lionel Royce, Kurt Kreuger, Frederic Brunn, Sigurd Tor, George Renavent, Kurt Katch, Ralf Harolde, William Vaughn, William Yetter, Hans Von Morhart, Erwin Goldi, and Frederic Worlock.

Release date, July 9, 1943 15 *episodes*

CONFUSION IN INDIA (Univ.)
Variety Views (7361)

Another in Universal's featurettes on the problems in India, this deals with the new conditions arising out of the present war. The task of creating an informed public opinion is the large one of education in a country that still clings to the mysticism of snake charmers, the tradition of native princes and a rigid caste system.

Release date, June 21, 1943 9 *minutes*

RUSSIAN REVELS (Univ.)
Musical (7130)

In a setting reproducing the atmosphere of a Russian wedding feast this short features folk dances and songs by varied talented artists. Topping the bill are Gertrude Niesen and Nina Koshetz, with Adia Kuznetzoff, James Alexander, William Sabott and the Gregory Stone Ensemble adding their specialties.

Release date, June 23, 1943 15 *minutes*

KEEP 'EM GROWING (20th-Fox)
Terry Toon (3572)

The Terry Toon animals make another contribution to the war effort to relieve the situation facing the farmer. Changing their roles from farm pests to farm help, the birds, beasts and insects band together to maintain the food supply. They plow, sow and cultivate with the efficiency of skilled hands.

Release date, May 28, 1943 6½ *minutes*

ACCENT ON COURAGE (20th-Fox)
The World Today (3402)

This is admittedly action in training, but live ammunition is used and actual battle tactics are portrayed. The action is the capture of a village by American infantry forces and the purpose is the reproduction of genuine fighting conditions to test the skills our men have learned in training.

Release date, April 30, 1943 9 *minutes*

HERE AT HOME (MGM)
Miniature (M-437)

The personal conflict of two young people in the face of the great world battle is solved in this Carey Wilson Miniature. Their problem is the question of having children at such a time when the future is uncertain for all. The simple heroism of a mother who would not regret her lost son makes the answer plain.

Release date, May 22, 1943 10 *minutes*

THAT'S WHY I LEFT YOU (MGM)
Passing Parade (K-483)

The age-old urge to break with daily routine, leave old responsibilities and start off anew in a strange country is surveyed in John Nesbitt's latest short subject. The man with the restless foot does his traveling by armchair, with the aid of a globe and a vivid imagination.

Release date, June 12, 1943 10 *minutes*

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1363-1365.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1352-1353.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	91m	May 1,'43	1289	1001	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1280
Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	....	Richard Arlen-Jean Parker	Block 6	....	.....	....	1192	....
All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	1341
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1341
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Appointment in Berlin	Col.	....	George Sanders-Marguerite Chapman	July 15,'43	....	.....	....	1305	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
As Thousands Cheer (color) (formerly Private Miss Jones)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'42	1077	....	....
Avengers, The (British)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	1280
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	57m	June 5,'43	1350	1277	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	....
Bataan	MGM	....	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Behind the Rising Sun	RKO	....	Margo-Tom Neal-Robert Ryan	Block 7	....	.....	....	1362	....
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward (color)	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	....	....	....	1305	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	....
Bombers Moon	20th-Fox	....	George Montgomery-Annabella	Not Set	....	.....	....	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karlof-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	....	.....	....	1276	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED: M. P. Herald Issue	REVIEWED: Product Digest Page	Advance Synopsis Page	Service Data Page
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1341
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	Apr. 24,'43	1275	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1341
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1280
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, Fighting Guerrillas	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1280
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261	....	....
China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 20,'43	1226	1091	1341
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Colt Comrades	UA	....	William Boyd	June 18,'43	67m	.....	....	1339	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1280
Coney Island	20th-Fox	....	Betty Grable-George Montgomery	June 18,'43	90m	May 22,'43	1325	995	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	1280
Corvettes in Action	Univ.	....	Randolph Scott-Andy Devine	Not Set	....	.....	....	1240	....
Cosmo Jones, Crime Smasher	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	....	.....	....	1277	....
Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1341
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Crime Doctor	Col.	....	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Cross Your Fingers	Univ.	....	Allan Jones-Kitty Carlisle	Not Set	....	.....	....	1351	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1341
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desert Victory (British)	20th-Fox	341	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	1341
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	1280
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie (color)	Para.	....	Bing Crosby-Dorothy Lamour	Block 6	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	89m	May 8,'43	1302	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	1280
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	....	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon in Danger, The	RKO	....	Tom Conway-Jean Brooks	Block 7	....	.....	....	1362	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	....
False Faces	Rep.	....	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First Comes Courage	Col.	....	Merle Oberon-Brian Aherne	July 29,'43	....	.....	....	1362	....
First of the Few, The (British)	Howard	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1341
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	Not Set	....	.....	....	1104	....
Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	1280
Frontier Fury	Col.	....	Charles Starrett-Arthur Hunnicutt	June 24,'43	....	.....	....	1305	....
GAUCHO Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentle Gangster, A	Rep.	....	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	61m	May 15,'43	1314	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	52m	May 8,'43	1304	1241	....
Ghosts on the Loose	Mono.	....	East Side Kids	July 16,'43	....	.....	....	1351	....
Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Luck, Mr. Yates	Col.	....	Claire Trevor-Edgar Buchanan	June 29,'43	....	.....	....	1351	....
Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	1341
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Gyandev of India	Ram Bangai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	1280
Happy Go Lucky (color)	Para.	4217	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1341
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	1280
Harrigan's Kid	MGM	....	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait (color)	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	1341
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	4218	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	....	Jimmy Lydon-Charlie Smith	Block 6	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elisabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	1280
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hit the Ice (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	Not Set	....	.....	....	1162	....
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1280
Hitler's Hangman	MGM	....	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	....
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
Hostages	Para.	....	Luise Rainer-Paul Lukas	Not Set	....	.....	....	1277	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	....	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Feb. 27,'43	1190	1019	1341
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1280
In the Rear of Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1280
Isle of Forgotten Sins (1943-44)	PRC	40	John Carradine-Gale Sondergaard	July 26,'43	....	.....	....	1339	....
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	1341
It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
It's a Great Life (formerly Blondie Buys a Horse)	Col.	....	Penny Singleton-Arthur Lake	May 27,'43	....	.....	....	1241	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....
JACARE	UA	....	Animal feature	Nov.27,'42	65m	Dec. 26,'42	1077	....	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Jitterbugs	20th-Fox	....	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....

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Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KANSAN, The (formerly Meet John Bonniwell)	UA	....	Richard Dix-Jane Wyatt	Not Set	65m	.....	....	1182	....
Keep 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	1280
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	4216	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Apr. 30,'43	91m	May 1,'43	1289	1182	1341
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	Apr. 24,'43	1274	....	....
Lassie Comes Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (Fr.)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	July 23,'43	....	.....	....	1339	....
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	59m	May 8,'43	1303	1241	....
Let's Face It	Para.	....	Bob Hope-Betty Hutton	Not Set	....	.....	....	1277	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	63m	May 1,'43	1290	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-Mary McLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	Apr. 24,'43	1275	1058	....
Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
Lone Rider in Wolves of Plains	PRC	....	Bob Livingston-Al St. John	July 15,'43	....	.....	....	1362	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	....
Lone Rider, Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	....	.....	....	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1341
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man from Thunder River	Rep.	....	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	1341
Melody Parade	Mono.	....	Mary Beth Hughes-Eddie Quillan	Aug. 13,'43	....	.....	....	1339	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 1,'43	1304	1058	....
Miss London Limited (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	99m	May 29,'43	1339	....	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Mister Big	Univ.	....	Gloria Jean-Donald O'Connor	May 28,'43	74m	May 29,'43	1338	1277	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1341
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1280
More the Merrier, The	Col.	4041	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1341
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43	65m	May 15,'43	1313	1079	....
My Friend Flicka (color)	20th-Fox	338	Roddy McDowall-Preston Foster	Apr. 23,'43	90m	Apr. 10,'43	1249	962	1341
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	218	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....

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Never a Dull Moment	Univ.	....	Ritz Bros.-Frances Langford	Not Set	....	.....	....	1351	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	1341
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	4219	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	...	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
North Star	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	1280
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1280
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	Apr. 24,'43	1274	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	....	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1341
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	May 22,'43	1326	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Joan Carroll	Block 7	....	.....	....	1240	....
Phantom of the Opera (color)	Univ.	....	Nelson Eddy-Susanna Foster	Not Set	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	....	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1341
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1341
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	....	.....	....	986	...
Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 1,'43	1290	....	....
Presenting Lily Mars	MGM	....	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Prodigal's Mother	Rep.	....	Mabel Paige-John Craven	June 4,'43	....	.....	....	1276	....
Professor Takes a Wife, The (formerly Faculty Row)	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	June 5,'43	1349	1009	....
Random Harvest	MGM	....	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rangers Take Over, The	PRC	351	Dave O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	59m	May 29,'43	1338	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1341
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	1280
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,'43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....
Ride, Tenderfoot, Ride (Reissue)	Rep.	....	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	....
Riders of the Rio Grande	Rep.	....	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	Not Set	....	.....	....	1057	....
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....

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Russian Story, The	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 22,'43	57m	May 8,'43	1302	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	Apr. 24,'43	1275	....	....
Saludos Amigos (color)	RKO	392	Disney South American Feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1174
Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	55m	May 15,'43	1314	1276	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	70m	May 15,'43	1314	1277	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912....	
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,'43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1280
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	1280
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	66m	.....	....	1192	....
Sherlock Holmes, Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes, Secret Weapon	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	7018	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad (Russian)	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1341
Silver Spurs	Rep.	....	Roy Rogers	July 18,'43	....	.....	....	1351	....
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Block 7	....	.....	....	1162	....
Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1280
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1341
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
Somewhere in Sahara	Col.	....	Humphrey Bogart-Bruce Bennett	Not Set	....	.....	....	1305	....
So Proudly We Hail	Para.	....	Claudette Colbert-Paulette Goddard	Block 6	....	.....	....	1104	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Not Set	....	.....	....	1241	....
Song of Texas	Rep.	....	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spitfire (British)	RKO	....	Leslie Howard-Rosamund John	Not Set	90m	Apr. 17,'43	1275	....	....
Spotlight Revue	Mono.	....	Billy Gilbert-Frank Fay	July 30,'43	....	.....	....	1351	....
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Spy Train	Mono.	..	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Not Set	132m	May 15,'43	1313	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1341
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1280
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	77m	May 29,'43	1337	1192	....
Stranger from Pecos	Mono.	....	Johnny Mack Brown	June 25,'43	....	.....	....	1277	....
Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	....	Richard Arlen-Wendy Barrie	Block 6	....	.....	....	772	....
Submarine Base (1943-44)	PRC	401	John Litel-Alan Baxter	June 25,'43	....	.....	....	1305	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
Sweet Rosie O'Grady (color)	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	1305	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	87m	May 8,'43	1302	1191	....
Swing Your Partner	Rep.	....	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan's Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Block 7	....	.....	....	1362	....
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	1280
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	62m	May 22,'43	1326	1276	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	William Tracy-Joe Sawyer	Not Set	43m	June 12,'43	1361	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1341
This Is the Army	WB	....	Joan Leslie-George Murphy-Stage Cast	Not Set	....	.....	....	1276	....
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1341
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....

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Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thumbs Up	Rep.	....	Brenda Joyce-Richard Fraser	June 24,'43		.....	....	1351	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tonight We Raid Calais	20th-Fox	337	Annabella-John Sutton	Apr. 30,'43	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	June 5,'43	1350	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life (color)	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Senoritas from Chicago	Col.	....	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
Two Tickets to London	Univ.	....	Michele Morgan-Alan Curtis	June 18,'43	....	.....	....	1339	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	....	....	....
We'll Smile Again (Brit.)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	54m	May 15,'43	1314	1277	....
West Side Kid	Rep.	....	Donald Barry-Dale Evans	June 30,'43	....	.....	....	1351	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	Not Set	....	.....	....	1115	....
What's Buzzin', Cousin?	Col.	....	Ann Miller-John Hubbard	Not Set	....	.....	....	1351	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1341
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1341
White Savage (color)	Univ.	7004	Maria Montez-Jon Hall-Sabu	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	June 25,'43	....	.....	....	1276	....
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	....	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1341
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1352.

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. . . And in war times . . . SERVICE is that priceless entity . . . that results from years of painstaking effort toward an ideal . . . in spite of inadequately trained personnel . . . in spite of restricted materials . . . in spite of shipping bottlenecks . . . Theatres *shall* be serviced with Advertising . . . Sometimes the fight seems to go against us . . . when all our years of knowing WHAT TO DO . . . HOW TO DO IT BEST . . . AND QUICKEST . . . is of little avail . . . it is at these times that we earnesty bespeak your help . . . for after all . . . we cannot perform miracles . . . but our motto is still . . . "Don't let the picture die" . . . so help us keep it alive and kicking . . . *IN!*

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MOTION PICTURE HERALD

REVIEWS
(In Product Digest)
Two Tickets to London
Good Luck, Mr. Yates
Thumbs Up
The Lone Star Trail
World of Plenty

Clearance and Zoning must Wait for War's End, Majors say, Answering Exhibitor Protests

J. Arthur Rank Interests Challenge Position of U. S. Industry in Great Britain

Playdates of Top Product For 1943 Up 30 Percent; Holdover Time Increases

Universal announces 55 for 1943-'44

VOL. 151, NO. 12

JUNE 19, 1943

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Balanced Performance!



Star Musical!

Judy Garland and Van Heflin in "Presenting Lily Mars" with Fay Bainter, Richard Carlson, Spring Byington, Marta Eggerth, Connie Gilchrist, Leonid Kinskey and Tommy Dorsey and His Orchestra, Bob Crosby and his Orchestra • Screen Play by Richard Connell and Gladys Lehman • Based Upon the Novel by Booth Tarkington • Directed by Norman Taurog • Produced by Joseph Pasternak • An M-G-M Picture

Sensational!

"Hitler's Madman" starring Patricia Morison, John Carradine, Alan Curtis, Ralph Morgan, Ludwig Stossel • Screen Play by Peretz Hirshbein, Melvin Levy, Doris Malloy • Directed by Douglas Sirk • Produced by Seymour Nebenzal • An M-G-M Picture

Gangster Drama!

"Pilot #5" starring Franchot Tone, Marsha Hunt, Gene Kelly with Van Johnson, Alan Baxter, Dick Simmons • Original Story and Screen Play by David Hertz • Directed by George Sidney • Produced by B. P. Fineman • An M-G-M Picture

Patriotic Glory!

"Bataan" starring Robert Taylor as Sergeant Bill Dane with George Murphy, Thomas Mitchell, Lloyd Nolan, Lee Bowman, Robert Walker, Desi Arnaz • Original Screen Play by Robert D. Andrews • Directed by Tay Garnett • Produced by Irving Starr • An M-G-M Picture

Joyous Comedy!

"The Youngest Profession" with Virginia Weidler, Edward Arnold, John Carroll, Jean Porter • Guest Stars (*in order of their appearance*): Lana Turner, Greer Garson, Walter Pidgeon, Robert Taylor, William Powell • Screen Play by George Oppenheimer, Charles Lederer and Leonard Spigelgass • Based Upon the Book by Lillian Day • Directed by Edward Buzzell • Produced by B. F. Zeidman • An M-G-M Picture

Race-Track Thrills!

"Harrigan's Kid" with Bobby Readick, Frank Craven, William Gargan, J. Carrol Naish • Screen Play by Alan Friedman and Martin Berkeley • Adaptation by Henry Blankfort • Directed by Charles F. Riesner • Produced by Irving Starr • An M-G-M Picture

Ziegfeldian

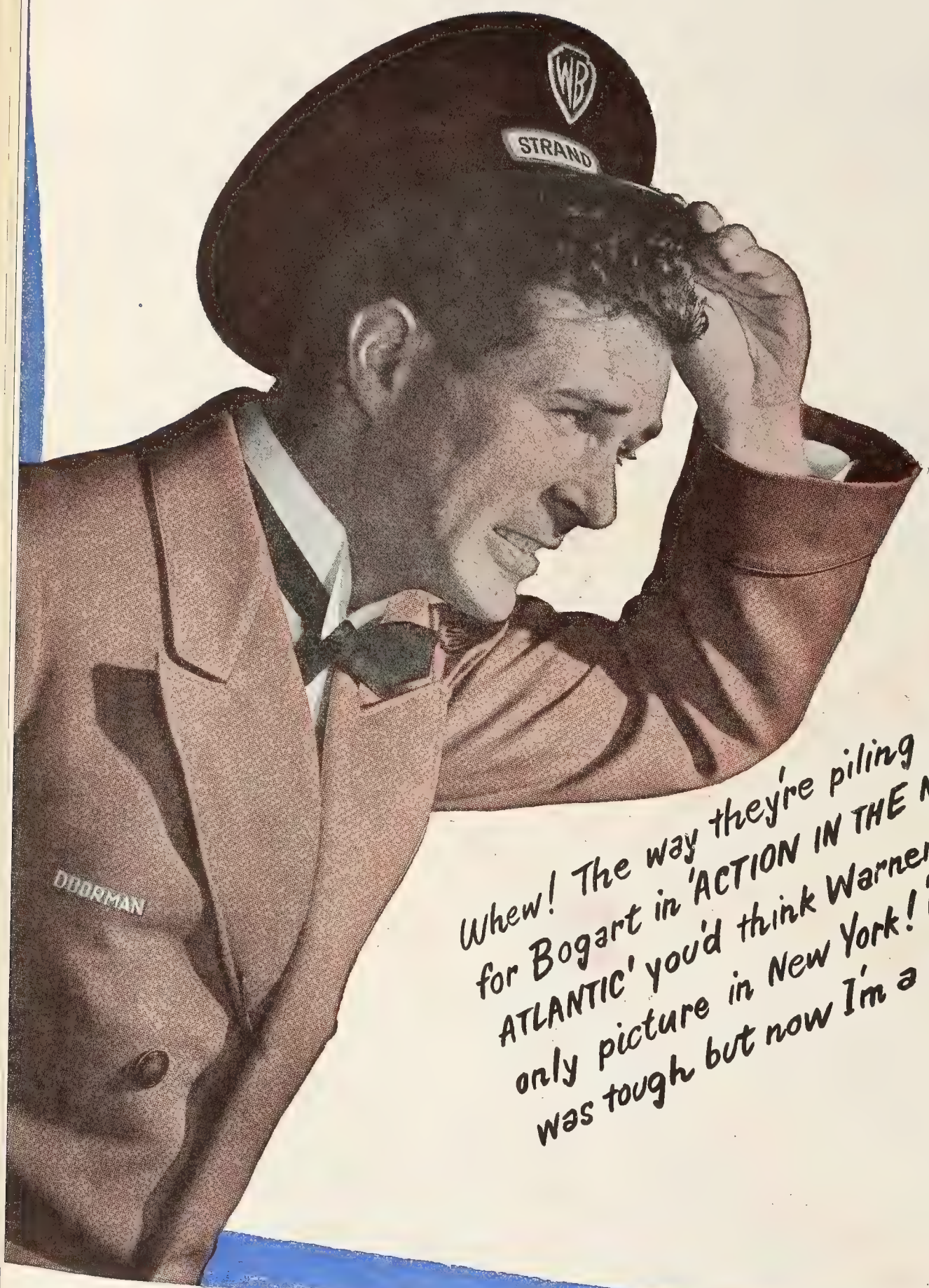
"Du Barry Was A L
starring Red Skel
Lucille Ball, Gene
with Virginia O'B
"Rags" Ragland,
Mostel • Tommy D
and His Orchestra •
tographed in Technic
Screen Play by Irv
Brecher • Adaptation
Nancy Hamilton • A
tional Dialogue by Wi
Mahoney • Based on
Play Produced by B.
DeSylva and Written
Herbert Fields and B.
DeSylva with Music a
Lyrics by Cole Port
Directed by Roy Del Ru
Produced by Arthur Fre
An M-G-M Picture

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"Seven From Heaven" Has Everything!

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Whew! The way they're piling in
for Bogart in 'ACTION IN THE NORTH
ATLANTIC' you'd think Warners had the
only picture in New York! 'Casablanca'
was tough but now I'm a riot squad!



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if you play these you can **BUY**

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COLVIN BROWN, Publisher

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, Editor

Vol. 151, No. 12

June 19, 1943

IN WAR and PEACE

"ENTERTAINMENT is always a national asset. Invaluable in time of peace, it is indispensable in wartime," said President Roosevelt to the National Conference of the Entertainment Industry for War Activities last week.

That expression will do for a lobby display at anybody's theatre.

Coincidentally, there comes interesting documentation in an article in the new issue of *Kodak*, a magazine for Eastman employees, which quotes from the remarks of Mr. Will H. Hays on a Kodak radio program, in the course of which he commented upon British experience with theatres in wartime, saying:

"First, some 800 British theatres were put out of commission by bombs. Then there was the problem of blackouts, of getting people to and from the movies, and the shortage of help. How could pictures continue to be exhibited?

"The most natural conclusion, quickly arrived at, was to shut up shop. Theatres went dark—people were advised to stay at home. But that just didn't work. Hours of relaxation became hours of anxiety. Hours that had been given to entertainment became hours given to sorrow. In a few short weeks, the morale of families in their homes and of workers at their jobs became perceptibly bad.

"Movie theatres were reopened; 400 of the 800 hit by bombs could be repaired and soon heard the laughs of men, women and children being entertained. In this experience is our lesson and our challenge. That the full supply of motion pictures needed at home and abroad be produced and exhibited, with their vitality unimpaired, is essential to the demands of a population deep in the toil and worry of war."

KINDRED thought is reflected in a piece by Mr. Somerset Maugham in *The Redbook* for June. Mr. Maugham, as you will be remembering, is an author of authentic distinction and a considerable contributor to the stage and thence to the screen—most recently "Moon and Sixpence". He is an open defender of entertainment for entertainment's sake.

After recounting an array of books of yesteryear which he recommends, Mr. Maugham observes: "All these are good books to take your mind off your troubles. It is escape literature, of course, and the critics are apt to be a trifle scornful about that. I think they are ill-advised. After all, you and I are not critics. We are plain citizens . . . there is no reason I can see why when we have done our day's work we should not amuse ourselves as we like."

The author also remarks: "And don't forget that escape literature may be very good literature. One of the greatest books that has been produced in this country is 'Huckleberry Finn' and if that isn't escape literature I can't imagine what it is."

EASY MONEY

THE not-too-frequent visitor to Broadway on a Sunday night will be discovering the development of a new audience, with a strikingly large component of pre-draft age youth and more family groups. They are obviously not familiars of the Great White Way. They seem to come from strata and communities where in time before there was not a flow of earnings to encourage patronage of show seats at $1.10 top. Now they have it to spend, fewer things to spend it for and only such places in which to spend it as are served by electric traction or motor bus. So now they are discovering the amusement center of their own New York.

Just incidentally, some of the showmen of Broadway are finding this eager and naïvely curious audience easy and inexpensive to entertain. Even third rate bands and pictures of considerably less than hit quality are doing handsome business.

This condition of easy selling obtains in most other centers in varying degree, varying mostly with population concentration and the flow of wartime wages.

The effect is immediately beneficial in the flow of income at the box office. This may also extend, permanently, the motion picture audience. What easy money may do to the disciplines of theatre showmanship, and all other departments of the industry, is yet to be observed. It will be.

△ △ △

HAROLD J. TANNENBAUM

THE death in action of Lt. Harold J. Tannenbaum, U. S. Army Eighth Air Force Film Unit, closes a career of valiancy, spectacular but representative of the life and work of the newsreel camera man. Also, like his fellows in the profession of being-there-when-it-happens, Lt. Tannenbaum was modest about his countless deeds of daring with the camera. Many who worked alongside did not know of his service under fire in the first world war as a naval electrician and his rank as a Naval Reserve ensign. His civilian service included posts with two newsreels, in radio, and in Hollywood. He was notable for bringing back the film with something on it.

△ △ △

AT RANDOM — Hollywood is plumb lucky that in this ardent season for its boudoir acrobats the nation and the papers are too preoccupied with war to give much attention. :: :: :: The most immediate need of the land today is a pipe cleaner made of non-essential materials. :: :: :: Right after the war the technicians should be put at the task of evolving a lawn mower which will start on a button and avoid choking itself to death in the tall grass. The saving in profanity alone would be an important social gain. :: :: :: A Technicolor picture of a big porterhouse steak and a baked Idaho potato, well buttered, would be interesting reminiscence now—and it could be lend-leased, too.

—Terry Ramsaye

THIS WEEK IN THE NEWS

Shorts Holiday

NO war information or "America Speaks" short subjects will be released during the last two weeks of July, the War Activities Committee distribution division has decided. This will allow a "dry up period" before the WAC's new one-a-week locked booking plan for free war shorts goes into effect on August 1st.

The last picture in the current series will be Twentieth Century-Fox's "Women in Blue," an "America Speaks" film on the WAVES. It is scheduled for release on July 15th. The first releases under the new plan have not been set.

The two-week lag will give distributors opportunity to clean up loose ends in current bookings and overlapping releases of "America Speaks" or Office of War Information shorts. The new series of War Information reels will consist alternately of OWI film unit shorts, Hollywood produced pictures with a special message, and occasional releases from other United Nations or U. S. film bureaus. They will be distributed to all theatres without charge.

2% Barred

TWO per cent of all films offered for export or import are condemned by the Los Angeles and New York Boards of Review of the Office of Censorship, it was disclosed Wednesday during testimony on appropriations for the war agencies. The two boards review an average of 900 films a month, Byron Price, director of the Office, told a House appropriations sub-committee. Although only an average of 18 of these are condemned, he said, excisions are made in others when necessary. Mr. Price emphasized that his office had no control at all over the distribution of films inside this country and in its examination of pictures offered for export, confined itself to seeing that no information of military value reaches the enemy. The office has no concern with the dissemination of information or material designed to affect public sentiment.

Trumped

NEW YORK'S Mayor Fiorello LaGuardia hates Bingo. The courts, however, have allowed the game in theatres provided no admission is charged the players.

But Mayor LaGuardia has persistence.

He drove past the Clifton theatre, on upper Second Avenue, recently. The Clifton advertised "Trump Bingo." Twenty minutes later, summonses were handed manager Frank Siclari for failing to have exit signs illuminated; for allowing exit doors to be obstructed; for failing to have two pails of sand in the projection room; for obstructing the sidewalk with a wooden sign advertising the game; for failing to have a lighted balcony exit; for failure to have the permit number of the marquee painted on it in contrasting colors, and for allowing cloth signs to hang five feet below the marquee.

Mr. Siclari, in Magistrate's Court last Thursday, paid $235 in fines for four violations of the city's fire laws.

Rain Again

"RAIN," the Somerset Maugham story which in the daring 1920's became the symbol of Sex in the South Seas, is to be produced again on the stage, this time as a musical play, by A. P. Waxman. An announcement from Mr. Waxman's office in New York this week said that opera, stage, screen and radio were being searched for an "actress worthy of comparison with the late Jeanne Eagels, whose portrayal of 'Sadie Thompson' was one of the brightest pages in the history of the American theatre."

"Rain," following its stage success, was twice produced as a motion picture, once in 1928 by Gloria Swanson Productions for United Artists, starring Miss Swanson and Lionel Barrymore, and again in 1932, also for United Artists, starring Joan Crawford and Walter Huston.

Mr. Waxman, long a public relations and advertising counselor, has been a major partner in several Broadway productions and has had investments in others.

WB Retire Debt

AT a special meeting of the board of directors of Warner Bros. Pictures, Inc., held Wednesday afternoon, officers of the company were authorized to negotiate a long term loan in the amount of approximately $20,000,000 to be placed privately. The proceeds from the proposed loan together with treasury cash will be used for the purpose of retiring all of the outstanding 6 per cent debentures, the payment of existing bank loans and the redemption of all outstanding preferred stock. Upon the completion of the proposed financing the sole voting rights will be vested in the common stock.

A similar move was completed last week by Paramount. See page 32.

Horseshoes

NEW YORKERS, who until recently turned and stared when a horse and wagon rolled by, last week tossed horseshoes at the Loew's circuit. They were doing so in the hope merely of hitting free admissions. The admissions were offered as part of the exploitation of the Paramount double bill playing the Loew circuit, "Happy Go Lucky" and "Lucky Jordan," billed as a "good luck show." The iron shoes were given by Loew's to the local scrap pile.

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ON THE MARCH — Red Kann discusses deferments and product Page 16
UNIVERSAL plans to release fifty-five next season Page 17
RANK offers challenge to U. S. position in England Page 29
SHOWMEN in Great Britain ask fewer war theme pictures Page 30
PARAMOUNT stockholders hear company's best annual report Page 32
VALUE of film securities increases by $171,668,537 Page 37
WMC limits job deferments for age group from 18 to 25 Page 38
MONOGRAM announces forty features for new season Page 40
PRODUCERS RELEASING schedules forty films for 1943-44 Page 44
FREEMAN launches "For Whom the Bell Tolls" at luncheon Page 54
INDUSTRY sets War Stamp goal in July drive at $130,000,000 Page 58
AN American sees the London scene and Wardour Street Page 60

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Release Chart by Companies Page 1376
The Release Chart Page 1377

75" Long, 20" Deep

THE films division of the War Production Board is, of course, but one of the manifold interests of that agency. Just how manifold those interests are is emphasized in WPB Release No. 3785, issued this week, which announces the formation of a Paper Cup Industry Advisory Committee and a Safety Pin Manufacturers' Industry Advisory Committee.

Progress of the same agency in the simplification of what few civilian goods are still manufactured so as to eliminate frills and style variations is told in OWI Release No. 2001, listing 1,000 items reaching from "the cradle to the grave" which had been selected for attention.

"As a result of the new simplification," the release said, "the new-born babe now rides in a carriage in which the iron and steel is limited to nine pounds, while his great grand-father is transported to the grave in a casket limited in length to 75 inches and in depth to 20 inches."

Southern Knight

SALUTING the contributions of Phil Reisman to the cause of Inter-American amity President Getulio Vargas of Brazil on Monday signed a decree making RKO's foreign manager and vice-president a Knight of the Southern Cross. The new Knight of the order of "Cruzeiro do Sul" is an associate director of the film division of the Coordinator of Inter-American Affairs and adviser on distribution. He returned a week ago from an eight-week tour of Brazil and other South American Republics. Mr. Reisman is also a Chevalier of the Legion of Honor. The French Government bestowed the decoration in 1937. In the state of Kentucky he is an honorary colonel.

Brotherhood

CAFE life (the sidewalk set) is one of the aspects of life in the United States which the Coordinator of Inter-American Affairs will show South Americans in a forthcoming film about students' International Houses. The picture, titled "That Brotherhood May Prevail," is being made under contract by Willard Pictures and will cost about $10,000.

It intends to show, persons associated with the story said, the gay and educational times which students coming to the U. S. from abroad may have through the International Houses in New York, Berkeley, Cal., and other university centers. Location scenes will be made in New York at the sidewalk cafe of the swank Fifth Avenue Hotel, at Greenwich Village's outdoor art show, and on the corner of 42nd Street and Sixth Avenue.

The script originated with Hanson Borge-Moeller, a Danish world traveler and salesman, who induced the Coordinator to provide him with film for a travelogue of Ecuador. Mr. Borge-Moeller visited Ecuador last year as the representative of a Wall Street trading corporation which successfully obtained the right to mine deposits of bird droppings. The pictures, after editing, were included in the CIAA's list of free films for exhibition in U. S. schools.

Mr. Borge-Moeller had never made motion pictures before his Ecuadorian venture. He followed the experiment as cameraman, however, with the script for the International House picture. Recently naturalized, he is currently reported working for the Board of Economic Warfare in Washington.

Five from Small

EDWARD SMALL will release through United Artists, five features, with a total budget of more than $6,000,000, the distributing company announced Wednesday, in New York. Production is to start shortly. The first will be "The Raft." Others will be "Big Time," "Cagliostro," "The Life of Valentino" and "The Ghost of Monte Cristo." A sixth picture which Mr. Small may produce will be "Time to Be Born." It is expected three of the schedule will be ready with the start of the 1943-44 season.

Not Aloysius

THE James A. Farley revue now touring New Jersey theatres and clubs in the heart of Hague territory, and which entertained the servicemen at the Newark Stage Door Canteen last Saturday, has no connection with the James Aloysius Farley who headquarters in Nyack, N. Y., further up the Hudson. The Nyack Farley, of course, is the former Postmaster General, National Democratic chairman, and baseball player. The James A. (not for Aloysius) Farley who heads the Farley revue is a master of ceremonies and entertainer of long standing. He is a brother of the Ed Farley who wrote that song "The Music Goes 'Round and 'Round."

For Employees

WOMETCO circuit employees in Miami were complaining about high food prices, and crowded restaurants. Hal Kopplin, advertising head, listened sympathetically, began a storming of rationing boards and equipment companies, and emerged with a Wometco luncheonette. One feature of it is that circuit workers get the food they particularly like, because they were asked what they preferred. Sidney Meyer and Mitchell Wolfson, co-owners of the circuit, helped pay for the luncheonette equipment.

Less War

ENTERTAINMENT is the theme of some of the brightest blue chips in the backlog of pictures with which Warner Bros. face the new season, it is learned. Only five of the 22 to 24 pictures which the company indicates will be available for the 1943-44 season can be classified as war pictures. The size of the backlog and current status of production make it probable that none of these will be released during the first six months of the season, which starts September 1st.

A reshuffling of schedules as market conditions change is always possible but the stockpile of features on the studio and home office shelf from which the releases for the first six months of the new season will be drawn includes: "Thank Your Lucky Stars," "Arsenic and Old Lace," "The Constant Nymph," "Old Acquaintance," "The Desert Song," "Adventures of Mark Twain," "Devotion," "Princess O'Rourke," "Adventure in Iraq" (a remake of "The Green Hat"), "Crime By Night," "The Last Ride" and "Murder on the Waterfront." None of these is a war film.

Currently shooting and for release presumably after the first half of the new season are "Saratoga Trunk," "To the Last Man," a sabotage story; "In Our Time," from the novel with a war background by Robert St. John; "Shine On, Harvest Moon," and "Conflict."

Going into production soon are "Rhapsody in Blue," "Passage to Marseilles" (a sequel to "Casablanca"), "Battle Cry" (with a post-war angle), "The Young and the Brave," "Gay Nineties" and "The Horn Blows at Midnight."

The Last Scent

PART of the time of Dr. J. B. Fishman of New Haven, manager of the Fishman circuit, is now being devoted to studying poison gas and other noxious war chemicals. An expert chemist, he has been appointed assistant professor in the Department of Pharmacology of the Yale University School of Medicine. He will continue to keep a hand in circuit affairs and the new war duties will not interfere with his presidency of the Allied Theatre Owners of Connecticut.

Up 10% in Canada

CANADIAN motion picture theatre patrons paid into box offices 13 per cent more last year than the year before, and increased their attendance by 10 per cent, according to the annual report of the Dominion's Bureau of Vital Statistics. Admissions last year were 179,611,306. Box office receipts, exclusive of taxes, were $46,930,278. Taxes on theatre admissions reached a total of $10,256,502.

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THIS WEEK the Camera observes:



By Staff Photographer

FLAG RAISING, on Flag Day, June 14th. Broadway theatres hoisted Treasury's "T" flags simultaneously, accompanied by bands, speeches, entertainment, signifying that 90 per cent of theatre employees buy Bonds regularly. At Loew's State, above, Floria raises the flag, watched by Manager Al Rosen, right.

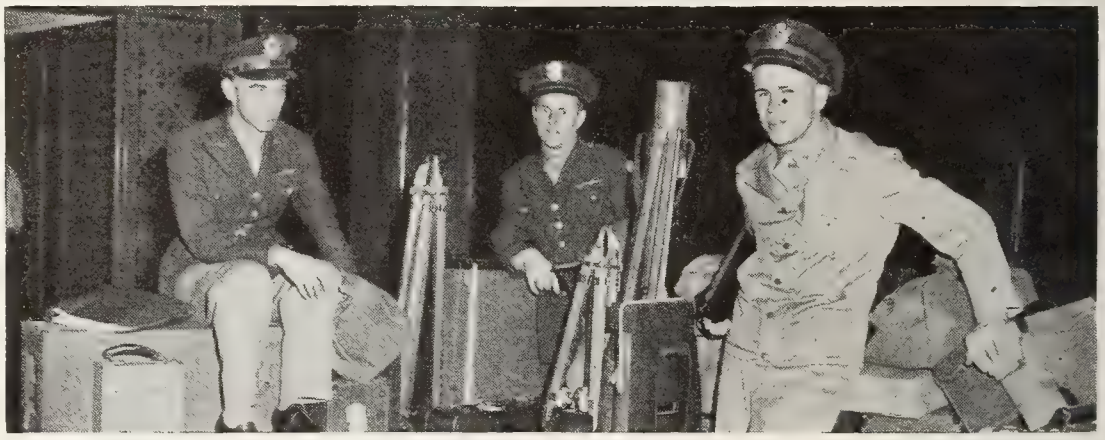


■ AT MONOGRAM'S final regional sales meeting, at the Ambassador Hotel in Los Angeles, are Trem Carr, in charge of production; Scott Dunlap, producer, and W. Ray Johnston Monogram president.



By Staff Photographer

■ ASSIGNMENT. Major E. L. Stevenson, transferred from the War Department's war films section, Washington, to the Signal Corps Photographic Center, Astoria, New York City. Major Stevenson formerly made advertising films.



OFF TO ALASKA to film the Alcan Highway, with cameras and much baggage, are RKO Pathe News cameramen Larry O'Reilly, Bob Donahue, Jr., and Bill McClure shown here at Grand Central station in New York.



■ FISH DINNER, left. The fish were caught in Canada by Tri-States and Central States circuits' executives, Myron Blank and G. Ralph Branton. The guests at the dinner in Des Moines were the executive and auditing departments. At center table are J. J. Deitch, Tri-States booker; A. H. Blank, Mr. Branton and Mr. Blank at head of the table; A. G. Stolte, Tri-States district manager; L. McKechnay, Tri-States treasurer; Harry Warren, Central States general manager; Don West, its booker.



■ BETWEEN MISSIONS. Commander John Ford, producer of the Herald poll winner, "The Battle of Midway", and others, on a Hollywood visit, with his wife, Mary, and son, Ensign Patrick Ford.



SALUTE to Republic's new star, Vera Hruba, who will appear in "Gay Blades". At the Hollywood party, above, were Herbert J. Yates, Miss Hruba, Roy Rogers, Al Rogell, Josephine Dillon, and Mr. and Mrs. Francis Bateman.



By Staff Photographer

CENTRAL AMERICAN distributors and exhibitors are "fed up" with war and propaganda pictures, reports Norton Ritchey, Monogram foreign sales manager, back in his New York office after three weeks in the territory. See page 52.

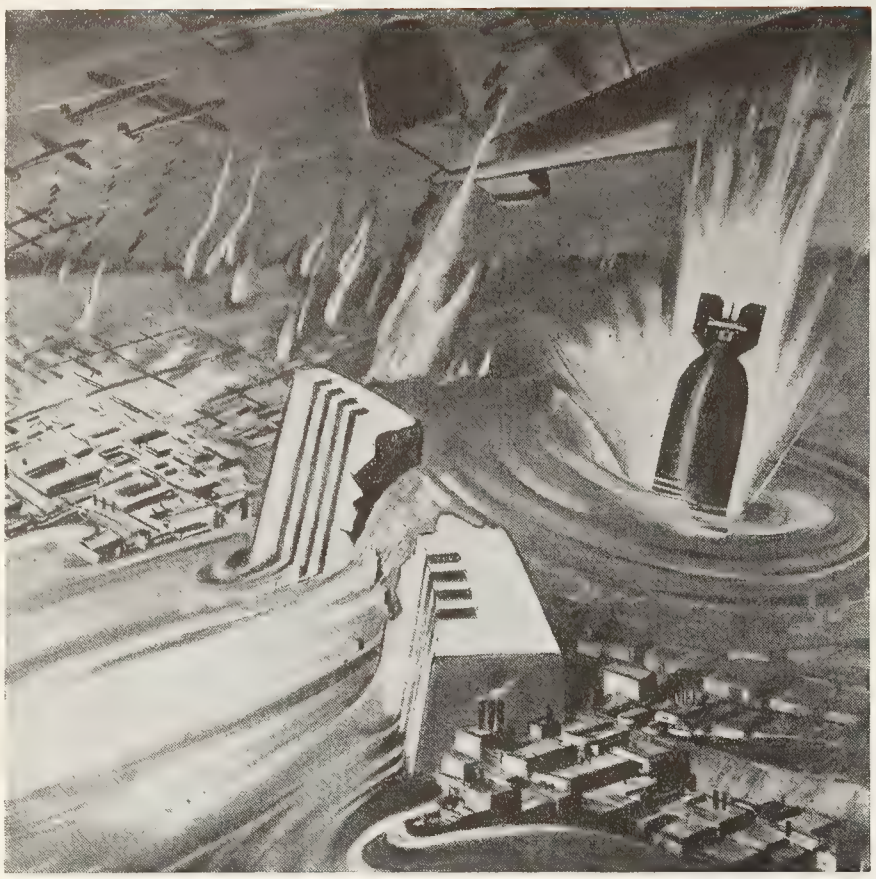


REELECTED. Morris Loewenstein, above, will serve his 23rd year in the presidency of the Oklahoma Theatre Owners. With all other officers, he was reelected at the annual Oklahoma City convention last Thursday.





"DIXIE". Scenes at left and above show Bing Crosby, Dorothy Lamour and others in this story of Dan Emmett, minstrel who wrote the rallying song of the south. Paul Jones has produced the Technicolor picture, Bing's first such, in which he appears in blackface.





■ BOND SELLER. Comedian Bob Hope continued his war efforts, via personal-appearances at a Columbia, South Carolina, luncheon in the Wade Hampton Hotel. Admission was a $1,000 War Bond and $1.25 cash. Above are Mr. Hope and Jack Jordan, manager of the Carolina Theatre. Palmetto Theatres, Inc., sponsored the luncheon.

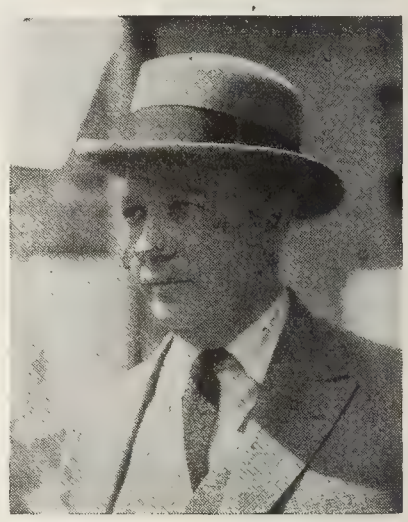


"VICTORY THROUGH AIR POWER," now apparently being tried by the Allies, is exposited in Walt Disney's visual interpretation of the best selling book by Major Alexander P. de Seversky, shown at left with his co-pilot, the flying cocker spaniel, "Vodka." Above is a scene from the Technicolor picture, showing the bombing of a hydro-electric dam. Such bombings of Rhineland dams have been tremendously successful.

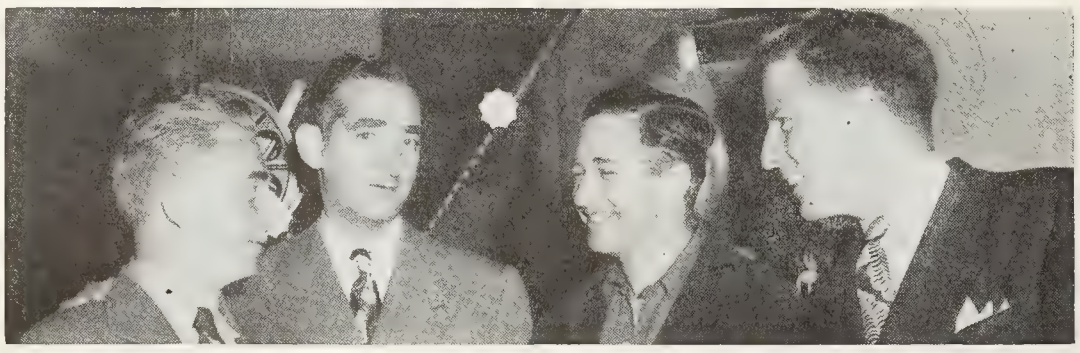


By Staff Photographer

VISITOR to his office, which he left six months ago; Lt. Paul Mooney, Jr., former MOTION PICTURE HERALD reporter, now instructor, anti-aircraft, Camp Davis, North Carolina.



■ THIRTY-SEVEN years in the show business, 30 as operator of the Queen Theatre, Dallas, were observed by Lou Bissinger, above, on Monday noon, as honored luncheon guest of the Texas Variety Club, at the Hotel Adolphus, that city. "Uncle Lou," as he is known to the Southwest trade, came to Houston in 1906, from North Carolina, via Oklahoma. He operated an open air house. To Dallas he came in 1913, succeeding present day circuit operator E. V. Richards as manager of the Queen.



■ JOHN F. SHEIK, member of editorial staff of Quigley Publications, left Hollywood by plane this week on the first leg of an extensive tour of Latin American countries. He is seen, at right, above, on the set of MGM's "Madame Curie," with Red Kann, Quigley Publications vice-president; Marvin Schenck, of Loew's circuit, and Mervyn LeRoy, producer. Mr. Sheik's reports, based on first-hand study of developments in Mexico, Panama, Colombia, Peru, Chile, Argentina, will be published occasionally in Quigley Publications.

CLEARANCE CHANGES MUST WAIT UNTIL WAR ENDS

Sales Heads Contend This Is Not Time for Large Scale Readjustments

Changes in clearance schedules will have to wait until after the war.

Sales executives of all the major distributors, questioned about reports of growing exhibitor agitation for revision of clearance and release schedules, are agreed that "this is no time for wholesale rearrangements." The many dislocations of wartime operation make it inadvisable now to attempt adjustments in clearance structures that in most instances have been in effect for years, the distributors say.

Most of the demands for cuts in clearance, and earlier availability of pictures, appear to have come from operators in the eastern and northeastern states, where gasoline rationing has been most severe. Many small town theatre men have asked New York, Pennsylvania and New England branch managers and salesmen to cut clearance margins.

Ask Changes to Compensate For Product Delays

They claim that since casual travel between adjacent towns and to metropolitan centers has been virtually eliminated clearance margins should be reduced to compensate for other delays in securing product.

Home office spokesmen are inclined to minimize the number and seriousness of these exhibitor requests for clearance changes. Several said that complaints do not exceed the usual number of pleas for better playing position, heard at this time of year when a new season is in the offing and the summer lag in attendance impends.

Willingness to adjust cases of obviously unfair clearances, as in the case of some resort theatres, is apparent among the distributors. In line with announced policies of MGM, Paramount, Fox, RKO and others to hear all complaints on the prices and rental if complaints are justified, the home office department heads indicate that their ears are open for conclusive evidence that particular clearances are hurting business.

They express willingness to make changes if it can be shown that this step is necessary to keep theatres operating. But, spokesmen point out, these can be made only if they do not upset the pattern for a territory, or large area. They say it is impossible to make wholesale adjustments.

Distributors cite numerous arguments against a wholesale reconsideration of clearances at the present time.

A paramount, and almost insurmountable obstacle, they say, is the acute shortage of prints. There has been drastic reduction in the number available to each exchange, they point out. Cuts up to 50 per cent of the pre-war print allotment have been made in some territories to comply with the raw stock slashes ordered by the War Production Board.

It is difficult to service accounts as they are now playing off. To further tighten schedules with clearance cuts would make an impossible situation, according to Edwin Aarons, MGM sales assistant. Spokesmen for Paramount, RKO and 20th Century-Fox concurred in warning that in the event of a wholesale shift of clearances many theatres might find themselves playing off still later than at present.

Production and release of fewer features in the last two years may have stretched clearance, the distributors admitted. But they denied that any particular group of exhibitors had suffered. On the contrary, sales officials asserted that the improved quality of product resulted in an increased revenue and playing time for all runs.

Present clearance schedules were worked out, one salesman recalled, at a time when the industry released upwards of 500 pictures a year. With a picture a week from each major company the lag between runs might have been less than at present, he said. But currently longer bookings are common through all runs. Thus, although a picture may not reach subsequents in as many days as formerly, it is released in the small situations relatively as soon as in former years, one manager said.

Alteration of Schedules Complicated Now

Better business throughout most sections of the country has added to the problem which clearance changes would make. Lengthy early runs, holdovers, moveovers to a second theatre, and extended playing time are common right down the line, it is said. Inevitably they have delayed some subsequents, it was admitted. Clearance cuts would not relieve the situation, distributors said.

Restricted shipping and film delivery services make a reconsideration of clearance and release schedules very complicated at the present time, according to a Twentieth Century-Fox executive. In western and midwestern states where theatres are often hundreds of miles from exchanges it has been necessary to allow extra time for transit between dates. This in effect has delayed availability for subsequents, but is unavoidable, managers said.

"Disastrous confusion" would inevitably follow any attempt to do anything now about shifting clearances, Robert Mochrie, general sales manager of RKO, recently remarked. He further expressed the belief that most clearances now in effect were equitable. They were reached over a period of many years by bargaining, and sound sales practice, he said. Revision of schedules would have to be a long process, accompanied by careful study, he added.

Other distributor sales experts agreed. Margins between runs in most instances are the result of many years of business with the theatres involved, and have been reached through competitive bargaining. Any changes would have to be made on the basis of individual situations, it was said. Salesmen saw no possibility of attacking the problem on a national basis. Each contract would have to be renegotiated, William Kupper, Twentieth-Fox sales official, pointed out.

Last Major Adjustment Occurred in 1934

Warners indicated that the clearance question had not arisen in their offices for some time. The company policy of a few pictures, playing extended runs, had made it possible to meet all local clearance problems without difficulty, it was said. Also, the fact that the company has been able to make more than the average number of prints has solved many clearance problems, despite holdovers.

The last major readjustment of clearance throughout the country occurred in 1934 under the National Recovery Administration's industry trade practice codes. At that time local film boards studied and codified the particular clearance arrangements standard in each exchange area. In large part these persisted after the disbanding of the NRA. However, numerous local adjustments were made subsequently by agreement between exhibitors and distributors. An example of these revisions is the "blue book" schedule which formed the basis for present Los Angeles margins.

Although MGM, RKO, Paramount and Twentieth-Fox reported that they had made some price adjustments for exhibitors who had suffered unique wartime handicaps, they indicated that clearance changes generally have not been requested. Doubt was expressed that changing clearance margins would remedy these problem situations.

Companies Prompt to Act On Arbitration Decisions

The few clearance changes that have been made lately have been in consequence of closings by competitive theatres, changes in run granted to a few theatres, or otherwise outgrowths of normal bargaining. In a few instances, as in the case of RKO's regional premiere plan, and by Metro and Twentieth-Fox with several special releases, local clearances have been temporarily set aside for special campaigns or day and date openings.

Distributors have been prompt in making clearance adjustments in accord with arbitration decisions. These apply only to the theatres which are party to the complaint, or have intervened in proceedings.

Out of 56 cases decided by the arbitration appeal board since June 1, 1942, clearance has been reduced in 25 cases. Approximately 50 theatres have won clearance changes before local arbitrators. These shifts have been widely scattered, with some large slashes in present clearances having been ordered in Los Angeles, New York, Ohio, Philadelphia, Buffalo, Vermont and Texas.

More Pressing Problems Than Clearance

Each clearance change has been carried out as prescribed without disrupting the pattern of the exchange territory. Distributors consider it significant that not many new cases have followed in the wake of these settlements. If there were really need for an immediate change in clearance, they said, many additional arbitration actions would have been filed.

As conditions are, they declare, the question is a secondary one, which can wait until more pressing trade practice problems are decided.

This also appears to be the attitude of the leading exhibitor organizations. National Allied's trade practices caravan has studied the clearance problem in its tour of the country, although price and rental conditions have been the foremost considerations.

Likewise, it is reported that the Motion Picture Theatre Owners of America through the new trade practice committee has given passing attention to clearance. Herman Levy, secretary of the group, indicated that the committee had not spent much time on the problem, nor did it appear likely that the subject would occupy its attention until more urgent questions of sales practice and terms are settled.

Capt. Vincent Hart Promoted

Vincent Hart, former film attorney, and later associated with the Motion Picture Producers and Distributors of America, has been promoted from captain to major, the War Department reported this week. Mr. Hart has been in the Adjutant General's Office.

PLAYDATES ON TOP FILMS INCREASE 30 PER CENT

All Companies Report Peak Levels for "A" Product on Holdovers, Repeats

Playdates for top-budget features of the 1942-43 season increased as much as 30 per cent compared to previous years, analysis of bookings indicates. All companies reported peak levels reached this year for their "A" product in theatre bookings, repeat engagements and holdover time.

Monogram, Producers Releasing Corporation and Republic, it was noted, had a higher percentage of playdates for their top productions this year than ever before. At the other end of the available playing time scale were the smaller-budgeted features from all companies. The "A" product received more playing time, and the "B" product played out bookings quicker this season than in previous years.

Holdover time, as reported by Motion Picture Herald on February 6th, last, increased as much as 100 per cent for the first half of the season, compared to a comparable period for the previous year and maintained that peak during the second half of the season, now nearing its conclusion. An unprecedented number of features, from all companies, have been getting extended playing time in first run theatres as well as second run houses.

With heavier selling and exploitation concentration by major companies this season on the top-budgeted features, playdates for high production-value attractions received added impetus. A number of companies, it has been indicated, are able to add hundreds of new accounts on some pictures as a result of 1942-43's bigger and better entertainment wares. Generally, the increased business at tne nation's box offce, has been reflected in playdate figures on the "A" product as well as in the financial statements of film companies and in the marked action of motion picture shares on the New York Stock Exchange (See page 37).

At Columbia's recent Chicago sales convention, A. Montague, general sales manager, reported that the extra playing time on "My Sister Eileen," "The Talk of the Town," "You Were Never Lovelier," "Commandos Strike at Dawn" and "Something to Shout About" amounted to 3,600 days. He said that these top pictures released during the 1942-43 season brought Columbia "so tremendous an increase of playing time" that the company, "thus assured of holdover, this year will double its 1940-41 budget."

"Sergeant York" Reaches 20,000 Playdates

According to Warner Bros. statistics, "Casablanca," the fortuitously titled feature, had the "speediest booking on record" of the company's product this season, playing more than 12,000 engagements, including many repeats, in a little over four months, to date. "Yankee Doodle Dandy," the company said, has had more than 11,000 playdates in about five months thus far; "Desperate Journey," 13,300 playdates; "Gentleman Jim," 12,700; "George Washington Slept Here," 12,500; "Now, Voyager," 12,750.

The company also reported that "Sergeant York" had reached its 20,000th playdate, indicating that the picture had played repeat dates to the extent of about 90 per cent.

Paramount's top-budget features also came through with record playdates for this season, including 13,000 for "Wake Island"; 12,500 "Major and the Minor"; 13,000, "Road to Morocco"; 13,000 "Star Spangled Rhythm" and 12,500, "Forest Rangers." These pictures also scored heavy holdover dates in first run theatres in key cities during the season.

Annual Increase Is Reported by Universal

At Universal's annual sales meeting in Chicago this week, W. A. Scully, vice-president and general sales manager, disclosed that for the past five years the company had averaged an increase of 1,000 exhibitor accounts each year.

Although no official playdate totals have been reported for Universal, it was observed by a home office executive this week that "Arabian Nights," "Pittsburgh," "Shadow of a Doubt," "Who Done It," "It Ain't Hay," and "Frankenstein Meets the Wolf Man" set playdate-holdover records for this season.

Such films as "Somewhere I'll Find You," "Panama Hattie," "For Me and My Gal," "Keeper of the Flame," and "Cabin in the Sky," were singled out as MGM's top box office attractions for the season thus far.

Leading the playdate and holdover features for RKO Radio this year was the Edward A. Golden production, "Hitler's Children." Other record attractions of the company included "Pride of the Yankees," "The Navy Comes Through," "Here We Go Again," "They Got Me Covered."

Among the pictures released this season by Twentieth Century-Fox, those which led in bookings and holdovers included "Footlight Serenade," "Black Swan," "Springtime in the Rockies" and "Hello, Frisco, Hello."

Republic Time Exceeds Previous Years

United Artists' roster of heavy box office attractions for the season included "I Married a Witch," "In Which We Serve," "Hangmen Also Die" and "Lady of Burlesque."

Republic's top-budget features received more playing time this year than in previous seasons, although official playdate figures were not made available. Such pictures as "Hit Parade of 1943," which played the Loew's circuit, for example, and "Ice-Capades Revue," "Idaho" and "At Dawn We Die" brought increased theatre accounts for the company during the season.

Monogram's "Silver Skates" and "Sarong Girl," among other high budget productions for 1942-43, increased theatre accounts for that company. "Corregidor," one of PRC's leading features for the season, was one of the big playdate-holdover pictures for that company.

With business still going strong for all top-flight pictures of all the companies, final totals of playdates and holdover time cannot be recorded until the 1942-43 season is completed, but sales officials for the distributors agree that this year will be the "biggest for the best product."

Emphasis on regional selling and exploitation of product, by both Paramount and RKO, for example, which reached a high point during the season, will be continued for those two companies. Columbia, MGM, Twentieth Century-Fox, Warner Bros., United Artists, Universal, Republic, Monogram and PRC all are planning special selling and exploitation campaigns for their higher-budgeted product for the balance of this season and for next year. On the basis of performance of the 1942-43 top-flight attractions, and taking into consideration the fact that companies will produce fewer pictuers next year, it was observed by one sales official that at least the same number of big pictures from each company next season would maintain, if not exceed, the playdate-holdover records set this year.

Gamble Leases Fifth Theatre in Oregon

Ted R. Gamble, theatre executive in the northwest, and assistant to Secretary of the Treasury Henry Morgenthau, has acquired the lease of a theatre in Vanport City, Ore., which is scheduled to open soon.

Mr. Gamble operates four other theatres, two in Hood River and two in Portland, although management has been apportioned among members of his staff, since his Washington duties have kept him in the east. The Vanport theatre will seat 800.

New York Carriers to Drop Thursday, Friday Deliveries

New York film carriers, beginning July 1st, will neither pick up nor deliver prints to theatres Thursday nights and Friday mornings. This was decided this week by a six-man committee representing the carriers, exchanges, and exhibition. The new schedule is temporary, and regarded as a partial solution to the problems presented by Office of Defense Transportation orders to reduce deliveries and save gasoline.

Mulvey Sales Supervisor For Cagney Film

James Mulvey, New York representative for Samuel Goldwyn, has been appointed by Cagney Productions to handle the company's domestic and foreign sales on "Johnny Come Lately" for United Artists release. Mr. Mulvey will retain his Goldwyn affiliation. He recently returned to New York from the coast. "Johnny Come Lately" is the first of Cagney Productions' films.

Circuit Raises Prices

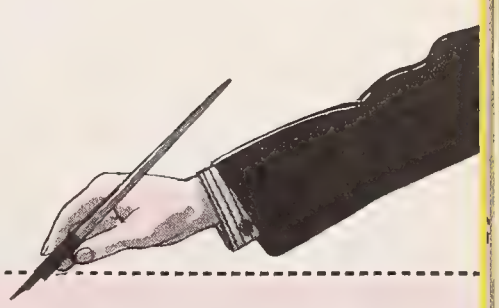
The Lasker circuit in Chicago has raised admissions five cents from 28 to 33 cents for evenings and Sunday and holidays. The circuit operates the Ritz in Berwyn, Vilas in Cicero and Music Box, Ridge and Bertha in Chicago.



A BUY FOR JULY!

(*Is your blood Red–White and Blue!*)

A wonderful, thrilling idea—
A great new airplane carrier
To be called "SHANGRI-LA" (Hello Tokio!)
Launched by the people of this nation
In a big, special, All-American
JULY WAR STAMP DRIVE
IN MOTION PICTURE THEATRES!
Uncle Sam asks us to sell at least
A dollar's worth of stamps to every
Man, woman and child in America!
That's $130,000,000 to jolt Japan!
Help build "SHANGRI-LA"! The buy for July!
Sell *every* patron $1 worth of stamps!
Watch for the campaign book "Big Guns"
It's the U. S. Treasury's barrage of showmanship!
Watch trade papers for further news!
Get set! Stock up your stamp booth!
Pep up your theatre staff!
All together to start "SHANGRI-LA"
Down the ways to Tokio!



P. S.—The Government is asking motion picture theatres, retail stores and newspaper carrier boys to participate in this July war stamp drive. Let's make sure WE do more than one-third of the job!

Sponsored by the War Activities Committee of the Motion Picture Industry, 1501 Broadway, N. Y. C.

SIGN! MAIL TO W. A. C., 1501 B'way, N.Y.

(Count me in, Uncle Sam)

THEATRE .....

CITY .....

NAME .....

(We'll jolt the Japs in July)

ON THE MARCH

by RED KANN

THEY'VE been saying for years here that this business of making pictures is one tough, back-breaking job, but its rewards are high. Blood pressure, too.

Illustrating the blood pressure, if not the rewards, is a merry tale. Its component parts are "Cowboy Commandos," the Office of War Information, the Office of Censorship and a state of confusion.

Before launching into production, the script was offered the OWI for consideration and suggestion. At that point, the characters identified in the subjoined advance synopses reprinted from the HERALD's Product Digest Section spoke German and Italian, or inflections of both.

COWBOY COMMANDOS
(Monogram)

Series Western

PRODUCER: George Weeks. Directed by S. Roy Luby.
PLAYERS: Roy Corrigan, Denis Moore, Max Terhune.

SYNOPSIS

A group of Nazis who believe they have located magnesium deposits in a Western community prepare to acquire possession, but the residents become suspicious and notify the FBI. Without waiting for the Federal men to arrive, however, the intrepid trio of Range Busters take matters in hand.

The OWI took the position this would not push matters at large toward a faster victory; that, in fact, it would tend to displease and, perhaps, even antagonize German-Americans, Italian-Americans and friendly aliens of both nationalities. The advice, consequently, was to remake the characters into Americans by killing off their inflections, but leaving them with their Axis ideology, plotting and cupidity. It was as simple as that.

The switch was made.

Production proceeded. In due course, the picture was completed. Thereafter and according to regulation, a print went to the Office of Censorship for export license. At that stage, "Cowboy Commandos" failed to get a permit on the ground Latin-Americans and others in other lands would be conveyed the idea American cowboys are in no wise different from the Nazis and Fascists who must submit to unconditional surrender before the dogs of war are called off.

At about this point, Director Luby is credited with having remarked in this or language of similar intent, "Whoinhell am I to believe about these things?"

What is undeniably a merry tale, however, is also tinged with its serious side. Both the Office of War Information and the Office of Censorship evidently remained well within the boundaries of their particular function. OWI guides, cannot dictate; thus, the producer can do as he pleases with whatever advice is made available to him.

The Office of Censorship censors after the deed and pre-advises only in terms of official regulations prescribing what producers may not touch upon. In length, these restrictive clauses cover military objectives, such as shore lines and that ilk. OC is not interested in any of the phases through which a picture passes. It determines its actions and its decisions under a wide and authoritative mandate solely upon the evidence which takes one, and only one, form: the completed production.

If, by this time, you may be wondering why the boys don't huddle and then get the producer out of his muddle, you're wondering along with this department.

Maybe Yes and Maybe No

ETERNAL Hollywood, like the hope that springs, is speculating again. On this occasion, it is over possibilities which may unfold if players in the service are to be furloughed for occasional pictures. Specifically, the hope springs from the case of Jack Holt. He is a captain in the Army now and may be relieved of duty long enough to star in "Ground Crew" for Monogram. The reason: the War Department is officially interested in the project, which would be a straight commercial enterprise, nevertheless.

The Holt circumstance would be without precedent in this country so far as any researchers have been able to dig it out. Closely parallel, yet actually not close at all, is the file on Ronald Reagan, who was given military time off to appear in "This Is the Army." The important difference there is that his was a military assignment bearing on a non-profit venture where Warner, as producer, is concerned.

The quick calculators, of course, are thinking about the Gables, the Stewarts, the Fondas, the Montgomerys, the Powers and so on down the illustrious line and if the Holt development, precedental as it would be, ought to be construed as pointing a way.

In England and in Russia, what is not common practice in America is common enough. Latest to engage attention here is another emphasis on the policy prevailing in those two countries, the incident so happening this time to deal with Russia. Drew Pearson tells it in his "Washington Merry-Go-Round" column, quoting Leonid A. Antonov, special emissary of his nation's film industry who has been conferring with studio leaders.

The incident has to do with violent street fighting in the courageous defense of Stalingrad and how a group of actors left their studio to seek arms and the fight. The general in charge turned them down, sending this answer:

"We have soldiers, but we haven't many actors. Your job is to make motion pictures. Now, back to your studios and make them! We don't need you to carry rifles, nor do we need you at the barricades. The greatest military service you can do Russia is to go on acting and making the pictures which the soldiers need."

Mailbag, War Pictures, De Mille

"I HAVE been most interested in MOTION PICTURE HERALD's editorial and exhibitor comment on war pictures," writes Cecil B. De Mille. Then:

"The consensus seems to be that this type of product is no longer box office. But just what is meant by the broad term, 'war pictures,' is not immediately clear. If, for example, every picture set against a war background is included in this category, then I need only point to a picture released after publication of these deprecatory critiques—Paramount's 'China', now making golden music at the box office.

"I was once warned that religious pictures were 'not box office,' yet 'The Ten Commandments' turned out to be the greatest success I ever had. So-called costume pictures were likewise considered taboo—until 'Gone With the Wind' came along.

"In my opinion, there are only two kinds of pictures—good and bad. Good pictures will always be 'box office.'

"No background, whether it be war or peace, is sufficient justification for a picture. Primarily, there must be a good story, whose characters possess universal appeal. That is why I am making 'The Story of Dr. Wassell.'

"I do not think of this as a 'war picture,' though war provides much of its motivation. It is the story of a man—Commander Corydon M. Wassell, the former Arkansas country doctor, who won the Navy Cross for shepherding nine wounded American sailors to safety from the island of Java during the Japanese invasion, as first told to the nation by President Roosevelt in a fireside chat.

"It is the story of this man's rise from failure to triumph, of what he believed and of the faith he inspired in others. It is also his love story. And, despite its underlying theme of character, principle and ideas, it is primarily sheer entertainment."

Argument and plug thus are admitted in evidence.

■ *How hard the road these days takes on another minor aura with the story of a certain key city exchange now 70 per cent over annual quota in a season still full of life.*

Said a studio generalissimo to the district manager who reported the state of affairs:

"What! Only 70 per cent!"

Was he kidding?

He was.

■ *A film wife to her husband:*

"Do I have to go to that party tonight?"

The film husband to his wife:

"If you don't, you'll be accused of absenteeism from the social set."

UNIVERSAL TO RELEASE 55 FILMS NEXT SEASON

7 Westerns, 67 Shorts on Program; Theatres Now Assured 429 Features

Universal Pictures will produce 55 features for next season, it was announced this week at the company's three-day sales meeting which opened Tuesday and ended Thursday at the Blackstone Hotel in Chicago.

The 1943-44 schedule will offer seven Westerns, three serials, 67 shorts and 104 issues of Universal newsreel. W. A. Scully, vice-president and general sales manager of the company, said that Universal would continue "to anticipate trends in entertainment, rather than follow them."

With the 55 features promised from Universal, exhibitors can be assured of 429 features for the new season. The 1942-43 releases from 11 companies totaled 453.

Thus far, Columbia has announced 48 for 1943-44; Monogram, 40; Producers Releasing Corporation, 40; Republic, 66; Twentieth Century-Fox, 48; United Artists, 30. RKO's 1943-44 schedule will be announced at the company's annual sales meeting next month. Paramount, according to Y. Frank Freeman, vice-president in charge of production, will not exceed the 31 releases offered this year. It has been indicated that MGM and Warner Bros. may release approximately 36 and 24 features, respectively, next season, the same number as this year.

Discussion of sales policies and exploitation possibilities for next season's product has been carried on at various meetings held by companies recently. MGM, according to announcement this week, will not hold an annual sales meeting but will call district manager sessions. Monogram concluded its fifth and final regional meeting of the company last Sunday in Los Angeles. RKO's annual sales convention will be held in New York July 12-14 at the Waldorf-Astoria Hotel. Paramount this week called a district managers' meeting to be held in New York at the Hotel Pierre, from July 14 to 17. Warner Bros., United Artists, Twentieth Century-Fox, PRC and Republic already have conferred on next season's product during sales sessions held recently.

Paramount will hold a meeting in Toronto, June 25th and 26th.

Universal's "increased appropriation for production" is permitting acquisition of new producers, directors, writers and stars to augment the studio's production lineup, thus "insuring strong box office attractions" for next year, Mr. Scully said.

Universal Planning Balanced Program

"Now more than ever, the public seems to want diversity in its entertainment," Mr. Scully said. "Being quite aware that even in normal times it is difficult for any studio to gauge the public taste and temperament as far as screen entertainment goes, it becomes increasingly difficult in these abnormal times. For that reason," he said, "our entire program will be well balanced with drama, comedy, musical and adventure pictures.

"This does not mean that we have any preconceived notions about whether or not we will make pictures dealing with the war. If these fit in logically with what we consider the public wants in its entertainment, we will, of course, include them."



IN CHICAGO for the Universal sales meeting this week are Cliff Work, vice-president and general manager of the studios; John Joseph, national director of advertising, publicity and exploitation, and Nate Blumberg, president.

Mr. Scully indicated that Universal would make a point during the next season to keep "as close to the public pulse as possible," in seeing that local offices throughout the country conduct informal surveys among exhibitors in an effort to gauge reactions to all types of pictures.

Universal has added an average of 1,000 exhibitor accounts annually for the past five years, Mr. Scully told the sales force. He praised the loyalty of company workers and pledged promotion from the ranks.

Clifford Work, vice-president and general manager of the studio, outlined product now ready to complete this season and discussed plans for next year. Dan Kelly, studio talent head, said the development of new personalities would be continued. He cited Maria Montez and Donald O'Connor as examples of recent discoveries.

Company in Strongest Financial Position

Wednesday, J. Cheever Cowdin, chairman of the board, told the delegates that Universal is in the strongest financial position in years as the result of recent adjustments. Joseph Seidelman, foreign manager, and Charles Prutzman, general counsel, also spoke.

John Joseph, national director of advertising and publicity, and Maurice Bergman, eastern chief, outlined ambitious plans for exploitation during the next season. They indicated that large campaigns in all media are being planned for top product.

Universal's New York exchange led in the William Scully Sales Drive this spring, Mr. Scully, the sales manager, announced at Chicago Wednesday. As awards David A. Levy, manager, and the staff will receive three weeks salary.

Other leaders in their respective divisions were Indianapolis, managed by L. J. McGinley, and Portland, Ore., under R. O. Wilson.

The Southern and Canadian division headed by Frank J. A. McCarthy led in sales.

District managers honored by Mr. Scully were Harry D. Graham of Atlanta, Allen J. O'Keefe, Chicago, and Pete Rosian, Cincinnati.

Of the 55 features announced by Mr. Scully, five will be super-specials. Five will be made in Technicolor.

The five in the special classification will be:

FOR ALL WE KNOW, the Charles Boyer-Julien Duvivier film, directed by Duvivier, and starring Gloria Jean, Alan Curtis, Frank Craven, Betty Field, Robert Cummings, Edgar Barrier, Edward G. Robinson, Thomas Mitchell, C. Aubrey Smith, Anna Lee, Dame May Whitty, Charles Boyer, Barbara Stanwyck, Charles Winninger.

All-Star Technicolor Musical Is Planned

HIP, HIP, HOORAY, a musical in Technicolor, with such players as Maria Montez, Robert Cummings, Susanna Foster, Diana Barrymore, Jon Hall, Donald O'Connor, Louise Allbritton, Sabu, Leo Carillo, the Andrews Sisters, Peggy Ryan, Robert Paige, Andy Devine and Edgar Barrier. The film will be a cavalcade of the show business from the early concert hall down to the present-day musical comedies. It will be produced by John Grant.

PASSPORT TO DAKAR, with Jean Gabin heading an all-star cast, will be produced and directed by Julien Duvivier. It will be a romantic action story of adventures in Dakar.

GUNG HO, the story of the Second Marine Raider Battalion, the American heroes who "mopped up" Makin Island and Guadalcanal. It will be produced by Walter Wanger and based on a screenplay written by Lucien Hubbard.

LOOKING FOR TROUBLE, another Walter Wanger production, the story of America's women pilots—The Women's Auxiliary Ferrying Squadron—written by Norman Reilly Raine. It will be made with the cooperation of the U. S. Army Air Force. John Rawlins will direct.

Other features will include:

Three Abbott and Costello starring comedies —HERE COME THE CO-EDS, ABBOTT AND COSTELLO IN SOCIETY and THE NAUGHTY NINETIES. "In Society" has been written by and will be co-produced by Hugh Dedlock, Jr., and Howard Snyder.

CRAZY HOUSE, which will have Olsen and Johnson as its stars, with support including Martha O'Driscoll, Patric Knowles, Cass Daley, Billy Gilbert, Percy Kilbride, Andrew Tombes, Franklin Pangborn, Richard Lane, Moroni Olsen, Hans Conried, the Laison Broth-

(*Continued on following page, column* 1)

Universal Sets 55 Features for Next Season

(*Continued from preceding page*)

ers and Leighton Noble and his Orchestra, Erle C. Kenton is the associate producer and Edward F. Cline the director.

Two Deanna Durbin starring vehicles, as yet untitled, both of which will be produced by Felix Jackson and one of which will be directed by Frank Borzage. In one Miss Durbin will co-star with Pat O'Brien and Franchot Tone, while the second, still uncast, will be made in Technicolor.

Three Maria Montez-Jon Hall-Sabu films, all in Technicolor. The first is COBRA WOMAN, produced by George Waggner and directed by Robert Siodmak. The second will be Paul Malvern's production, ALI BABA AND THE FORTY THIEVES, which Arthur Lubin will direct, while the third will be RAIDERS OF THE DESERT, another Malvern production.

Charles Boyer to Star In a Mystery Film

72 HOURS, with Charles Boyer starring in a "Raffles" type of story.

FIRED WIFE, starring Diana Barrymore, Robert Paige, directed by Charles Lamont.

ALL MY LOVE, JOE, starring George Raft and directed by Frank Borzage.

PHANTOM LADY, based on a mystery novel, with Maria Montez, Robert Cummings, Pat O'Brien, and Alan Curtis starred, and Joan Harrison, as associate producer.

THE STRANGE DEATH OF ADOLPH HITLER, the book and newspaper serial, which will have Ben Pivar as associate producer and Joe May as director.

100 GIRLS AND A MAN, a romantic musical.

THE DALTONS RIDE AGAIN, outdoor film.

ANGELA, starring Donald O'Connor, Susanna Foster, Louise Allbritton and Patric Knowles, directed by Felix Feist, with Bernard Burton as associate producer.

MAN OF THE FAMILY, co-starring Donald O'Connor and Susanna Foster.

INVISIBLE MAN'S REVENGE, which will co-star Claude Rains and Gale Sondergaard in adventure of H. G. Wells' fictional character.

SON OF DRACULA, starring Robert Paige, Louise Allbritton, Evelyn Ankers and Lon Chaney.

Andrews Sisters in Three Musicals

Three musicals starring the Andrews Sisters with outstanding name bands. They will be titled ALWAYS A BRIDESMAID, ON MOBILE BAY and RIDE, SAILOR, RIDE.

JUNGLE QUEEN, with Acquanetta, the "discovery" of "Captive Wild Woman."

Three Sherlock Holmes productions, co-starring Basil Rathbone and Nigel Bruce. They are SHERLOCK HOLMES FACES DEATH, SHERLOCK HOLMES AND THE SPIDER WOMAN and SHERLOCK HOLMES IN CANADA, all produced and directed by Roy William Neill.

NEVER A DULL MOMENT, with the Ritz Brothers, Frances Langford and Mary Beth Hughes.

MOONLIGHT IN VERMONT, a musical with Gloria Jean and Peggy Ryan.

THIS IS THE LIFE, another musical with Gloria Jean and Peggy Ryan.

Two Inner Sanctum mystery dramas, as yet untitled, with Lon Chaney and Gale Sondergaard in original screenplays along the lines of the stories from the Inner Sanctum radio series.

BEAST OF THE EAST, based on a story of Japanese treachery in the current war.

THE MUMMY'S GHOST, another "horror" picture.

LARCENY WITH MUSIC, with Allan Jones, Kitty Carlisle, Leo Carrillo, William Frawley, Lee Patrick, Alvino Rey and his orchestra and the King Sisters.

YOU'RE A LUCKY FELLOW, MR. SMITH, with Allan Jones.

SONG OF THE PLAINS, another Allan Jones film, with a background in the West.

HI YA SAILOR and WEEK-END PASS, military musicals.

THE SINGING HILLS, an outdoor musical production.

Further feature titles announced are:

ANYBODY HERE SEEN KELLY, THE MAD GHOUL, RHYTHM ON PARADE, SONG OF THE SARONG, THE PROFESSOR GOES WILD, TWILIGHT ON THE TRAIL, MOONLIGHT AND ORCHIDS, HER OWN AFFAIR, BRAZILIAN NIGHTS and BLONDES PREFER MEN.

Drake Will Produce Seven Westerns

The seven Westerns for 1943-44 will be produced by Oliver Drake, who handled Universal's 1942-43 group, and will be highlighted by important Western star personalities, who will be announced shortly.

The shorts program will consist of:

Thirteen musical two-reelers featuring leading bands.

Six Color Classics in Technicolor, first of which will be DIVER VS. DEVILFISH, based on a story appearing in *Life Magazine*.

Sixteen Technicolor Cartunes produced by Walt Lantz, and featuring Swing Symphonies, Woody Woodpecker, Andy Panda and Oswald Rabbit.

Fifteen Variety Views, presenting subjects on sports, animals, current events and international affairs.

Fifteen Person-Oddities, based on unusual articles appearing in the *Popular Mechanics* and *Popular Science Magazines* as well as on personalities of national importance and interest.

Two special featurettes, running 22 minutes each, the first of which is titled WORLD WITHOUT BORDERS, embracing the Four Freedoms and the Atlantic Charter; the second titled BATTLE OF MUSIC, in which a symphony orchestra is pitted against a swing band.

The three serials, each of which will be in 13 chapters, will be:

DON WINSLOW OF THE COAST GUARD, featuring Don Terry, Elyse Knox.

ADVENTURES OF THE FLYING CADETS, with Bobby Jordan, Jennifer Holt, Johnny Downs, Reginald Denny, Eduardo Cianelli.

JUNIOR COMMANDOS OF THE U. S. A., for which the cast will be announced later.

The 104 issues of the Universal Newsreel will give theatres semi-weekly changes.

GOLDWYN CONTINUES RKO RELEASE

RKO Radio will continue to release the productions of Samuel Goldwyn during the coming year, it was agreed this week by the company and the producer, it was announced by N. Peter Rathvon, president of RKO.

The first Goldwyn production to be distributed by RKO Radio under the agreement will be "The North Star", for which Lillian Hellman wrote the original screenplay. Lewis Milestone is directing. "Up In Arms", the musical comedy in Technicolor which Mr. Goldwyn is producing, with Danny Kaye in the star role, is another feature scheduled for RKO Radio release. "Treasure Chest", starring Bob Hope, is the third Goldwyn production planned for next season.

Congress Slices Coordinator Film Budget 66%

Motion picture expenditures of the Coordinator of Inter-American Affairs will be cut by nearly two-thirds during the fiscal year beginning July 1st, it was disclosed Wednesday when the House of Representatives took up the national War Agencies Appropriation Bill. The film units of the Office of War Information also had their appropriations cut, but less drastically than the CIAA.

Only $1,790,204 will be granted for film activities of the Nelson Rockefeller agency, it was shown, compared with $3,903,601 for the current year. This represents a decrease of $2,113,397, and a substantial cut in the film bureau's request.

The cost of newsreels will be reduced from $166,000 to $100,000 but there will be no cut in the program, according to the CIAA estimates. The fund for guarantees against losses on special goodwill pictures will be reduced from $775,000 to $400,000. Figuring on the experience with the Disney feature "Saludos Amigos," the agency claimed that there would be little need for expenditure of these funds. The present program under the contract with the Motion Picture Society for the Americas in Hollywood will require $43,000 instead of the $94,000 appropriated in 1942. Current plans for co-production of pictures with the other Americas will cost $100,000 instead of $125,000.

With a decrease in the number of reels contemplated, only $210,000 was sought for production of shorts, against $644,000 this year. No change was made in the $40,000 fund for accelerating the distribution of commercial pictures in the other republics.

The fund for editing, processing and distribution management of non-theatricals is halved from $250,000 to $125,000. The expense of field activities on such film is to be reduced from $186,970 to $125,000. The budget did not disclose whether the Museum of Modern Art Film Library would continue to handle this work.

The cost of prints, reels and containers was reduced from $533,370 to $400,000. The only new item is $67,000 for equipment for use in the other Americas. No money is asked for cooperation with the theatrical motion picture industry, it being estimated that the present fund of $981,700 will be sufficient.

During hearings before the sub-committee, Nelson Rockefeller called cooperation between the CIAA and the industry, and the Hays office, "the finest sort. They have been quick to respond and have developed pictures which are not only interesting but profitable," he said.

The committee was more generous toward the film work of the Office of War Information, cutting the fund for domestic operations by $3,365,903 to $5,500,000. This, it was said, will require a drastic rearrangement of the domestic program.

The motion picture bureau's estimate had called for a total of $1,122,904 for domestic films alone and $13,718 for overseas films. The total overseas fund was cut from $27,003,590 to $22,500,000.

The total granted the OWI was $24,472,504, a decrease of $12,869,496 from the budget estimate.

Appointed in Blumenthal Case

Albert L. Massey has been appointed by a Wilmington, Delaware, Chancellor, the sequestrator for the property of the defendants, in the case of Margaret Fears Blumenthal against A. C. Blumenthal, Miriam Rogers, and the Poli-New England circuit. Mrs. Fears charges her husband, A. C. Blumenthal, owes $180,000 and interest, under a property settlement, and that he has defaulted.

During the

HOTTEST



months of the year

UNIVERSAL

is the

HOTTEST!




DRAMA!
ROMANCE!
FOR RELEASE JUNE 18th
MICHELE MORGAN
TWO TICKETS TO LONDON
with
ALAN CURTIS · C. AUBREY SMITH · BARRY FITZGERALD
Tarquin Olivier · Mary Gordon · Oscar O'Shea and Dooley Wilson
Screen Play by Tom Reed : Based on a story by Roy William Neill
Produced and Directed by Edwin L. Ma

COMEDY

THE BOX-OFFICE KINGS AT THEIR BEST!

FOR RELEASE JULY 2nd

BUD ABBOTT LOU COSTELLO

and

HIT THE ICE

with

GINNY SIMMS

Patric Knowles · Elyse Knox · Marc Lawrence

and Johnny Long and His Orchestra

Screen Play, Robert Lees · Frederic Rinaldo · John Grant · Original Story, True Boardman · Directed by Charles Lamont · Produced by Alex Gottlieb

YOUTH APPEAL!
EXCITEMENT!
FOR RELEASE JULY 16th

WALTER WANGER'S
Spectacular Triumph!

WE'VE NEVER BEEN LICKED

INSPIRED BY THE FIGHTING SONS OF TEXAS A. & M.

RICHARD QUINE with ANNE GWYNNE
NOAH BEERY, JR. · MARTHA O'DRISCOLL
HARRY DAVENPORT · WILLIAM FRAWLEY
EDGAR BARRIER · BOB MITCHUM
and BILL STERN OF RADIO'S THRILLING ARMY HOUR!

Screen Play, NORMAN REILLY RAINE, NICK GRINDE
Original Story, NORMAN REILLY RAINE

Directed by JOHN RAWLINS Produced by WALTER WANGER

Hear Deanna Sing
"Say a Prayer for the
Boys Over There"

AS YOU WANT HER...
MAKING LOVE!
MAKING MUSIC!
FOR RELEASE JULY 30th

Deanna DURBIN

Joseph COTTEN

Hers to Hold

with

Charles Winninger • Evelyn Ankers • Gus Schilling
Nella Walker • Samuel S. Hinds • Virginia Sale

Directed by Frank Ryan
Produced by FELIX JACKSON
Associate Producer FRANK SHAW

NO CEILING ON ADVENTURE!

FOR RELEASE AUG. 6th

FRONTIER BAD MEN

with DIANA BARRYMORE · ROBERT PAIGE

ANNE GWYNNE · LEO CARRILLO · ANDY DEVINE · NOAH BEERY, Jr.

LON CHANEY · TEX RITTER · WILLIAM FARNUM · THOMAS GOMEZ

Original screenplay by GERALD GERAGHTY and MORGAN B. COX · Directed by WILLIAM McGANN · Associate Producer FORD BEEBE

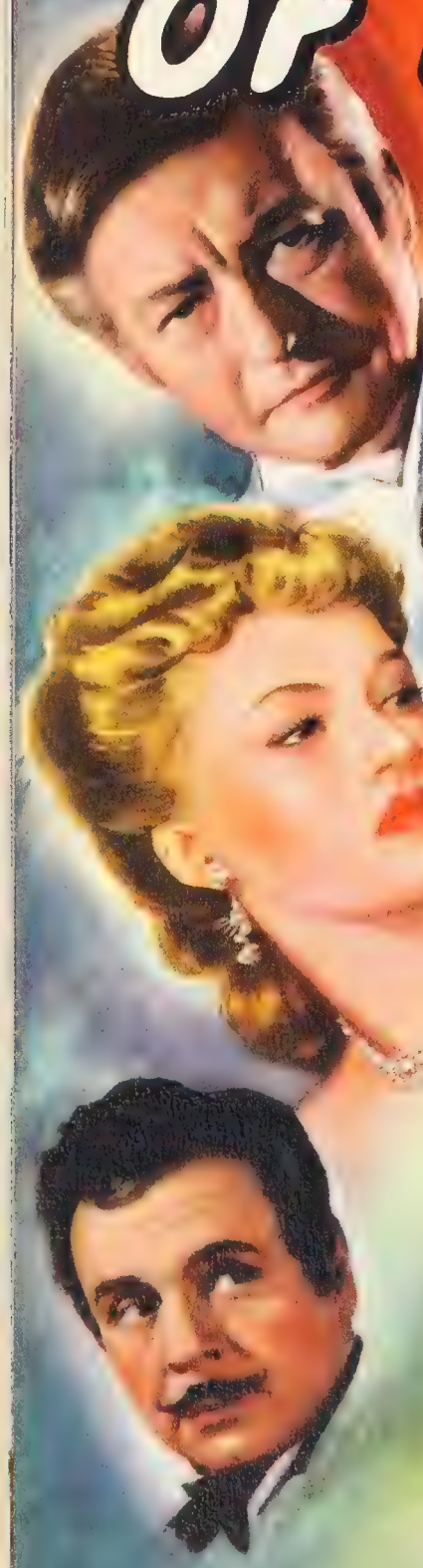
YOU'LL SEE THE
BATTLE OF THE SEA!
THE FIRST DRAMA OF
THE ATLANTIC LIFE LINE
FOR RELEASE AUG. 13th
HOWARD HAWKS'
CORVETTE K-225
starring
RANDOLPH SCOTT
with
James Brown • Noah Beery, Jr. • Barry Fitzgerald
Andy Devine • Fuzzy Knight • Richard Lane
and Ella Raines • Directed by Richard Rosson
Produced by Howard Hawks

Show business' greatest attraction

in TECHNICOLOR!

FOR RELEASE AUG. 27th

PHANTOM OF THE OPERA



starring

NELSON EDDY
SUSANNA FOSTER
CLAUDE RAINS

with

EDGAR BARRIER · LEO CARRILLO · JANE FARRAR

J. EDWARD BROMBERG · FRITZ FELD · HUME CRONYN

Screen Play by Eric Taylor, Samuel Hoffenstein · Adaptation by John Jacoby
Based on the composition "Phantom of the Opera" by Gaston Leroux
Directed by ARTHUR LUBIN · Produced by GEORGE WAGGNER

No Wonder...

the summer of *1943*

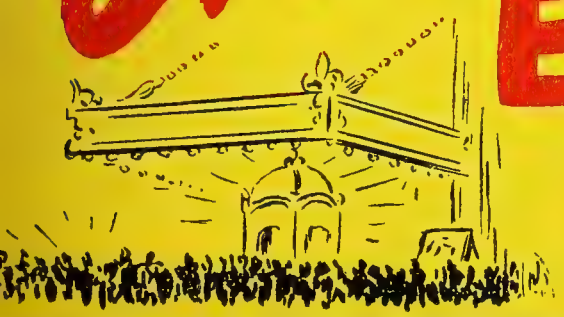
will be

UNIVERSALLY GOOD

for all

UNIVERSAL'S

EXHIBITORS!



UNIVERSAL

with augmented creative resources in its entire studio organization, confidently looks forward to its responsibilities in maintaining a consistency in producing boxoffice pictures. The stature of this summer's performance heralds Universal's strength for the 1943-44 season.

AT UNIVERSAL, WE SPELL IT



RANK CHALLENGING U. S. POSITION IN ENGLAND

Interests Embrace Every Phase of Film Industry; Monopoly Cry Raised

LONDON BUREAU

For the first time in the history of the British film industry, American interests, which with their combined trading power, exercise a decided influence in the British film scene, are challenged by an aggregation of industrial and commercial strength operating under one banner, that of J. Arthur Rank.

There is no question but that the American interests are deeply concerned with, and are closely watching, the rapidly growing power in the British industry of Mr. Rank, a power which embraces all phases of film operation, and which in recent months has reached a point of clear-cut dominance. His interests run through the operation of the screen, from scenario and story to the picture house itself.

Face Combined Operation Of Rank Interests

There is not an industry phase in which American companies operate in England, whether it is production, distribution or exhibition, in which they are not faced with the combined operations or sectional power of Mr. Rank and his associates, Leslie Farrow and Woodham Smith in particular.

Mr. Rank, who supplies the country with its flour as well as many of its films, has become more deeply concerned with the industry of the screen as time goes on.

Mr. Rank's film interests may be catalogued somewhat as follows:

Chairman of both the Odeon and Gaumont British circuits, controlling approximately 650 theatres in Great Britain.

Chairman of the entire Gaumont British organization, with its production unit, Gainsborough Pictures; its newsreel, Gaumont British News; its equipment, television and radio companies, its theatres and music halls.

He either owns or directs the Denham and Pinewood Studios, and the two G.B. studios, plus a smaller one at Highbury, and the Amalgamated Studio at Elstree, still in use under Government orders.

He is associated with numerous other production companies, either by direct financing, or by virtue of studio renting or distribution arrangements.

Also, apart from the Gaumont company, and his close association with Two Cities Films, he directs Independent Producers, Limited, a production group, members of which are such production leaders as Marcel Hellman, Michael Powell, Paul Soskin and A. W. Watkins.

It is considered a matter of some interest, as well, that the late Lord Luke has been replaced on the board of directors of General Cinema Finance Corporation by Viscount Margesson, organization leader of the Conservative Party Central Office, and for some time a leading Government Whip and an ex-Cabinet Minister. General Film Finance is the private £1,225,000 company behind General Film Distributors, Gaumont, Odeon and other companies, in addition to holding an interest in Universal Pictures.

Incidentally, Mr. Rank is actively associated with the Religious Film Society.

General Cinema Finance is a private company, not required to disclose its profits or investments. Much of its stock is held by investment trusts, nominees and finance corporations. One of these, Manorfield Investments, owns £399,744, Branch Nominees controls £155,000, and the Midland Bank £147,555. The organization has financed many of Mr. Rank's deals, including General Film Distributors, and the purchase of the controlling Ostrer Brothers shares in Metropolis and Bradford Trust, which in turn controls Gaumont British.

Strongest factor in the G. B.-Odeon control is the total of Rank theatre holdings, amounting to about 650 theatres, which may be increased to 700 in the near future.

The Rank studio holdings represent control in the post-war period of 27 sound stages, and three of the most modern and best equipped studios in Europe. The financial investment in these studios amounts to £2,500,000.

Distribution of the product of these studios to the G. B. and Odeon circuits and any independents is through General Film Distributors, leading British distributing organization, of which Mr. Rank is chairman.

Largely stemming from this wide and rapid development of the Rank interests in the film business, there are increasing signs within the industry of critical voices raised, with "monopoly" as their cry.

In trade councils, in the employees' unions, in the Cinematograph Films Council itself, and to an extent in Parliament, the subject has been under discussion.

Recent moves on the part of Mr. Rank's group, and on the part of at least one production company associated with him, but not under his control, Two Cities Films, Ltd., have provoked critical discussion within the British Film Producers Association, denunciatory resolutions from the Association of Cine Technicians, and conversations in the Government-blessed Films Council.

All this culminated in a request that the president of the Board of Trade, Dr. Hugh Dalton, meet with the Films Council to hear its views on industry monopoly. The council meetings on monopoly first were launched with the Rank interests as their target, and it is generally known that the discussion was stimulated by George H. Elvin of the Association of Cine Technicians, and Michael Balcon of the Ealing Studios, most active production unit outside the Rank boundaries.

Dr. Dalton has been requested to receive a deputation from the Association of Cine Technicians, which is expected to plead the case against the Rank domination.

Criticism Directed at Reciprocity Plan

Most likely the latest spurt of critical activity has been stimulated by the reciprocity production scheme propounded by Filippo Del Giudice—and examined by MOTION PICTURE HERALD of last January 9th—and by the Rank-Del Giudice Scenario Institute, launched by these gentlemen, and the subject of a news story in this journal on March 20th.

These, it would seem, are the immediate provocation rather than the basic reason for the current situation. The former scheme, it will be remembered, provided for the production of the Americans' British quota films by Two Cities and Rank-sponsored production companies, on a reciprocity basis, with first rank exploitation in the U. S. and the provision of stars and technicians to aid the production of the commodity as a quid pro quo. The latter Institute seeks to acquire and corner all the going film stories and scenarios into a limited liability company controlled by Mr. Rank and his associates.

Both these proposals have been volubly and violently denounced, particularly by the labor groups within the industry, but only behind the ear, so to speak, not in the full floodlight of public discussion, by the producers. Now the Scenario Institute has been examined, explained and denounced by the Screenwriters Association itself, corporative body of the men with the portable typewriters.

Many Producers Are In Rank Orbit

Not all British producers are, however, so nervous of a monopoly by the Rank interests, for the salient and obvious reason that a considerable proportion of them exist only by financial and distributional courtesy of Mr. Rank. At a recent B.F.P.A. meeting, presided over by Mr. Rank, at which the question was raised, at least 11 out of 16 producers represented were either associated with or sponsored by the chairman.

This concern, which is no less marked in the exhibitor field where independent exhibitors—although they have not failed to canvass the active collaboration of Mr. Rank in renting disputes, for example, the battle with 20th Century-Fox—are increasingly nervous about the power and grip of the circuits, is most voluble among the production groups, both those representing the employees and those who make the films.

Future discussions within the Films Council and elsewhere will not be without critical fireworks provoked by these situations and complaints. The more Mr. Rank consolidates his territory the louder the protests are expected to be. It appears to industry observers that the protests are going to be louder.

"QUALITY WILL WIN MARKETS"—FREEMAN

Hollywood and the American motion picture industry will be meeting the after-the-war competition of British on the common ground of the English language territories without fear or favor, in the opinion of Y. Frank Freeman of Paramount Pictures, Inc., vice-president in charge of studio operations, in the course of a New York luncheon with the industry press, this week.

Mr. Freeman made the observation that indigenous product in the larger foreign language territories might be expected to occupy increasingly important positions on the homeland screens, pointing to the rise of Latin-American pictures to first run positions in exhibition south of the Rio Grande.

"We can say with confidence," remarked Mr. Freeman, "that we expect to be able to hold our own in the English speaking world with our product, and may the best pictures win."

British Showmen Ask Fewer War Films

CEA Council Approaches Producers, Pointing to Objection by Patrons

by HOPE BURNUP
in London

British and American producers here have been approached by the general council of the Cinematograph Exhibitors Association with a view to decreasing production of war films in consequence of mounting opposition to them by both the public and exhibitors, it was revealed following a meeting of the council last week.

After the meeting influential members quoted the results of the recent Motion Picture Herald poll of American exhibitors which showed that theatre owners there were weary of war films and favored lighter entertainment as box office attractions.

Simultaneously, the council attacked the declared policy of Warners in withholding pictures to build a 12-month reserve of product. Protests against the practice have been sent to Will H. Hays, president of the Motion Picture Producers and Distributors of America, in New York, and the Board of Trade here. It is understood that the Board of Trade is considering informal advice to Warners urging the company to abandon the practice.

The meeting was in agreement with current criticism here of the increasing number of war films and took cognizance of adverse audience reaction to such films.

More Entertainment Films Favored

It was pointed out that of 61 British films, 41 were on war subjects, and 30 of the 41 top budget productions. It was stated that it was essential for the industry to afford light entertainment at this time since the coming months are fraught with tension for all of Britain while the impending invasion of the Continent approaches.

Strong feeling was expressed at the session in a discussion of film grading in percentage categories. A cable has been sent American companies as a result of this discussion contending that their British representatives' actions are imperilling international film trade relations.

Honor Mitchell Wolfson At Party in New York

Mitchell Wolfson, head of Wometco Theatres, Miami, who was elected Mayor of Miami Beach, and reelected a member of the City Council recently, was guest of honor at a party at the Hotel Plaza in New York last Friday given by his brother, Dr. William Wolfson.

Among the approximately 300 guests were Herman Robbins, Tom J. Connors, Major Albert Warner, George Dembow, Mr. and Mrs. Rube Jackter, Mr. and Mrs. Sidney Meyer, Mrs. Mitchell Wolfson, Mrs. William Wolfson and Mr. and Mrs. Henry Schuman.

MAJOR WYLER WINS U. S. AIR MEDAL

Major William Wyler, for "courage and skill" reflecting "highest credit upon himself and the armed forces of the United States," has received the Air Medal in London for meritorious service as an observer with the U. S. Eighth Air Force. He is expected to return to this country soon to direct a documentary film for the Air Force. It is to be the story of the "Memphis Belle," the Flying Fortress recently inspected by King George and Queen Elizabeth.

Canada Passes All U. S. Films

No Hollywood picture was condemned by Ontario censors during the past year. Neither was any picture from Canada or Russia, the board disclosed Tuesday, in Toronto, through a report by chairman O. J. Silverthorne, who remarked "with regret" that the three features which were rejected, were British; and that another British picture was allowed for distribution only after 23 eliminations.

The report, which covered the fiscal year ended March 31st, praised the American film industry's quality, maintained in spite of losses of talent to armed services; its aid to morale; and the efforts of distributors and exhibitors.

Mr. Silverthorne noted a decrease in the number of films. The board examined 499 features, 33 less than in the previous year; and 231 comedies, 49 less. The total number of pictures of all kinds reviewed the past year was 1,964. That is 120 fewer subjects than last year.

No French films were reviewed.

A marked decrease in exploitation material was noted with 33,266 pieces of advertising examined compared with 39,659 in the preceding year. The board rejected 169 displays and altered 22. Licenses granted were: 418 theatres, 2,236 public halls, 808 projectionists, 228 apprentices, and 109 traveling shows. The table showed an increase of five projectionists and 36 apprentices but road shows were down by 14. Seven theatres were prosecuted and licenses of three theatres and seven projectionists were suspended. Only six film fires and three minor structural fires occurred in twelve months.

Mr. Silverthorne predicted greater 16mm film use during and especially after the war, remarking its success thus far for educational purposes.

The chairman also noted 889 deletions, and altering of 76 pictures.

In the 35 mm classification, the United States submitted 1,874 films; Great Britain, 60; Russia, 15; Canada, 10.

Sells Pennsylvania Theatre

Chris Wagner, a Connellsville, Pa., exhibitor for many years, has sold the Paramount Theatre there. It was acquired by George Lasky and Gene Basle, Western Pennsylvania independent circuit operators.

Ohio Third Run Wins Seven-Day Clearance Cut

Fourteen days' clearance between second run theatres downtown and a modern third run neighborhood theatre in Canton, O., was found to be excessive by the Appeal Board of the motion picture arbitration system in a decision on Tuesday.

The Dueber theatre, operated by the Park Theatre Company, in the board's 73rd ruling was granted seven days' clearance after the second run Mozart, State, Strand and Valentine theatres. The board reversed Sidney D. L. Jackson, arbitrator of this sixth Cleveland action, on this point. They upheld his dismissal of the Dueber's demand for a reduction in the 42 days' clearance between first and second run Canton theatres.

Paramount, MGM, Warners and RKO were the defendant distributors. Costs were divided between complainant, distributors and intervenors.

Describing the Dueber as a first class neighborhood theatre the Appeal Board said: "While a 14-day clearance in favor of the second run theatres over those third run theatres which are located in their immediate vicinity may be reasonable, this clearance does not seem to us reasonable to impose over a third run neighborhood theatre such as the Dueber. It certainly is not nearly as competitive with the second run downtown theatres as are the third run downtown theatres. Its admission prices are higher than the second run and third run downtown theatres. It pays larger rentals to the distributors on its third run showings than do the Strand or Valentine on their third run showings of the same pictures," the board held.

In refusing to alter the clearance between first and second runs the board noted that the second run theatres registered no objection to the first run margin. Inasmuch as there is no common ownership between first and second runs the board found no basis for considering the two types of runs together in setting a third run margin.

Notices of appeal were filed this week in New Orleans and Buffalo.

Anthony Demharter appealed dismissal of his specific run demand against Fox, Paramount, Warners and RKO for the Peacock theatre, New Orleans. It was the city's tenth case. Ruben C. Canter appealed the clearance complaint of the Colonial theatre, Skaneateles, N. Y. The 16th Buffalo case, it named the five consenting distributors and the Schine circuit.

Business Film Producers Organize for WPB Battle

Educational and business film producers met in Chicago last week to form a national organization. Its acting head is O. H. Coelln, Jr., editor and publisher of the magazine *Business Screen*. The organization is reported to have protested "inequalities" in film allotments by the War Production Board films section, and to have asked a percentage system somewhat like that given by the board to Hollywood producers.

Warners Promote Two Branch Employees

Robert M. Wallace, formerly in Warners Atlanta exchange shipping department, has been promoted to ad salesmen. He replaces D. S. Hassler, who resigned. In Winnipeg, J. Soutar has been moved from the inspection department to ad sales. He replaces Melvin Bloom, who was called for service in the Royal Canadian Air Force.

BOOK IT...
RE-BOOK IT!

The modern 'Pied Piper' of the box-office



HARRY JAMES

Hottest BOXOFFICE NAME IN SHOW BUSINESS Today

"TRUMPET SERENADE"

A Universal 'NAME BAND' Featurette

EXTRA ATTRACTIONS UNIVERSAL EXTRA GROSSES

FEATURE THESE FAMOUS BAND LEADERS ON YOUR MARQUEE!

JOHNNY LONG • JAN GARBER
HENRY BUSSE • JAN SAVITT
TED FIO-RITO • BOB CHESTER
GEORGE OLSEN • GLEN GRAY
AL DONAHUE • TED LEWIS

They're presented with their orchestras in the Universal "NAME BAND" Musicals!

Paramount Finances At New High: Balaban

Stockholders Are Advised Last Preferred Debt Paid by Low Rate Loans

Paramount Pictures, Inc. stockholders, all holders of common shares in the company, reelected all directors Tuesday at a meeting in the New York home office which was unique both in the history of the company and in film financial history.

For the first time since Paramount's reorganization the entire voting power rested in the hands of the common stockholders. All preferred shares have been redeemed by the company or converted into common holdings. This refunding of debt cut the annual interest charges of the company and its subsidiaries to approximately $800,000 a year, compared with $1,370,000 in 1942 and over $3,000,000 in 1935, Barney Balaban, president, told the stockholders.

$16,640,000 in Debentures Redeemed Last Week

Saturday the company called in $16,640,000 of its four per cent debentures due in 1956, to leave only the common stock outstanding. This was accomplished through a $15,000,000 bond loan from a group of banks and insurance companies. Bearing 2.8 per cent interest, the loan runs for 15 years, and is subject to prepayment at par. The debentures are payable July 13th at 103 per cent of principal.

Previously, Mr. Balaban reported, the 1956 debentures had been cut from $24,543,700 by company purchases and cash applications to sinking fund. Since January 121,451 shares of outstanding preferred stock have been redeemed at par value of $100 per share, or converted to common shares.

The principal subscribers to the $15,000,000 loan were the Mutual Life, Northwestern Life, First National Bank of Chicago, and the Manufacturers Trust Company and Bankers Trust Company of New York. Additionally the parent company owed a real estate mortgage of $90,000 and the subsidiary American companies owed $2,700,000, Mr. Balaban's report showed. Canadian companies and the English company owed $5,600,000 and $1,206,000 respectively.

$32,000,000 Total Debt Paid Off

Mr. Balaban called attention to the fact that the refinancings since 1936 had been managed by company officers with the payment of only $82,500 for temporary loans and $3,732 in commissions.

Debts of approximately $32,000,000 were paid off in seven years and the company added $20,000,000 to the consolidated property account. Assets increased $12,000,000 while $18,000,000 was paid stockholders and $32,000,000 preferred stock was eliminated. Cash balances at the first of the year were estimated at $25,540,000 and have been maintained despite recent refundings, it was reported.

"The company's financial position is excellent and its extensive interests in theatre properties made it one of great strength," Mr. Balaban said. He reported that film business was excellent and even if current prosperity lags he predicted that post war recession could be offset by renewed foreign markets.

Should current business continue Mr. Balaban foresaw an increase in the dividend rate of 30 cents a quarter.

Production faced rising costs and acute material shortages, Mr. Balaban said, but he declared that Paramount had successfully matched product with all competitors. "We are watching our inventory so that the end of the war will not find us with too large an investment in war pictures,' he said.

Television Investments Reported Profitable

Television investments by Paramount have been profitable, Mr. Balaban reported. The war effort has been aided materially, he said, by the manufacture of cathode tube equipment by Allen B. DuMont Laboratories and the Naval training school operated by the Balaban and Katz television station in Chicago.

The reelected board of directors was expected to meet at New York next week to reelect all officers of the company.

Stockholders Tuesday approved a resolution submitted by James Fuller, minority shareholder from Hartford, Conn., calling for "full discussion of the annual report" at meetings. Three other resolutions seeking to require directors to purchase 100 shares of stock, to issue verbatim reports of meetings, and revise auditing procedure were defeated.

The reelected directors are Mr. Balaban, Neil F. Agnew, Stephen Callaghan, Y. Frank Freeman, Harvey D. Gibson, A. Conger Goodyear, Stanton Griffis, Duncan G. Harris, John D. Hertz, John W. Hicks, Jr., Austin C. Keough, Earl I. McClintock, Maurice Newton, E. V. Richards, Edwin L. Weisl and Adolph Zukor.

Open Cincinnati House

The Gayety, Cincinnati, has closed its season of burlesque and pictures, and has opened as a grind house, showing triple features "for adults only" on the opening bill. Morris Zaidens is manager.

Buy Theatre in Chicago

The K. & L. Corporation has purchased the Alma theatre, Chicago, from the Small Bros. Bernard Klein is president and Sidney Levine secretary of the corporation, which is new to the motion picture business.

Raise Portland Prices

Subsequent run and neighborhood theatres of Portland, Ore., have increased admission prices to 35 cents for adults and 15 cents for children. Attendance has not been affected by the move, it is reported.

Remodel Theatres

The Tri-States Theatre Corporation, at Des Moines, has rebuilt the upper part of the front of the Paramount theatre and closed the Garden theatre for a remodeling program.

20th-Fox to Vote On Purchase of Chase Interest

A special meeting of Twentieth Century-Fox stockholders has been called for July 6th at the home office, to consider a proposal for the purchase by the company of the Chase National Bank's 58 per cent stock interest in National Theatres Corporation, for $13,000,000. A proxy statement and proxies for the meeting were mailed by the company to stockholders on Tuesday night.

Stockholders also will be asked to act upon a proposal for an amendment to the 20th Century-Fox charter authorizing creation of a new prior preferred stock issue which would be sold to the public, the proceeds to be used toward the purchase of the Chase holdings in National Theatres.

Twentieth Century-Fox, of which Spyros Skouras is president, owns 42 per cent of the outstanding shares of National Theatres. Charles P. Skouras is president of the latter circuit, which owns and operates, directly or indirectly, approximately 590 theatres, most of which are located on the west coast, in the Rocky Mountain area and in the middle west. Consummation of the purchase would therefore make the theatre company a wholly owned subsidiary of the film corporation.

The 20th-Fox option on the Chase holdings in National Theatres will expire next November 30th. In addition to the purchase price specified, there is involved in the transaction, if authorized by the stockholders, expenses of registering the preferred shares of 20th-Fox.

It is planned to authorize 100,000 shares of new prior preferred stock of no par value in connection with the purchase of the National shares. At present there are 3,100,000 authorized and 1,742,000 outstanding common shares, and 1,500,000 authorized and 908,681 outstanding shares of preferred stock of 20th-Fox.

On April 1st last, the Chase National Bank announced sale of its holdings of 105,000 shares of 20th-Fox common shares to a group of investors, represented by Lehman Brothers and associates. It retained its holdings of preferred stock in the film company.

Seattle Houses Using Second Runs for Duals

A shortage of good second features has resulted in Seattle first run "move-over" houses adding second run features to complete their double bills during recent weeks.

Last week at Hamrick-Evergreen's Blue Mouse theatre, "Happy-Go-Lucky" was moved from the Paramount for a second week as the top attraction. To bolster the bill, city manager Herb Sobottka added "In Which We Serve," which had played a first run engagement at Jensen-VonHerberg's Liberty theatre last March. Results were highly gratifying.

This week, John Danz's Roosevelt theatre had "Hit Parade of 1943" as the top feature, moved from its premiere at the Orpheum last week. In this case, Danz added "Dr. Gillespie's New Assistant," which had its first run showings at the Fifth Avenue theatre in April.

Outdoor Theatre Opened At Tennessee Camp

Motion pictures will be shown to 1,300 soldiers in a new open air amphitheatre at Fort Oglethorpe, near Chattanooga, Tenn. Special projection and sound equipment, and a weather protected stage have been installed.

Construction was of used materials only. It was financed with profits from the post exchange and other theatres. Special Service Officers Marvin C. Holmes and Virginia K. Peeples are in charge of the new theatre.

20TH'S GREAT TECHNICOLOR MUSICAL

"CONEY ISLAND" A SMASH SENSATION

IN CINCINNATI, SANFRANCISCO,

AND AT ROXY, NEW YORK = EVERY

BOXOFFICE PREDICTION SURPASSED.



Betty George

GRABLE MONTGOM

in Tech

César ROMERO



And here's another in that same great 20th Century-Fox boxoffice manner!

Ernst Lubitsch's

PRODUCTION

HEAVEN Can WAIT

in Technicolor!

GENE TIERNEY • DON AMECHE

with

CHARLES COBURN

Marjorie Main • Laird Cregar • Spring Byington
Allyn Joslyn • Eugene Pallette • Signe Hasso

Produced and Directed by Ernst Lubitsch • Screen Play by Samson Raphaelson
Based upon the Play "Birthday" by Lazlo Bus-Fekete

THEY GET BIGGER— AND BIGGER— AND BIGGER!

from 20th CENTURY-FOX

Printed in U.S.A.

VALUE OF FILM SECURITIES RISES BY $171,668,537

Strong Position in Rising Market Is Attributed to Effect of War Economy

by the ANALYST

A total of $171,668,537 was added to the market value of motion picture shares on the New York Stock Exchange during the first five months of 1943 in an active continuation of the upswing that featured the list during 1942.

The increase, by companies, is as follows: Columbia, $2,609,659; Eastman Kodak, $53,234,280; Loew's, Inc., $25,818,552; Paramount, $24,967,510; RKO Radio, $16,862,409; Twentieth Century-Fox, $15,371,559; Universal, $7,359,534, and Warner Bros., $25,444,994.

The total stock valuation for the eight companies as of May 29th, 1943, was $745,603,191, compared to $573,934,654 on December 31st, 1942.

The popularity of film stocks in both investment and speculative circles made them stand out even in a generally rising market and was attributed to a variety of factors. Foremost among these was the war and its repercussions on the country's economy and habits.

Industrial activity, payrolls and money in circulation are at, or near, the highest levels in the nation's history as a result of the all-out effort to produce the tools of war.

Monetary Circulation Is At New High Total

The Federal Reserve Board reported this week that, for the first time in history, monetary circulation in the United States topped $17,000,000,000, a gain of $5,000,000000, over last year.

Indicative of the employment and wage situations in general was a report by the American Iron and Steel Institute that payrolls of the steel industry in April set a new record for a 30-day month totaling $133,275,000 compared with $118,568,000 in April, 1942.

More people, consequently, have more money to spend than ever before, even above increased taxes and purchases of War Bonds and Stamps. Because of rationing, however, and other wartime restrictions, there is less on which to spend this excess purchasing power.

But motion pictures are not rationed. In fact, film production has been encouraged, officially and unofficially, as the ideal source of wartime public entertainment and an important means of relaxation for war-tense nerves.

Films, moreover, have benefited directly from the rationing of other products, notably gasoline. The family car, practically extinct on the highways of the eastern seaboard, is being "put up" in increasing numbers in other states as gasoline rationing is extended. Automobile drives into the country by city dwellers appear to be out for the duration. John Doe and his family have been forced to look around for other forms of recreation and, judging by the experience of last summer, when gasoline rationing was instituted in the east, they have generally ended by going to the theatre.

With gasoline supplies cut down in states outside the eastern area there may be a decline in small town theatre patronage dependent largely on the motor car to come in from the farm, but this has been offset by the increase in box office receipts in urban centers.

Restrictions on other forms of travel, particularly railroad, also has had a beneficial effect on motion picture box offices. This is expected to be accelerated during the summer when more people than ever will spend their vacations at home because of the campaign by the railroads and Government officials to discourage civilian railroad travel of a non-essential character.

Dimout restrictions in large areas of the country on various forms of outdoor entertainment also have played a prominent part in reducing to a minimum what formerly was a normal summer decline in motion picture theatre attendance.

Wall Street has noticed with satisfaction the ability of leading motion picture producing and exhibiting units to transform these factors into higher net earnings, despite the heavy inroads of sharply higher taxes and an increase in operating costs. This, together with the strengthening of the financial position of some leaders in the industry through redemption of stock and reduction of fixed debt, has brought an investment demand into shares of motion picture companies formerly considered of mainly speculative character.

Quality Product Draws Wall Street Interest

The quality of the current output of Hollywood studios also has drawn favorable comment in financial quarters, which point to the trend on the part of many exhibitors away from the practice of offering special attractions like Bingo to draw customers.

All sections of the stock market advanced during the first five months of the year, the rise stimulated by the favorable character of the war news. The prominent part played by motion picture company shares in the general rise is illustrated in the accompanying tables.

Besides the favorable attendance outlook, good earnings reports and Wall Street's belief in the picture industry's ability successfully to make wartime adjustments that may or may not come up, interest in film shares was enhanced by prospective early payment of British revenue to American film distributors totaling $20,000,000 under an agreement concluded with the British Government for the release of blocked sterling accounts.

The receipts of these "frozen" sterling balances was expected to be reflected in forthcoming earnings reports of the leading beneficiaries. One of these is Paramount Pictures and its stock was one of the market's active favorites in the five-month period.

Paramount Market Position Especially Favorable

Favorable market attention also was directed to Paramount as a result of the action of the company directors on March 26th when they voted to pay off all bank loans of the company, removing all its fixed debt except an issue of $19,364,000 of four per cent debentures due in 1956.

Paramount reported for the 52 weeks ended January 2, 1943, a net income of $13,125,437, equal to $4.21 a share on the common stock, compared with $9,206,042, or $2.97 a share in the 52 weeks ended January 3, 1942. The stock showed a gain of 10⅝ points during the first five months of this year, which, on the basis of shares outstanding, represents an increase in Paramount's common market value of approximately $25,000,000.

Eastman Kodak was a wide gainer, closing the five-month period at 169¾, up 22¼ points from the price at the close of 1942, while Loew's added almost $26,000,000 to its market value by rising 15½ points to 61¾ during the five months. Sales of Eastman Kodak, it was reported recently, were approximately 34 per cent greater in the first 12 weeks of 1943, as compared with the corresponding pediod of 1942.

Other Film Stocks Had Substantial Gains

The gain, it was reported, resulted entirely from increased sales to the United States Government and to prime contractors of equipment for military purposes. Loew's earnings trend has continued favorable, the company reporting for the 28 weeks ended March 18, 1943, a net income of $6,376,228, against $5,292,541 in the 28 weeks ended March 12, 1942.

Radio-Keith-Orpheum reflected its latest income report, showing net for the 13 weeks ended April 3, 1943, of $1,925,819, equal to 60 cents a share on common stock, compared with $439,268, or nine cents a share in the 13 weeks ended April 4, 1942. The stock more than tripled its value in the five months ended May 29th.

Stock of Twentieth Century-Fox, which for the 13 weeks ended March 27, 1943, reported net income of $1,751,740, or 81 cents a common share, against $841,561, or 29 cents a share in the 13 weeks ended March 28, 1942, rose 9¼ points to 21 in the first five months of the year. This company also will benefit considerably from release of frozen sterling accounts.

Columbia Pictures and Warner Brothers common stocks showed gains, respectively, for the five-month period of 7⅛ and 6⅞ points, respectively, on good demand.

COMPARISON OF FILM WITH OTHER STOCKS

The following tabulation shows the market action of the seven leading film stocks on the New York Stock Exchange and of seven representative shares of other groups.

Stock	Close, 1942	Close, May 29, '43	Net Change
Motion Picture Stocks			
Columbia	10¼	17⅜	+ 7⅛
Eastman	147½	169¾	+22¼
Loew's	46¼	61¾	+15½
Paramount	16⅞	27	+10⅛
RKO	3⅝	9¾	+ 6⅛
20th Century-Fox.	11¾	21	+ 9¼
Universal	44	58	+14
Warners	8⅜	15¼	+ 6⅞
Miscellaneous			
Amer. Tel. & Tel.	127⅜	154⅞	+27½
General Electric.	30½	38	+ 7½
General Foods	35⅝	40	+ 4⅜
General Motors.	34⅜	53	+18⅝
New York Central	10⅜	19⅜	+ 9
Stand. Oil of N.J.	46⅛	56⅞	+10¾
U. S. Steel	47¼	56⅜	+ 9⅛

Closes Altec Service Deal

Frisina Amusements Company, of Springfield, Ill., has signed an agreement with Altec Service for booth repair-replacement as well as sound service, for 18 theatres. A. H. Hosier negotiated for Altec.

Limit Job Deferments For 18-25 Group

WMC Indicates Fathers To Be Called by Year-end; No Directive Issued

The War Manpower Commission this week limited occupational deferments from military conscription of men between 18 and 25 years of age to six months "unless the job involved is exceptionally important to the war effort and extremely difficult to fill."

At the same time, employers were instructed to include men with children on replacement schedules filled on or after July 1st. However, it also provided no such men might be scheduled for release before October 1st.

Announcing these changes in the instructions, the War Manpower Commission emphasized that they should not be interpreted as fixing a date for the drafting of fathers.

Fathers Must Justify Deferred Status

It is pointed out that instructions to employers provide that "single men who are equally replaceable" will be listed for release ahead of men with children and, of course, will be called for induction first. Moreover, it is stressed that the replacement schedule will list only the comparatively few "key men" in essential industries, and the handling of these cases does not necessarily indicate when fathers in general will be called. The main effect of the instructions, it is said, is that fathers in "key" positions listed on replacement schedules will have to justify their continued deferment after October 1st on the basis of occupation rather than on their family status.

WMC officials made no statement, or prediction, as to when fathers would be reached in the draft. They emphasized, on the other hand, that the change in replacement schedule procedure was merely routine action to improve the operation of the system; that it had become necessary to speed up the induction of men without children and to take into account the fact that fathers would be drawn from the general pool of registrants at least by the last quarter of this year.

It was pointed out also that no directive authorizing local boards to reclassify men with children, except those in non-deferable occupations, had yet been issued, and that none other must be drafted until such specific instructions were given. The present instruction does not constitute such authorization.

Expect Majority of Fathers To Be in Uniform

The order which limits occupational deferment for those between 18 and 25 to six months, reads:

"Every man attaining the age of 18 and who has not attained the age of 25 on or before July 1, 1943, who is single or who is married without children must be scheduled for replacement during the six-month period covered by the Replacement Schedule prepared pursuant to these instructions, unless (1) he has the highest skills or professional qualifications and is in a key or supervisory position or (2) he has demonstrated capacity for a certain assignment for which no replacement is available."

Meanwhile, Selective Service officials emphasized this week that before the war ends, "the great majority" of physically fit fathers might be in uniform. They also hinted that the lowering of physical standards by the Navy, and the consequent calling of certain men now rejected, might delay somewhat the drafting of fathers, and that, after December, inductions might be reduced 60 per cent.

Assurances Are Given by Canadian Government

In Canada, conferences with the National War Labor Board by Leo Devaney of RKO, and David Coplan, of United Artists, have resulted in governmental guarantees that the country's film industry will be able to retain its key men. The two men represented Canadian distribution. The representation to the board was made in the fear that such men not drafted into the Army might be forced into war work.

In Hollywood, the labor-management committee and the production branch of the industry in a two-hour session last week, formally subscribed to the employment stabilization plan submitted by the War Manpower Commission in writing on May 31. Formal adoption of the 48-hour week was postponed pending discussion at the next meeting.

The rapidly increasing pace of inductions is causing American distributors concern, it was learned in New York this week. Officials said that in some exchanges, salesmen were being forced to book, because newcomers could not be trained quickly enough. Instead, they are being assigned as salesmen.

William B. Jaffe, film attorney, has been appointed legal consultant to the WMC in the New York territory. He had been active in preparation of the WMC's Manpower Stabilization plan.

Sabu, Indian star, whose latest pictures have been "Arabian Nights," "Cobra Woman" and "White Savage," was inducted into the Army last week in Hollywood.

Bayard Veiller, Playwright And Producer, Dies

Bayard Veiller, playwright and producer, author and scenario writer, died Wednesday, at the Doctors' Hospital, New York, after a three-week illness. He was 74.

Mr. Veiller wrote "The Trial of Mary Dugan," "Within the Law," and "The Thirteenth Chair," and produced "Car 99" for Paramount in 1935.

Mr. Veiller was born in Brooklyn, was educated at City College, and left there to work as a newspaper reporter, from which field he transferred to the legitimate theatre and Hollywood.

He married actress Margaret Wycherly in 1901, and was divorced in 1922, remarrying that year. He is survived by his widow, Margaret, of Darien, Connecticut; son, Captain Anthony, of Los Angeles; and brother, Lawrence, of New York.

WAC and Navy Complete Print Substitute Plan

To replace prints lost at sea, the War Activities Committee has perfected new arrangements with the Navy Department. The arrangements also encompass the ship-to-ship transfer of prints. Formerly such transfers occurred when ships made port during the same period. However, when ships missed port the film booking schedules were disrupted and many ships missed their shows. Additional prints will now be furnished ports and naval depots.

Freon Gas Ban Seen Affecting Few Theatres

A flat prohibition by the War Production Board last week on further sales of Freon gas to exhibitors may have resulted in a few houses being unable to start their cooling systems, but on the whole is not believed to have had any widespread serious effect.

Hints of the possibilities of a refrigerant shortage were given last year by the amusements section, then under Christopher J. Dunphy, when exhibitors were urged to empty their systems if they had drums in which to store the gas over winter or, if not, to make a thorough check to assure themselves that lines were tight and valves efficient.

The ban on transfers of refrigerant for all but war and hospital purposes applies only to chlorinated hydrocarbon, more generally known as Freon, and does not affect cooling systems using carbon dioxide or other gases. However, such refrigerants are not interchangeable with Freon because of differences in pressure requirements.

Issuance of the order by the WPB industrial equipment division moved Allen J. Smith, head of the amusements section, to make an immediate investigation of the situation.

Mr. Smith found that the order was based on a very critical shortage of Freon, of which there was not sufficient even for war plants and hospitals, but that efforts were being made to increase the output. There was a possibility, he was told, that additional supplies might be available toward the end of the summer which might permit at least a partial lifting of the ban.

For the exhibitor whose theatre cooling system is in good order, the prohibition has no implications of immediate difficulty since Freon gas cooling units will operate for some years provided there are no leaks.

He warned exhibitors, however, to make an immediate check of their plants to assure that they were in good condition and where necessary to make immediate repairs, securing the required materials under CMP Regulation 5 by use of the general priority rating of AA-5 given theatres for repair and maintenance.

Where the AA-5 rating does not prove sufficient to secure necessary material, Mr. Smith said, the exhibitor should take the matter up with the nearest WPB regional office with a view to getting a higher preference.

Kansas-Missouri Unit To Convene July 14th

The Kansas Missouri Theatre Association will convene July 14th and 15th in Kansas City, the board decided last Friday. On the arrangements committee are Clarence Schultz, George Baker, Fred Meyn, and R. R. Biechele.

Detroit Film Council Elects

Marquis E. Shattuck was elected president of the Detroit Motion Picture Council last week. Other 1943-44 officers are Mayor Edward J. Jeffries, honorary president; Mrs. Max Williams and Mrs. Wayne Mohr, vice-presidents; Mrs. Donald Worley and Mrs. Edwin Lord, secretaries; Mrs. John Phillips, treasurer; and Mrs. C. C. Roden, parliamentarian. Directors are Dr. T. T. Brumbaugh, Rev. Carroll F. Deady; Rabbi Herschel Lymon, W. W. Whittinghill and Mrs. Arthur D. Kerwin.

RCA Wins Fourth "E"

The Army-Navy "E" award for war production was presented to the Radio Corporation of America's Laboratories at Princeton, N. J., on Thursday. It is the fourth such award won by RCA divisions, other flags having been presented at Camden and Harrison, N. J., and to the Radiomarine Corporation in New York.

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

"Post-war pictures" is a misnomer, as used by studios announcing subjects for treatment along lines suggested by Britain's Hilary A. St. George Saunders on his recent visit here, according to Nelson Poynter, Hollywood administrator of the Office of War Information, interrogated here last week by the puzzled compiler of these dispatches, who had interrogated Mr. Saunders previously with considerably less tangible result. The British emissary had arrived in Hollywood as guest of the Academy of Motion Picture Arts and Sciences, following conferences in Washington with OWI's Elmer Davis, and had conveyed his suggestions about product to studio executives at a luncheon in the Beverly Wilshire Hotel.

Mr. Poynter explains that the type of subject matter referred to by Mr. Saunders as "post war," for lack of a more exact term, is by no means a variety of material which would undertake to depict conditions as they will or may be after the war, by no means a blue-print for the future or a pattern for peace. On the contrary, the kind of subject referred to by Mr. Saunders in person, and subscribed to in some degree by the OWI, is that which depicts the workability of democracy in terms of established and recorded demonstration, Mr. Poynter said.

Democracy At Work Suggested Theme

Far from projecting the camera into the tomorrows and bidding it sketch a stipulated state of affairs in a world-to-be, the OWI conception would direct the lens backward at certain states of affairs which had prevailed for long and still prevail in the world-that-is. A camera thus directed could point up for citizens of the other hemisphere, for instance, the fact that some 20-odd nations in this one have been getting along together for several scores of years without a fortified border anywhere and without a resorting of force or threat of force to interrupt the serenity of their relations with each other.

A camera thus employed would not omit to show that there have been and are problems of relationship which, in an earlier era of civilization anywhere and today in the other hemispheres, have provoked governments to use of arms, but would show also how these problems have been solved by peaceful means. Mr. Poynter cited other examples.

It is the Poynter view that films which register the workability of democracy in terms of fact, without deviation from or coloration of the fiction story in progress, can be extremely useful in an informative way. It is also the Poynter view that pictures which attempt to portray the peace to come in advance of its coming, to map out or prescribe a future, can do damage, at minimum to the extent of creating confusion.

See No Likelihood Of Raw Stock Cut

None of the "post-war pictures" announced by studios in the wake of Mr. Saunder's visit have progressed to a point warranting submission of the material to the OWI for consideration.

Motion picture companies face no likelihood of a reduction in their supply of film stock within the foreseeable future, according to Harold Hopper, War Production Board executive, who returned here last week from a journey to Mexico City at the behest of the Coordinator of Inter-American Affairs.

Only an unanticipated and greatly increased need of film for military purposes could be expected to precipitate a situation requiring reduction of present allocations to commercial organizations, Mr. Hopper said, adding that some of the companies currently are running well inside their allowances and none is in danger of encountering shortage.

A parallel state of affairs prevails throughout the scale of critical materials, the WPB executive told MOTION PICTURE HERALD, with the single exception of the lumber supply. This commodity, mentioned several weeks ago as the single material lacking in sufficient quantity to serve production requirements, continues scarce and is likely to be so for some time to come. Meanwhile, the WPB has assisted producers by locating stored stocks of used lumber throughout the country and studios have been buying and salvaging these for their purposes, the WPB managing thus far to furnish the essential minimum of new stock for such uses as the second-hand lumber does not serve.

Mr. Hopper said he acted in a purely cooperation capacity on his Mexican visit and declined to report on the present state or probable future of Mexican production prior to conferences with CIAA's Francis Alstock, who was expected to arrive here this week.

All Quiet on Studio Front

'Twas a quiet but far from inactive week in the studios, with the completion of four pictures and the starting of three, lowering the shooting level to 41, while cameras ground steadily on 37 of the 38 pictures previously started, Warners' "Animal Kingdom" continuing in suspension. The total of 41 still represents a high mark, however.

Metro-Goldwyn-Mayer's "Meet the People" is the standout among the new undertakings. It is being produced by E. Y. Harburg and directed by Charles Reisner. The cast, to which additions will be made, includes Lucille Ball, Dick Powell, Bert Lahr, Virginia O'Brien, Vaughn Monroe and his band, Spike Jones and his City Slickers, the King Sisters, June Allyson, Mata and Hari, Steve Geray and Victor Borge.

Republic launched "Hoosier Holiday," another of its presentations of assorted radio talents, offering Dale Evans, George Byron, the Hoosier Hotshots, the Music Maids, Mrs. Uppington of the Fibber McGee and Molly program, Shug Fisher, George Hay and many another. Armand Schaefer is producing, Frank McDonald directing.

Producers Releasing Corporation turned its cameras on "Billy the Kid, No. 6," which will be titled later. It presents Buster Crabbe and Al St. John with Frances Galdwin, Ed. Cassidy, Charles King, Steve Clark, John Elliott and Frank Ellis under the direction of Sam Newfield, with Sig Nufeld producing.

The state of production by studio and status:

COMPLETED

Columbia
Without Notice

PRC
Frontier Law
Strange Music

20th-Fox
Claudia

STARTED

MGM
Meet the People

PRC
Billy the Kid No. 6

Republic
Hoosier Holiday

SHOOTING

Columbia
Cowboy of Lonesome River
Cover Girl
Restless Lady

Goldwyn
North Star

MGM
White Cliffs of Dover
Cry Havoc
1,000 Shall Fall
Heavenly Body
Whistling in Brooklyn
America
Russia
Madame Curie
Guy Named Joe

Monogram
I Was a Criminal
Revenge of the Zombies

Paramount
And the Angels Sing
Uninvited
Hour Before Dawn
Henry Aldrich's Little Secret

RKO Radio
Around the World
Iron Major
Adventures of a Rookie

Republic
Sleepy Lagoon

20th-Fox
Guadalcanal Diary
Song of Bernadette
Girls He Left Behind
Night Is Ending
Dancing Masters

UA
Gunmaster (Sherman)

Universal
Second Honeymoon
Frontier Bad Man
Angela
Cobra Woman

Warners
In Our Time
To the Last Man
Saratoga Trunk
This Is the Army
Animal Kingdom*

*Suspended, indefinitely.

Receives Army Discharge

Huntz Hall, Monogram actor, who appeared in the company's East Side Kids series, has received an honorable discharge from the Army. He is to appear shortly in the next picture of the series.

Change Republic Title

The title of Republic's "The Prodigal Mother" has been changed to "Someone to Remember," the company announced this week.

"Hitler's Hangman" Retitled

Paramount has changed the title of "Hitler's Hangman" to "Hitler's Madman."

Monogram to Offer 40 for 1943-44

Compares with 48 During Current Season; Films Get Higher Budgets

Monogram will offer 40 pictures for the 1943-44 program, including three blocks of eight features each and two series of eight Westerns, according to the announcement made by Samuel Broidy, general sales manager, at the company's fifth and final regional sales meeting held in Los Angeles last Friday to Sunday, at the Hotel Ambassador.

The 1943-44 schedule compares with 32 features and 16 Westerns promised by Monogram for this season, representing a reduction of only eight features, in line with the company's new policy of fewer and higher-budgeted pictures.

Trem Carr, production manager, in discussing the new program, told convention delegates: "Audience tastes are more unpredictable than ever before and in planning our initial list we have provided for a hedge which will overcome any sharp change that may be noted in audience reactions to picture themes. Regardless of the audience reaction to any one type of subject, we will be amply protected," he said. It was indicated that Mr. Carr referred to a possible market satiation with war films and musicals.

The company's first block of eight pictures will include:

GROUND CREW, starring Jackie Cooper with Sam Levene, a drama about aviation mechanics.

LADY, LET'S DANCE, musical produced by Scott R. Dunlap and starring Belita.

SPOTLIGHT REVUE, musical produced by Sam Katzman and Jack Dietz, with Billy Gilbert, Frank Fay and Bonnie Baker.

HITLER'S WOMEN, war drama, produced by Herman Millakowsky.

CHARLIE CHAN IN THE SECRET SERVICE, with Sidney Toler, first of a new series to be produced by Philip Krasne and James S. Burkett.

MELODY PARADE, a musical produced by Lindsley Parsons, with Mary Beth Hughes, Eddie Quillan and Tim and Irene.

THE HONOR SYSTEM, comedy-drama, starring the East Side Kids, produced by Mr. Katzman and Mr. Dietz.

BLACK BEAUTY, screen version of Anna Sewall's famous novel.

Johnny Mack Brown with Raymond Hatton will star in the eight Westerns to be produced by Scott R. Dunlap, and Ken Maynard and Hoot Gibson will star in the group of eight Westerns to be known as the "Trail Blazers," produced by Robert Tansey.

Under the supervision of W. Ray Johnston, president, the meeting was attended by the following delegates:

Howard Stubbins, head of Pacific coast distribution, Marty Solomon, local manager, Dudley Forry, Harry Fields, Martin McCarthy and James Schiller, representing the Los Angeles exchange; Walter Butler, Godron Allen, Clint Meachim and Mel Hulling, president of the San Francisco branch, from the Bay City; Walter Wessling, manager, and Frank O'Rourke, from Portland; Ralph Abbett, manager, from Seattle.

Following the screening last Thursday of "Melody Parade," Mr. Stubbins was host at a cocktail party at the Variety Club headquarters in the Ambassador Hotel, which was attended by a number of Monogram stars and featured players.

Studio officials announced at the meeting that plans had been completed for the filming of "Ground Crew," which would raise the picture to a definite "A" classification and would make it one of the most important productions of the company's new season schedule. The picture is being made with the cooperation of the Army Air Forces and much of the action will be filmed at Camp Rice, located in the California desert. Monogram has set back the shooting of "Lady, Let's Dance," originally scheduled for resumption in July, to a later date, to make way for "Ground Crew."

Ann Corio On Stage as "Sarong Girl" Opens

Ann Corio appeared on the stage of the Orpheum theatre in San Diego last week in conjunction with the Monogram film, "Sarong Girl," in which she is starred. It was Miss Corio's first motion picture for that company. Producers Releasing Corporation starred her in "Swamp Girl," in 1942.

The theatre management reported a $12,000 record box office gross for the week. Previous personal appearance records for that house had been set by band leader Kay Kyser and comedian Chico Marx.

Cole Joins Monogram

Don Cole, former RKO and Universal representative in the Dallas territory, has joined Monogram's sales staff in that area.

Republic Signs Ice Stars

Republic has signed McGowan and Mack for the company's "Gay Blades," film scheduled for production in late August. Rights also have been acquired for the International Ice Revue.

To Rebuild Theatres

The Patee theatre in Lawrence, Kansas, and the Princess theatre in Aurora, Mo., Commonwealth circuit houses, are to be rebuilt, authorization having been received by the Government. Both theatres had been damaged by fire.

Circuit Adds Miami House

The Wometco Theatre Company has purchased the Parkway theatre in Miami from Parkway Enterprises, which brings the circuit's total to 15 houses.

Parker Buys Chicago Theatre

Fred Parker has purchased the 725-seat Fox theatre in Chicago from Berman and Freeman and will take possession shortly. Lawrence A. Smith was the broker for both parties.

Midnight Shows Half Price

The Wood theatre in Chicago is distributing tickets through employee clubs of war factories which allow employees to see films at half price between midnight and 6 A.M.

CAN'T CRACK SAFE, SO TAKES IT HOME

A 22-year-old Negress, janitress at the Twentieth Century theatre in Hamilton, Ohio, unit of the Willis Vance circuit, was convicted in Criminal Court there for trying to crack a safe and taking it away.

It was charged that, failing to break open the 200-pound safe after the theatre closed, she wheeled it to the door and called a taxicab, explaining to the driver that the safe was an old one and had been given to her by Mr. Vance to take home. The safe was being unloaded at her home when police arrived. It contained but a few dollars and some War Savings Stamps, Mr. Vance said. The taxicab driver was acquitted.

Expect Print Cut In Canada

The Canadian Wartime Prices and Trade Board advised the industry that raw stock reductions were imminent. Their action confirms rumors that Canadian officials have taken steps to restrict the print supply available to theatres as a war measure affecting booking arrangements commencing with the new season in September.

While restrictions will be placed on prints to theatres, it is said, arrangements are being made whereby the National Film Board will receive stock necessary for Government releases for either theatre or educational use. The regulation of film allotments is being handled by the Committee of Prices Board, recently organized and headed by Roy Geddes of the Supply Division of the Wartime Board. Two other members of the film industry are on the committee, while four Government representatives round out the seven-man war unit.

The Trade Board's order is not expected to affect 16mm films or Technicolor product, which are imported into the Dominion in a finished state, but quota restrictions will be imposed on negative or positive stock used in Canada for production or printing purposes.

Buy Cincinnati Theatre

Herman H. Hunt, Cincinnati manager for National Theatre Supply, and his son-in-law, Ival Goodman, baseball player with the Chicago Cubs, have acquired the 500-seat Avon theatre in suburban Cincinnati from Jackson and Murphy, circuit operators of Columbus.

New Portland First Run

The Hamrick-Evergreen circuit elevated the Oriental theatre in East Portland, Ore., to a first run last week. The circuit now has four first run houses in Portland, the Paramount, Orpheum, Playhouse and Oriental.

Acquires Distribution Rights

Herbert Elisberg has acquired the distribution rights in the Illinois, Indiana and Wisconsin territory for the film, "Son of the Sheik," from Artcinema Associates.

Colman Stars in "Kismet"

Ronald Colman has been signed by MGM to star in "Kismet," originally announced as a William Powell vehicle, which Everett Riskin is to produce in Technicolor with William Dieterle directing.

Republic Shifts Sales Districts

J. R. Grainger, president of Republic Pictures, this week announced the reorganization of the company's sales districts to provide closer supervision by the home office.

Edward Walton, formerly branch manager in Seattle, heads the midwestern district as sales manager with headquarters in Chicago; Sam Seplowin, formerly midwestern district sales manager, now supervises the newly-created central district, with headquarters in Detroit; Maxwell Gillis, eastern district manager, has jurisdiction over New York, Albany, Boston, New Haven, Washington and Philadelphia, with headquarters in New York.

Formerly in the eastern district were Buffalo and Pittsburgh, which are now included in the central district, with Detroit, Cleveland, Cincinnati and Indianapolis. The midwestern district comprises Chicago, Kansas City, Omaha, Des Moines, St. Louis, Milwaukee and Minneapolis.

20th-Fox Now Has 967 Employees in Service

When Al Sobol and Murray Scher of the Twentieth Century-Fox home office contract department reported for military service last week, the number of stars in the company's service flag was increased to 967. Harry Mersay, head of the print department, was toastmaster at a luncheon attended by 50 associates in the contract and print departments when Mr. Scher was presented with a traveling bag and Mr. Sobol with a military kit.

No Rejections Made by Chicago Film Censor

Ninety pictures examined by the Chicago Police Censor Board during May comprised the smallest total for any month this year. Footage of 340,000 was also the smallest with 15 cuts and no rejections made.

"The Leopard Man" (RKO) and "Captive Wild Women" were classified for adults only. The Board has passed "Mission to Moscow" without cuts.

Charter Three Theatrical Companies in New York

Three motion picture companies have been incorporated in New York, according to Thomas J. Curran, secretary of state. Civic Features, Inc., Buffalo; 131 Theatre, Inc., New York, and Are Actors People, Inc., New York, were granted papers of incorporation.

Cinetech Corporation, New York, was dissolved and the Graphic Microfilm Service, Inc., of Massachusetts, filed statement and designation with Mr. Curran, showing capital stock consisting of 5,000 shares.

Original to Be Published

The Warner screen original, "Here Come the Girls," a story of Broadway showgirls now being written by Mary Dowell ("Stutterin' Sam"), will be adapted into a book and published by Random House.

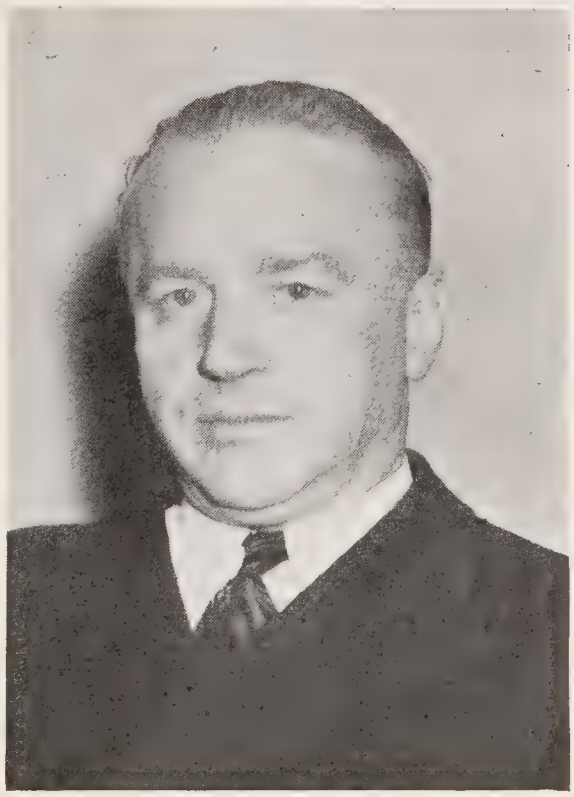
Joins Donahue & Coe

John W. H. Evans, formerly with Charles E. Cooper, Inc., has been appointed head of outdoor and transportation advertising for Donahue and Coe, advertising agency with a number of theatrical accounts.

Buys Spokane Theatre

James A. Pike, Portland theatre man, has become operator of the Rex theatre in Spokane, recently purchasing it from R. J. and Allen Zell.

HEADS DISTRIBUTION FOR MARCH OF TIME



HOWARD BLACK

Howard Black, vice-president of Time, Inc., in charge of advertising sales for 'Time', 'Life' and 'Fortune' magazines, has been designated by Roy E. Larsen, president of Time, Inc., to take charge of "March of Time" sales and distribution policies. Mr. Black will make a special study with Tom Connors, vice-president in charge of distribution for Twentieth Century-Fox, of sales and distribution methods as applied to the "March of Time" releases and other products. Mr. Black is a veteran member of the Time, Inc., staff and is widely known in publishing and advertising circles.

Academy Cites Dr. Mees

Dr. C. E. Kenneth Mees of the Eastman Kodak Company has been designated by the American Academy of Arts and Sciences as the winner of an award for "distinguished contribution to the science of photography," to be given in Boston on October 13th.

Schedule Opera Season

According to present plans, light operas again will be presented at the Cincinnati Zoological Gardens this season. The tentative schedule calls for a season from June 27th to August 8th, with a change of program nightly, instead of three operas a week, as heretofore.

Renew Altec Service

The H. S. Leon Circuit of Dallas has renewed agreements with Altec Service for repairs in six of its theatres. The Day theatres of Oregon and Idaho have also contracted for the company's service.

Wounded in Africa

Flight Officer Martin D. Frain, former chief of service at Warner's Avalon theatre, Chicago, has been reported wounded in North Africa.

Museum Exhibits Nazi Pictures

The Museum of Modern Art in New York this week exhibited four German propaganda films. A repeat showing will be given the week of August 15-21. The entire program, which is called "Films and Reality," has been shown since the first of June and will end October 16th.

The Museum, on its program, describes the films as "evidence of the carefully calculated and highly effective manner in which the Nazis used film as a powerful instrument of propaganda." The first German film covers the period from 1934-36, and is titled "Triumph of the Will." The next, made in 1940, is "Pilots, Gunners, Radio-Operators," and the remaining two, made in 1940, are "Baptism of Fire" and "German Newsreel."

All four films are rough working prints, prepared from material in the Museum's film library. "The films," the Museum says, "provide a guide to Nazi propaganda film developments from 1934 to 1940. The dual powers of communication that the film possesses have been most ably and unscrupulously utilized—the photographic images saying one thing while the spoken commentary makes a different or even a contradictory suggestion."

Baltimore Theatre Will Double Films, Plays

The Maryland theatre in Baltimore will present stage plays with its film offerings, it was announced last week by C. W. Hicks, owner. The last time such programs were presented in Baltimore was in the Ford theatre last autumn.

The theatre will be closed until the first play, probably a production which appeared on Broadway, is presented in the theatre. The Maryland has operated on a stage-show policy since its reopening in January. Lee K. Holland is manager and Maxwell Weinberg handles advertising and publicity.

Entertain Junior Patrol at Portland Theatre Party

Members of the Portland Junior Safety Patrol were guests of Mrs. J. J. Parker and Albert Finke, district manager for Hamrick-Evergreen Theatres, at a theatre party at the Mayfair in Portland, Ore., recently. About 200 youngsters attended.

Gordon G. Steele, president of the Portland Traction Company, cooperated with the theatre heads in honoring the organization's membership cards in providing transportation for the theatre party group.

File Incorporation Papers

Amusements, Incorporated, has filed a certificate of organization with the Connecticut secretary of state, listing David Simon of New York as president and treasurer, H. Simon of Hartford, assistant treasurer, and Albert Simon of Forest Hills, L. I., secretary.

Joins Cooper Circuit

Joseph Philipson has resigned from Paramount's distribution staff to rejoin the Cooper circuit as executive assistant of operations. He will work in the company's home office in Lincoln, Neb.

Theatre Men In Army

Private George Stenko, formerly on the staff of the Roxy theatre in New Britain, Conn., is now stationed at Fort Devens, Mass. Private Joseph DiLorenzo, Hartford theatre man, is attached to the Army Medical Corps at Camp Dix.

PRC Plans 40 Films For New Season

Total Production Budget To Be Double That for Any Previous Year

Producers Releasing Corporation will release 40 pictures on the 1943-44 program, with an increase in budget for all productions that will more than double the total appropriation for any previous year. Arthur Greenblatt, vice-president in charge of sales for PRC, announced the company's schedule at the national meeting of PRC franchise holders in Kansas City on Friday.

Of the 40 films scheduled, 24 features will be divided into four major groups, Mr. Greenblatt said, including "Producers Specials," "Victory Specials," "Pacemakers" and "Spitfires," with two series of Westerns, eight in each series. Ten of the 24 features will be top-budget specials, four in the Producers Specials group and six in the Victory Specials classification, and the remainder of the feature program will comprise eight Pacemakers and six Spitfires.

The two series of Westerns are the "Texas Rangers," starring Tex O'Brien and Jim Newill, and the "Billy the Kid" series, starring Buster Crabbe and Al St. John.

To Coordinate Activity in Larger Studio Space

PRC has demonstrated that "it can make and market product that will satisfy the demands of the important circuits for the kind of entertainment the public wants," the sales manager said, and added that the company "also has gotten behind the exhibitor with every resource at our command in making that product known to the picture-goers."

Leon Fromkess, vice-president in charge of production, disclosed that plans are now being completed for coordinating all production activities in larger studio quarters. He said that announcement of the studio deal would be made shortly. Mr. Fromkess also reported that PRC is building up a list of term contract players, directors and other studio personnel. "The higher-budget policy which applies to our entire program," he said, "warrants a greater emphasis not only on production and player value, but also on story importance and adaptation to the screen."

Delegates in Attendance From All Sections

O. Henry Briggs, president of the company, opened the convention Friday morning with a complete resume of PRC's progress during the past year and clarified the organizational and financial setup. Leo J. McCarthy, assistant sales manager, and Fred A. Rohrs, sales manager for the southwestern exchanges, reported on field operations.

Among the delegates who attended were: Jack Berkson, Albany-Buffalo; Ike Katz, Atlanta; Harry I. Goldman, Boston; Harry Katz, Charlotte; Henri Elman, Chicago; Jack Lefton, Cincinnati; Nat L. Lefton, Cleveland; Jack K. and Jack H. Adams, Dallas; J. H. Ashby, Denver; William Flemion and A. V. O'Donnell, Detroit.

Also, Joseph W. Bohn, Indianapolis; R. H. Patt, John Muchmore and Beverly Miller, Kansas City; B. F. Busby, Little Rock; Samuel K. Decker, Los Angeles; Joe Strother, Ben Marcus, Milwaukee; Abbot Swartz, Minneapolis; Frederick F. Goodrow and P. A. Sliman, New Orleans; Lt. Comm. Bert Kulick, New York; Harry McKenna and E. L. Walker, Oklahoma City; M. L. Stern, Omaha; Herbert Given, Philadelphia; Lew Lefton and Milton Lefton, Pittsburgh; Noah Bloomer, St. Louis; Sam Sobel and Armand Cohn, San Francisco; Lloyd Lamb, Seattle and George Gill, Washington.

Frank Buck Story Included in Program

The films announced for 1943-44 are as follows:

ISLE OF FORGOTTEN SINS: dramatic adventure story of the South Sea islands; starring John Carradine and Gale Sondergaard, with Sidney Toler, Frank Fenton, Rita Quigley, Veda Ann Borg, Rick Vallin and Betty Amann.

SUBMARINE BASE: the story of the blasting of a Nazi base; starring John Litel and Alan Baxter, with Fifi D'Orsay and Eric Blore.

DANGER—WOMEN AT WORK: a comedy of women's defense work. Starring Patsy Kelly, with Mary Brian, Isabell Jewell, Cobina Wright, Sr., Wanda McKay, Betty Compson, Warren Hymer, Vince Barnett.

STREET OF DARKNESS: a drama showing result of torture; with Francis Lederer, J. Carroll Naish, J. Edward Bromberg, Sigrid Gurie, Alexander Granach.

TIGERS' FANGS: a Frank Buck wild animal picture; with Frank Buck, Buster Crabbe, Fifi D'Orsay.

THE GIRL FROM MONTEREY: a cyclonic comedy, locale below the Rio Grande. Starring Fifi D'Orsay.

FORGOTTEN CHILDREN: a melodrama of children orphaned by war and sent to the United States. Story by Jim Tully; screenplay by Ray Schrock.

BERLIN REVOLTS: an underground story of the revolt of Berlin youth against the present regime.

"Waterfront" Drama Of San Francisco

WOMAN OF HORROR: a drama of a modern Medusa. With an outstanding star.

WHEN THE LIGHTS GO ON AGAIN: a musical foreshadowing post-war celebration.

THE COSSACKS RIDE AGAIN: a drama portraying the efforts of heroic Russian women at Stalingrad.

TALENT SCHOOL: a comedy—semi-musical—of stage-struck girls and their efforts to crash Broadway.

OH! SAY CAN YOU SING: an all-star patriotic musical.

JUKE BOX GIRL: a semi-musical romance involving a band leader and a jive girl.

WATERFRONT: a melodrama of subversive activities in the harbor of San Francisco.

MY BOY: a melodramatic comedy of a broken down prizefighter and his protege, a young lad.

THE EXECUTIONER: a drama involving the dilemma of a state executioner and a girl sentenced to the electric chair.

I'M FROM ARKANSAS: hillbilly comedy with music.

THE WARNING: a ration racketeer joins the war effort when his son dies a hero.

SUSPECTED PERSON: a mystery-thriller involving an international crook.

AVALANCHE: an outdoor melodrama with an avalanche of snow climaxing the action.

CRY OF YOUTH: a story of neglected daughters.

END OF THE ROAD: a drama of two Spanish-American War veterans and what they did to help win this war.

LAST PAGE: a marital triangle.

St. Louis Business Good Despite Competition

St. Louis' Municipal Opera opened its silver anniversary season June 3rd with "Balalaika," running 10 nights. Eleven operettas and musical comedies will be presented during the season, which will close with "Chu Chin Chow," August 16th to 29th. The municipally-owned and operated enterprise offers keen competition to the film theatres. The Municipal theatre in Forest Park seats 10,000 and the average weekly attendance is more than 60,000.

However, with war industries providing money to spend for entertainment and several large military posts in the St. Louis area, the outlook for business at the theatres is excellent. An index of business conditions is the Grand. the city's only burlesque house. In normal years the Grand closes in April. This year it is still running and no closing date in sight. St. Louis also will have a community stock theatre this summer, the Roof-Top. Four plays, recently on Broadway, will be presented during the summer, each play scheduled for a two-week run at the open air theatre. The season will open with "Claudia" on June 13th.

Fox Midwest Aids Food Conference in Kansas

Meetings of the Wartime Food School in Kansas City were held at five Fox Midwest theatres over a period of several weeks. The program was sponsored by the Health and Nutrition Department of the city's Civilian Defense Board.

Senn Lawler, district manager for Fox Midwest, arranged with the department's chairman in selecting the sites for the series of conferences. Display space advertising the meetings was donated by local merchants and many of the city's companies cooperated in the project. An estimated 2,000 persons attended the five sessions.

Charter Theatre Company

In Albany, New York Secretary of State Thomas J. Curran has issued papers of incorporation to Long Lake Theatre, Inc., Oneida, with authorized capital stock of $10,000 in $10 par value shares. Directors are Sidney J. Kallet, William T. MacNeilly and E. W. Zophy, Oneida.

To Publish Film Edition

A special motion picture edition of "Background to Danger," Eric Ambler novel, which Warners made into a film, will be issued by Triangle Books, a Doubleday-Doran unit, according to a Warner announcement.

On Portland Victory Staff

Albert J. Finke of Evergreen Theatres, Gerald Fowler, Joseph Gamble, Del Milne and M. M. Mesher are among the theatre men in the northwest named to the staff of Portland's New Victory Center.

To Reconstruct Theatre

The State theatre in Newton, N. C., destroyed by fire some time ago, is to be rebuilt, according to an announcement by G. G. Mitchell, owner. The Everett Enterprises of Charlotte are the lessees.

OUT OF THE HEADLINES ON TO THE SCREEN!

MARCH OF TIME'S

INVASION!

PRE-RELEASED! AVAILABLE NOW

IT'S BIG...IT'S HOT...IT'S GREA

A *Boxoffice* SCOOP!

Once again 20th CENTURY-FOX *is FIRST!*

URRENT MARCH OF TIME RELEASE "SHOW BUSINESS AT WAR"

F & M Tries Out Dual Run Plan

Fanchon & Marco are trying out a "double-barrel" policy in St. Louis, featuring the same picture at two of their first run houses simultaneously. The theatres chosen for the experiment are their leading houses in point of box office receipts, the Ambassador, with 3,154 seats, located in the downtown business district, and the Fox, 5,038 seats, in the midtown area.

The picture selected to inaugurate the new policy is "Action in the North Atlantic," and the estimated receipts for the week are equal to and even slightly in excess of normal business. The next film scheduled for dual presentation is "Coney Island" and following it will be "Bombardier."

Fanchon & Marco officials, while withholding a definite commitment to the new policy until it is tested further, said they were "well pleased with the results of the first week's presentation."

For "Coney Island" the management plans to test the drawing power of a decorative front as an exploitation medium. A special front will be erected at the Fox, but there will be no front or other lobby exploitation at the Ambassador.

Goldman Contests Purchase Of Philadelphia Theatre

Purchase of the 56th Street theatre, Philadelphia, by Charles Segall, independent exhibitor, was contested recently by William Goldman, independent circuit head, who has been operating the house on a 10-year lease which will expire in December, 1944. Mr. Segall purchased the house at a public sale last week for $49,000, the highest bid. All the equipment, however, belongs to Mr. Goldman, who also has the picture run.

Mr. Goldman pointed out that his lease on the property gave him the option to purchase the house at the highest price bid within 30 days after being notified by the trustees for the estate owning the theatre property. Moreover, Judge Welsh, in U. S. District Court in Philadelphia, recently approved a motion of the trustees to accept Mr. Goldman's bid of $45,000 for purchase of the house, and the public sale was held accordingly, at which time Mr. Segall entered a higher bid of $49,000.

Washington Variety Club Aids Victory Gardens

The Washington Variety Club donated $1,500 to the District of Columbia Victory Garden campaign, following a plea by District of Columbia Commissioner J. Russell Young that the campaign would die for lack of funds unless a sufficient sum was raised pending the receipt of further money from Congress with the start of the new fiscal year in July.

The Variety Club donation will enable the District of Columbia Victory Garden Campaign to keep its salaried personnel on the payroll until further funds are received from Congress.

Aid Jewelry Campaign

The Paramount Pep Club, home office employees' group, is cooperating with the Twelfth Night Club, a women's theatrical organization, for the collection of discarded jewelry for service men in the South Pacific who barter with natives by trading the jewelry in return for their services in bringing in the wounded and other tasks.

Wins Third Medal

Henry Barbinski, former doorman at the Loew-Poli in New Haven, has been awarded his third medal, an Oak Leaf Cluster, for outstanding aerial performance. He holds the rank of technical sergeant.

FROM READERS

PRAISES EDITORIAL ON SCREEN FUNCTION

To the Editor of the Herald:

I have just finished reading for the third time the editorial "The Screen—Content and Function" in the Herald of May 29th.

Your points are well taken and our industry will benefit if the producers will heed your warning. As a reader of your editorials for years, I have always heartily agreed with you that the function of the motion picture in theatres is to entertain. Let the educational films be used in their proper place.

Certainly, since our theatres are institutions in our respective communities we are anxious to do everything possible to win this war quickly. But trying to shove things down the throats of our patrons does not come under the heading of helping to win the war. Our patrons do not object to the many OWI and other similar films we have shown. However, they do object to seeing a feature with a war story every time they attend the theatre.

Again congratulations on your editorial, and I hope you will keep the issue alive until the producers heed the plea of those of us who have to face our patrons night after night.—*BOYD F. SCOTT, Grand, Dixie Theatres, Holdenville, Okla.*

"This Is the Army" Gets Music Store Cooperation

Window and counter displays coupled with newspaper advertising by music stores throughout the country are included in exploitation plans by Warners for the forthcoming Irving Berlin soldier musical, "This Is the Army," it was announced this week by Mort Blumenstock, advertising and publicity director in the east.

The Decca and Victor record companies also are cooperating, it was said, by issuing new song books containing additional numbers written by Mr. Berlin for the film version. Simultaneous showings have been set in 400 situations for the week of July 23rd.

Dr. Sawyer, Eastman Kodak, Receives Knudsen Award

The William S. Knudsen Award was presented to Dr. William A. Sawyer, medical director of the Eastman Kodak Company, at a ceremony in Rochester recently. The presentation was made by M. Herbert Eisenhart, president of Bausch and Lomb Optical Company.

Dr. Sawyer's work in tuberculosis and the establishment of a program of nutrition and rehabilitation of handicapped workers brought him recognition from the medical world. Leading physicians and surgeons of the country who were in Rochester for a four-day conference attended the ceremony.

NSS Portland Office Open

The Portland office of National Screen Service remains open and stocks a complete line of accessories, it was announced last week by Jack Flannery, manager of the Seattle branch. The Portland office is in charge of Herbert Cass.

Hartford Admissions Up

The E. M. Loew's Theatre, Hartford, has raised Sunday admission prices. The evening prices, 30 and 40 cents, are being charged all day on Sunday there.

Sells Theatre in Iowa

H. G. Moore of Des Moines, Iowa, has sold the Royal theatre at Dayton, Iowa, to Ed LeValley of Dayton. Mr. LeVallev has leased the theatre to Harold Lundberg, who has managed it the past six months.

ASCAP Charges Brandt Monopoly

The American Society of Composers, Authors and Publishers this week filed an answer and counter charges in the U. S. District Court in New York to the action brought by Harry Brandt as head of Brandt Theatres and the Independent Theatre Owners of New York, charging that present ASCAP rates are arbitrary and the result of a monopoly of the music field in violation of anti-trust laws.

The answer, filed by Schwartz and Frolich, counsel for the society, was accompanied by notices for examinations before trial of Mr. Brandt, Samuel Rinzler, Walter Reade, Louis Frisch and other independent theatre operators. The answer alleges that New York independents were coerced into appointing Mr. Brandt booking agent for their theatres on flat fees or percentage of sums saved on film rentals.

Among other charges are the driving out of competition by Mr. Brandt with the purchase of theatres "far below actual value." Also, threats were directed at theatre owners in proximity to the Brandt circuit theatres, it was alleged, which would divert product from them, and force the owners to shut down their houses.

The exhibitor action seeks to recover music license fees paid the society which, on a treble damage basis, aggregate approximately $600,000.

Second Phonograph Record Campaign Set for July

The War Relief Control Board has given its authorization to Records for Our Fighting Men, Inc., to institute its second collection of old phonograph records. The net proceeds of their sale to record manufacturers are used for the purchase of new records for the armed forces. The campaign will be held throughout the month of July. A similar drive was undertaken last summer.

Bob Hope is president of the group, which includes many artists from the entertainment world. The American Legion and the Legion auxiliary are to act as collection agents in a house-to-house canvass throughout the country. Approximately 300,000 new records have been supplied to the armed forces to date, the organization reported last week.

Astor Pictures Acquire Rights on Two Films

Astor Pictures has acquired distribution rights to two films, "The Eagle" and "The Marines Come Through." The former was obtained from the Valentino estate, and the latter was produced by the Colonnade Studios of Coral Gables, Fla. Prior distribution of "The Eagle" was through United Artists.

All Astor exchanges, including Canadian, are to handle the pictures, which also will have superimposed titles in Spanish and Portuguese for distribution throughout Latin American countries. "The Eagle" will be released on July 1st, and "The Marines Come Through" on July 15th. The feature stars Wallace Ford, Toby Wing and Grant Withers.

Former Usher Decorated

The silver star for bravery in action recently was awarded to Lieutenant Delmar Oaks, Jr., former usher at the B & K Belpark theatre in Chicago, for heroism in saving the lives of three men by dragging them off a battlefield under enemy fire.

Named War Film Director

Dr. Curtis Reid, head of the department of visual instruction at Oregon State College, has been appointed state war film director for the Oregon Defense Council.

THE COLUMBIA SALESMAN WHO CALLS ON YOU RESTS HIS CASE ON THIS



PRINTED IN U. S. A.

FORM G1

INTER-OFFICE COMMUNICATION

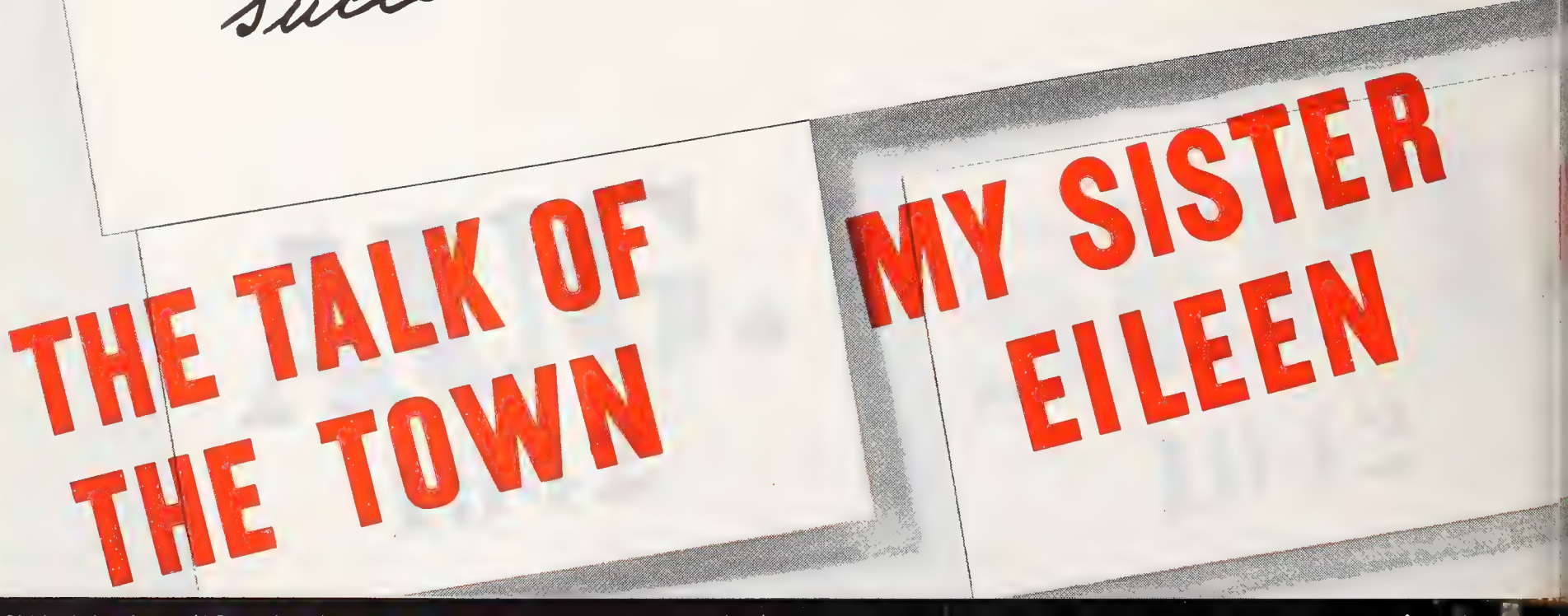
COLUMBIA PICTURES

From THE GENERAL SALES MANAGER

To ALL COLUMBIA SALESMEN

In Regard to EXHIBITORS

the best selling ammunition you have for 1943-'44 is this one fact: During the past 9 months ... August through April ... Columbia made and delivered these 9 big hits — a hit a month for nine successive months



YOU WERE
EVER LOVELIER

SOMETHING
TO SHOUT ABOUT

A NIGHT TO
REMEMBER

THE
DESPERADOES

COMMANDOS
STRIKE AT DAWN

THE MORE
THE MERRIER

REVEILLE WITH
BEVERLY

And now coming—
one right after
the other

Finished or in Production NOW... Being Readied for Release!

DESTROYER



STARRING EDWARD G.
ROBINSON

with
GLENN FORD • MARGUERITE CHAPMAN • EDGAR BUCHANAN

Screen Play by Frank Wead, Lewis Meltzer and Borden Chase
Directed by WILLIAM A. SEITER • Produced by Louis F. Edelman

MERLE
OBERON
BRIAN
AHERNE



FIRST COME COURAGE



HUMPHREY
BOGART

THE SENSATIONAL STAR OF "CASABLANCA"



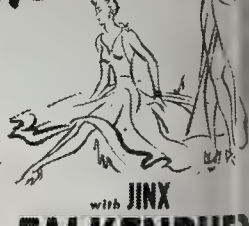
SAHARA

with
Lloyd Bridges • Guy Kingsford • J. Carroll Naish
Rex Ingram • Bruce Bennett • William Carter
Directed by ZOLTAN KORDA • Produced by HARRY JOE BROWN

Rita
HAYWORTH



IN TECHNICOLOR



Cover Girl

with JINX
FALKENBUR
and
15 MAGAZINI
COVER GIR
Music by JEROME KER
Lyrics by IRA GERSHWI
Directed by CHARLES VIC

COLUMBIA PICTURES

Spain to Pay U. S. Claims, Including Film Money

The Spanish Government is planning an early settlement of claims of American exporters owning pre-Civil War funds now frozen in that country, including U. S. film companies, which have approximately 85 million pesetas, or $1,700,000 frozen in cash or Spanish Government bonds. According to a report in the New York *Times* of last Tuesday, Antonio B. Caragol, president of the American Chamber of Commerce in Spain, said in New York that he had received cables informing him that the Spanish Government expected to pay first amounts under $1,000.

Mr. Caragol estimated the total U. S. claims now frozen by Spain at $60,000,000, and pointed out that the recent purchases of the U. S. Government in Spain "have reversed the exchange picture," creating a reservoir of dollar balances to facilitate the settlement.

Motion Picture Herald on March 27th last, reported that a deal had been negotiated between representatives of the film industry and the United States Commercial Corporation, whereby the latter would purchase American film companies' frozen pesetas in Spain. The purchased pesetas, it was learned at that time, would be used to buy Spanish commodities and products needed in the United States, as well as surpluses acquired to keep them from the Axis. It was indicated that the deal, when completed, would direct a steady flow of American films into Spain.

At least 150 U. S. motion pictures had been earmarked for Spain during 1943, according to the reports last March, compared to approximately 35 which were purchased for showing in Spain in 1942. Of the 150, 115 from the following companies already had been set for purchase: 40 from RKO; 20 from Paramount; 20, Columbia; 15, Universal; 10, Warner Bros.; five, Twentieth Century-Fox, and five, MGM.

Supreme Court Clears Loew In Infringement Case

A clean bill of health was given Loew's, Inc., in the matter of the film, "We Who Are Young," on Monday when the U. S. Supreme Court refused to review a lower court decision exonerating the company from charges of infringement of a book of the same title, written by Harry Becker.

Mr. Becker charged the company with copyright infringement and brought suit to recover damages. The case was referred to a master, who found that the picture was an infringement, and his findings were adopted by a Federal District Court which, however, was reversed by the Seventh Circuit Court of Appeals.

An appeal was taken by Mr. Becker, who charged the circuit court had erred in interpreting the Copyright Act, specifically, among other things, in failing to find that it granted protection to non-dramatic works which contain neither plot nor dialogue and in failing to hold that where a title of a copyrighted work is itself part of the material of the work, such part so used is protected.

Alaskan Theatre Burns

The Klawak theatre on the west shore of Prince of Wales Island, off Alaska, burned on June 7th, the damage being estimated at $40,000, according to a report of the Forest Service.

Drive-In Business Hit

The Drive-in Theatre, in Illinois, has reported a drop in revenue this year as compared with last. According to a company spokesman, business is down one-half.

ICELAND DOES NOT WANT WAR FILMS

Theatre audiences in Iceland don't like war films, according to *Foreign Commerce Weekly*, official publication of the U. S. Department of Commerce. In its May 29th issue, the periodical reported that patrons of Iceland's 11 theatres preferred "fairly serious drama. Sentimental and adventure stories are also well received, but light comedies, which ordinarily contain much slang and colloquial humor, are less appreciated. War stories are not popular."

The majority of pictures shown in the country are imported from the U. S. According to reports, "the general quality of films exhibited is not up to the best standard, and in many cases they create unfavorable impressions of the U. S. and its way of life."

St. Louis Dual Bill Issue Unsettled

After six months of negotiation and argument the dual bill issue is still unsettled in St. Louis. The original plan was to put it into effect on June 1st. Fred Wehrenberg, president of the MPTO of St. Louis, Eastern Missouri and Southern Illinois, announced on May 29th that 50 second run theatres had signed the agreement to show as single features all pictures billed in the first run houses as single offerings. "Now it is up to the first run theatres," Mr. Wehrenberg said.

Fanchon & Marco and Loew's, which control all the first run theatres, have not commented on Mr. Wehrenberg's statement, but it now looks as though the project will die a lingering death. The proposal was first suggested by Harry C. Arthur, Jr., head of Fanchon & Marco, at a meeting of exhibitors and exchange representatives last January. Mr. Arthur at a later meeting opposed the compromise proposal which called for the first run theatres to inaugurate the single bill policy, with the neighborhood houses putting it into effect on films shown as single features. The Loew's management never has committed itself on the single feature policy.

In the case of a few pictures, including "Random Harvest" and "Yankee Doodle Dandy," which were first shown as single bills, the neighborhood theatres followed suit. With the summer season at hand, it is not likely any further moves will be made and by autumn the project probably will be dropped, in the opinion of observers.

Dean New Britain Manager

Frank Dean, owner of two Vermont theatres now being operated by his wife, has been appointed manager of the Roxy theatre in New Britain, Conn., by Nicholas Kounaris, owner. The theatre presents vaudeville on weekends at advanced prices.

Purchase Iowa Property

E. M. Garbett and R. G. Faulds, owners of the Varsity Theatre Corporation of Des Moines, and Slater O'Hare, owner of the Grand theatre at Wellman, have purchased the Humota theatre and the Bowlmore bowling alleys at Humboldt, Ia.

New Zealand Frees Revenue, MPPDA Says

New Zealand has removed restrictions on the remittance of revenues to the American motion picture companies. The action is expected to free approximately $450,000 in blocked funds for distribution among the American producers.

Announcement of the New Zealand Government's order was made in New York Monday at the quarterly meeting of the board of directors of the Motion Picture Producers and Distributors of America, Inc. The company presidents had postponed their session from June 9th.

The free flow of film funds between America and New Zealand was permitted following Great Britain's recent removal of all restrictions. It is expected that Australia and India will take similar steps soon to revise their monetary bars.

Revenue of American film companies in New Zealand is estimated at about $2,000,000 a year. Half of this amount has been frozen since early in the war. First withdrawals of the accumulation were permitted on November 30th. The $450,000 represents subsequent accumulations.

The meeting of the MPPDA directors was largely devoted to a discussion of foreign distribution problems and the post-war prospects of film exports. Both commercial film exports and the activities of government propaganda agencies, including the foreign film divisions of the Office of War Information and the Coordinator of Inter-American Affairs were examined.

Will H. Hays, president, reported to the company presidents on conversations Thursday with President Roosevelt on the post-war role of films. Mr. Hays and the President conferred for a half hour. After the meeting Mr. Hays said that American films had shown that they were well received in all countries and provided a "universal language" which might be used constructively in the preservation of peace.

The company presidents were told, it was indicated, that the President and Government officials were aware of and interested in the contributions of the American motion picture in North Africa and potentially in liberated Europe.

Attending the Monday session were Mr. Hays, Barney Balaban, Paramount; George Borthwick, MPPDA; Jack Cohn, Columbia; E. W. Hammons; N. Peter Rathvon, RKO; Nicholas M. Schenck, Loew's; Spyros P. Skouras, Twentieth Century-Fox, members of the board, and Joseph H. Hazen, Warners; W. C. Michel, 20th Century-Fox; Harry D. Buckley, United Artists; J. Robert Rubin, Loew's; Carl E. Milliken, MPPDA secretary.

Arkansas House to Reopen

The Concord theatre in Springdale, Ark., will reopen shortly, according to W. F. Sonnemann, owner. The theatre suffered damage of approximately $20,000 in a recent fire. It is being rebuilt.

Krantz with Film Classics

Charles Krantz, formerly head of Select Attractions, has been named New York sales manager of Film Classics. The company will open its own New York exchange, it was announced by Irvin Shapiro, general manager.

Rubinger Gets Commission

Monroe Rubinger, formerly midwest field representative for Warners, was graduated as a second lieutenant from the Army Signal Corps officer school at Fort Monmouth, N. J., last Friday.

Mexican Attendance 80,000,000 Yearly

Report of Chamber Shows Industry Nation's Fifth, Employing 15,000

by LUIS BECERRA CELIS
in Mexico City

The National Cinematographic Chamber, which the industry recently established here, and of which Jesus A. Grovas, formerly Mexico's leading producer, is president, has issued statistics about the industry, which show that the business represents an investment of $45,000,000 and is Mexico's fifth most important industry. It employs 15,000 persons and exports 90 per cent of its production to the United States and many to Central and South America.

The reports point up the fact that pictures are by far Mexico's most popular paid public entertainment, for in 1941, (last year's figures are not yet available) the 1,025 active theatres in the country gave 190,000 performances for which 80,000,000 tickets were sold for $8,500,000, of which the producers received 30 per cent.

1,200 Exhibitors, 39 Distributors Cited

The industry, this report said, uses an average of 30,000,000 feet of raw film a year, There are 20 producers, of which the Chamber names Clasa, which has its own studios, the largest in Mexico, and laboratories, Films Mundiales, Producciones Santander, Filmex and Posa Films, S. A., as the most important. Nine studios are listed. But the report says that only two of them, Clasa and Azteca, both here, are rendering any kind of adequate service. The studios, the Chamber estimates, will have a production of at least 60 pictures in 1943.

The Chamber reports 39 distributors doing business and lists about 1,200 exhibitors.

The report complains that the Argentine, of all the American countries, is utterly cold to Mexican pictures, both in the way of very high customs levies and exhibition. No first class theatre in all the Argentine exhibits Mexican films and they can only be screened there in second class houses, the chamber declares.

The report reveals for the first time that Lupe Velez is to receive the plump pay, for Mexico, of $10,000 for her role in "Nana" from Produccines Santander. Miss Velez is reported to have received $12,500 for her first film in Mexico, "La Zandunga," made five years ago.

Film Union Supports Labor Federation

The picture industry attaches much significance to pledges of solidarity in its program given by the local sections of the National Cinematographic Workers Union at a banquet they tendered the leaders of the Confederation of Mexican Workers, Mexico's strongest labor organization, of which the union is a member.

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Tampico is to be advanced from a theatre standpoint with the organization of a company, Espectaculos, S. A., by Vicente Villasana, owner and publisher of the port's important daily newspaper, *El Mundo*. The company is to operate most of Tampico's theatres, which it has acquired at a reported price of $100,000. These theatres are to be modernized.

The company also intends to build three theatres and is considering the construction of a stage theatre as well. It will be the first legitimate house Tampico has had in more than 20 years, since the lush oil boom ended.

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Labor contracts for employees have been closed by the National Cinematographic Workers Union with the owners of two theatres soon to open here, the Metropolitano, first run, and the Tepeyac, subsequent run, at Villa Guadalupe, local suburb that is the site of the shrine of Our Lady of Guadalupe, Mexico's patron saint.

The union has also arranged a 10 per cent pay raise for attaches of the Cine Hipodromo, a subsequent run theatre here.

Lupe Velez Switch in Roles Rouses Speculation

Lupe Velez's sudden switch in roles and companies for her second film in her native land in eight years, has prompted much speculation in picture circles. When Miss Velez arrived here recently from Hollywood it was announced that she would play the feminine lead in a burlesque on "Romeo and Juliette" that Posa Films, S. A. and its vice-president, Mario Moreno, Mexico's ranking comedian, just back from a South American tour, is to make.

Miss Velez has now announced that she will play the lead in the version of Emile Zola's "Nana" to be produced by Alberto Santander and directed by Celestino Gorostiza. The actress explained that she made the change because she didn't like the "Juliette" role. According to Santiago Reachi, president of Posa Films, he broke the contract with Miss Velez because she had violated a clause of the pact that forebade her to discuss the picture with the press.

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The first general meeting of members of the latest section, No. 45, of the National Cinematographic Workers Union, composed of scenarists and adapters, revealed a cosmopolitan roster. There were present 17 Mexicans, 13 Spaniards, one Greek and a Javanese. That gives the natives a majority of only two over the aliens.

MEXICAN WORKERS ASK WAGE RISE

Although employees of the eight American distributors in Mexico City are seeking a contract revision and wage increase through the National Cinematographic Industry Workers Union, the union itself sees no likelihood of a strike. Relations between companies and the union are excellent, and a settlement is anticipated. The new contract would be a renewal of the two-year agreement signed in October, 1941, ending a strike then. There has been no serious strike against all the American distributors, except the 1941 affair, since 1935.

Central America Is Tired of War Films: Ritchey

Central American distributors and exhibitors are "unanimously sick and tired of war pictures, and are fed up with propaganda pictures," according to Norton Ritchey, Monogram foreign sales manager, who returned to New York Monday after three weeks in Mexico, Costa Rica, Venezuela, Panama and Trinidad, where he checked on distribution, and signed a new franchise contract in Venezuela.

Everyone to whom Mr. Ritchey talked, he declared, emphasized that the common run of anti-Nazi pictures "die the death of dogs." "This is true of every place and of everybody," he reiterated, adding that records made by such pictures in North America had no bearing and were rejected when advanced by film salesmen.

American exchange men in Central America are "scared to death," the Monogram executive added, by the improved quality and popularity of Mexican films. Twice as many are playing as last year; and, while they always sold in the provinces, they now are being booked in "top" theatres, he remarked.

To Mr. Ritchey, however, the trend is not alarming. He pointed out that such pictures make up in some part for the now absent German and French pictures. Very many of the latter were popular, he noted.

Additionally, the new Mexican product is bringing more people to the theatres, making them familiar not only with pictures as an entertainment medium—but, consequently, with American pictures. And the influx of such people is causing a theatre building boom which must become beneficial to American films, he insisted. He noted four new theatres now being built in Mexico City, and four of recent construction in Panama.

The Venezuelan franchise contract is with International Films, operated by Joaquin Marti. Mr. Marti owns the Avila theatre, the number one house in Caracas.

Permit Chance Games in Ohio in Special Cases

Mayor Charles Gertz of Reading, Ohio, has granted permission for the resumption of Bingo in the Emery theatre in that city. His decision was based on a recent court ruling in Cincinnati permitting change games where no additional admission was charged.

Margaret Elliott Keller of Cincinnati has appealed to Governor Bricker protesting the amendment to the state's anti-gambling bill recently passed by the legislature exempting Bingo operators from prosecution when the game is conducted for religious or charitable purposes.

Shartin Resigns Post as Warner Midwest Manager

William S. Shartin resigned last Thursday as midwest district manager for Warner Bros. His successor will be named at the company's Chicago regional sales meeting by Ben Kalmenson, Warner general sales manager, it was announced. Jack Shumow continues as Chicago branch manager.

Mr. Kalmenson has appointed Charles Beilan, former Philadelphia salesman, as Cleveland branch manager, succeeding Leo Blank.

Buying Company Now Booking

The Theatres Service Corporation, film buying agency in Milwaukee, has expanded its service to include booking, it was announced by H. H. Perlewitz, secretary of the company.

Loewenstein Is Reelected by Oklahoma Unit

Headed by Morris Loewenstein, president, all officers of the Motion Picture Theatre Owners of Oklahoma were reelected at the annual convention last Thursday in Oklahoma City. The other officers are Max Brock, vice-president, and L. A. White, secretary-treasurer.

Approximately 300 attended the session, at which the chief speaker was Edward Kuykendall, president of the Motion Picture Theatre Owners of America, the parent organization, who spoke on current exhibition problems.

Other speakers were Robert J. O'Donnell, Texas Interstate circuit general manager, and head of the War Activities Committee copper salvage drive, who urged increased effort to collect the metal, and Francis Harmon, executive vice-chairman of the WAC, who outlined the Committee's aid to the war effort.

Among the guests were Pat McGee, Cooper Enterprises; Henry Reeve, president of the Texas Theatre Owners; James Harrison, Wilby-Kincey circuit booker, and Lou Chatam, of Tulsa.

The convention ended with a banquet combined with that of the Oklahoma City Variety Tent, Number 22. L. C. Griffith, chief barker, conferred honorary membership upon the state's new governor, Robert S. Kerr.

Hold Farewell Dinner For Schlesinger

Leonard S. Schlesinger, Warner home office executive, recently given a chief petty officer's rating in the Navy, where he will handle film activities for the Bureau of Yards and Docks, was honored by film associates at the Piccadilly Hotel, New York, last Thursday.

Among those present were Harry M. Kalmine, Harry Goldberg, Jules Levey, Mort Blumenstock, Ben Kalmenson, Jacob Wilk, Arthur Sachson, Jules Lapidus, Ed Hinchy, Joseph H. Hazen, C. J. Latta, Joseph Feldman, A. J. Vanni, George Crouch and Martin Jurow.

Confirms Curtis Appointment To Brigadier General

The promotion of Edward Peck Curtis from colonel to brigadier general by President Roosevelt was confirmed this week by the Senate. General Curtis' advancement came after the conspicuous role he played during the Tunisian campaign.

He is on leave of absence from Eastman Kodak Company, where he holds the position of motion picture film sales manager. On June 5th, he was among the 14 officers chosen for advancement.

Party for Katherine Smith

Warners tendered a party in Washington this week to Katherine Smith, former drama and film critic for the Washington *Times Herald*. She resigned her post to marry Lieutenant Don Craig, former drama-film critic for the Washington *News*.

Assigned to New Territory

Robert Pryor, west coast exploitation man for RKO, has been transferred in the same capacity to the company's exchange in Philadelphia. He succeeds David Cantor, who has been assigned to the west coast.

Move PRC Salesman

Harry Sanger, formerly with the Buffalo office of Producers Releasing Corporation, has joined the Philadelphia exchange as salesman for upstate Pennsylvania.

PLAN TO COUNTERACT DRIVING BAN

The possibility of the pleasure driving ban being extended to the west coast has stirred activity in the Theatre Defense Bureau of Los Angeles, where plans are being mapped to initiate an advertising campaign bearing the slogan, "Don't Ration Your Entertainment". Circuit and independent operators are cooperating in the program, which would use press, radio and other media to carry messages designed to maintain present attendance in theatres.

Jersey Allied to Meet June 29

The 24th annual conference of the Allied Theatre Owners of New Jersey will be held at the Hollywood Hotel in West End, N. J., on June 29, 30 and July 1st, together with the Eastern Regional Conference of Independent Exhibitors, which includes members from eastern Pennsylvania, Maryland, Connecticut and New Jersey.

Harry H. Lowenstein, president of New Jersey Allied, will preside at the conference, which will be attended by the following industry representatives:

M. A. Rosenberg, president; Abram F. Myers, general counsel and chairman of the board; Sidney Samuelson, executive committee member; Meyer Leventhal, secretary, all of Allied States Association; Francis S. Harmon, S. H. Fabian, Arthur L. Mayer, Herman Gluckman, War Activities Committee; William F. Rodgers, Henderson M. Richey, Jack Bowen, Ben Abner, Metro-Goldwyn-Mayer; Tom J. Connors, Andrew W. Smith, Jr., Ray Moon, Joseph Lee, 20th Century-Fox; Joseph Bernhard, Warners; Max Gillis, Republic; Dave Levey, Universal; Walter Green, National Theatre Supply. Others expected to attend are Neil Agnew and Claude Lee, Paramount; William A. Scully, Universal; Abe Montague, Columbia; George Dembow, National Screen, and representatives from United Artists.

Haas Takes Executive Post For Advertising Service

Adolph Haas has joined the Motion Picture Advertising Service Company of New Orleans as assistant to the president, and will be in charge of theatre relations in the northeast, operating from the company's offices in Washington, D. C. For eight years, he served in a similar capacity for the Alexander Film Company.

It was probable, Mr. Haas indicated, that he would operate from New York if the company's plans to open an office in that city materialized. The company distributes films on the war effort for Government agencies and is producer of the "Screen Broadcast" pictures.

Sweigert on Beauty Board

Earle W. Sweigert, Paramount district manager in Philadelphia, together with Roger W. Clipp and George A. MacAvoy, were elected to the board of directors of the Atlantic City Beauty Pageant, representing the Philadelphia Variety Club in the annual pageant for a "Miss America." The pageant will be held at the resort the week of September 6th.

Allied Protests Adjustments, Dates Caravan

Adjustment of film rentals retroactively is insufficient remedy to exhibitor complaints of high rentals, M. A. Rosenberg, president of National Allied States Association, said this week in a bulletin to members from his headquarters in Pittsburgh. He criticised the rebates as "mere palliatives" which do not remedy "unsound basic conditions" in selling practices.

At the same time Mr. Rosenberg revealed that the Allied "caravan committee" soon would renew its visits to local exhibitor organizations. It has been urging concerted resistance to rentals and distribution terms.

"However welcome adjustments in isolated cases may be, the policy will not answer exhibitor complaints against increasing numbers of high percentage pictures or sales policies," which, Allied said, "take an ever-increasing proportion of the box office.

"Exhibitors find themselves reduced from independent business men to mere commission agents of distributors, operating their theatres on an ever narrowing and limited percentage of the receipts," Mr. Rosenberg said. He demanded distributors adjust selling policies and stop discrimination between exhibitors in order to "save a good deal of grief in days to come."

The Allied Caravan plans to open the first of a new series of regional meetings at Cleveland on June 24th. The last session was held early in May.

At the Cleveland meeting, Mr. Rosenberg will preside together with Abram Myers, Sidney E. Samuelson and William Ainsworth. They will be joined by George Erdmann, Willis Vance, Leo Jones, Leo Kessel and Roy Wells of the Ohio caravan committee and Joseph Gellman and Harry Walker of eastern Pennsylvania.

Later regional meetings will be held in Dallas, Colonel H. A. Cole presiding, and in Los Angeles, Rotus Harvey presiding. Both are members of the national caravan committee. The caravan also will appear at the annual conference of New Jersey Allied in West End on June 30th. Allied members from eastern Pennsylvania, Connecticut, Maryland and New Jersey will attend.

New problems which have arisen during the past six months are the primary cause for the newest Allied activity, the announcement said. "It is the intention of the committee to examine these minutely, and give them serious attention and consideration," Mr. Rosenberg said.

The Independent Theatre Owners of Southern California and Arizona has started a study of the Crescent decision. Members consider the conviction proof that the Consent Decree does not protect independent exhibitors, according to Robert Poole, of Los Angeles, the ITO president.

Hold Special "Mission" Screening in Buffalo

A special advance screening of "Mission to Moscow" was held by Warners in Buffalo last week for prominent citizens of that city, headed by Mayor Joseph J. Kelly.

Walter Duranty, foreign correspondent and political writer, later addressed the group at a luncheon at the Statler Hotel.

Aid Paralysis Fund

The board of canvassmen of the Philadelphia Variety Club officially approved a contribution of $4,000 to aid spastic paralysis sufferers through the Board of Education, it was announced by Samuel Gross, chief barker. In addition, a contribution of $500 for the same purpose was made by the Ladies' auxiliary.

Freeman Launches 'Bell' at Luncheon

Studio Head Tells Editors Picture Is "Non-Controversial Story of People"

Y. Frank Freeman, Paramount vice-president in charge of production, who arrived in New York last week with the first projection print of "For Whom the Bell Tolls," launched the publicity campaign for the picture at a luncheon for trade press editors. Over Southern fried chicken in the Yacht Room of the Hotel Astor Mr. Freeman discussed freely and at length the production history of the picture, which represents a record investment in money, time and effort, and Hollywood problems in general ranging from manpower and star salaries to set costs and post-war production.

"'For Whom the Bell Tolls' is a non-controversial picture," the studio chief said. "It is primarily a story of people, and the characterizations are such as to make the audience forget the background and its political implications.

Denies Intervention By Outside Agency

"At no time during the preparation or production of the picture, or after its completion, did any department or official of the United States Government intervene in any way," he emphasized at the start of the discussion while the editors were finishing their melon.

Adding that he did not know how the stories of Government concern over the picture had originated, Mr. Freeman said the only instance of intervention by any outside person or agency was the submission of some minor requests for deletions or change of emphasis from the Spanish consulate. Some of these, he said, had already been because realism on the screen can be a great deal less artistic and in poorer taste than the same realism in a novel. Where the Consulate's suggestions conflicted with the studio's idea of the production they were ignored.

The screen treatment by Dudley Nichols translates the Ernest Hemingway novel faithfully to cinema terms, Mr. Freeman said, explaining that Mr. Hemingway had not seen the finished picture but had expressed complete approval of the script.

The picture, entirely in Technicolor, has been nearly three years in the making and cost $2,970,000 exclusive of release prints.

Sees Production Cuts Inevitable

During the last of the fried chicken Mr. Freeman observed that a reduction in Hollywood production was inevitable. This will be more and more evident during the coming months as shortages of production materials, sharply rising costs and the decreasing numbers of stars, directors, producers and writers become critical, he predicted.

Indicating that product backlogs accumulated this year would have to be drawn on to fill out next year's programs, the studio head said he did not see how Paramount, for one, could release fewer pictures in the 1943-'44 season than in this one. The company will complete its present schedule with a block of six, bringing the total for the year to 31.

Paramount now has 19 features on which shooting has been completed, Mr. Freeman reported. Ten of the 19 are in the high budget category. After "For Whom the Bell Tolls" he likes "Lady in the Dark" best among next season's pictures.

Estimate Studio Costs Up 20 to 25%

The salad course brought Mr. Freeman to a discussion of greatly increased production costs. A picture which could have been produced last year for $1,500,000 would cost from $2,000,000 to $2,500,000 at present levels, he said.

One factor in this increase, he pointed out, is the $5,000 limitation on set costs. Since the limitation is only on the expenditure for new critical materials, the studios are put to the necessity of spending far in excess of that amount for substitutes. As an extreme example he said Universal had bought an entire building in San Francisco, wrecked it and brought the salvaged lumber and other materials to Hollywood for use.

"Bell" Premiere Benefit For National War Fund

The entire receipts of Paramount's world premiere of "For Whom the Bell Tolls" at the Rivoli theatre in New York July 14th will be given to the newly organized National War Fund, the company and the Fund announced Tuesday. Tickets will be scaled at $4.40, $3.30 and $2.20.

Member organizations of the National War Fund which will share in the receipts include the USO, United Seamen's Service, British War Relief, Russian War Relief, United China Relief and the United Nations Fund.

Prices for the two-a-day run at the Rivoli will scale from $2.20 to $1.10. The theatre has been leased by Paramount for the duration of the run and will be operated by that company.

Preliminary advertising plans for the New York run include the expenditure of $150,000 for newspaper, radio and billboard campaigns preceding and following the July 14th opening.

Coe Will Talk to Coast Advertising Group

Charles Francis Coe, vice-president of the Motion Picture Producers and Distributors of America, will address the Pacific Advertisers Association June 21st, at the Fairmount Hotel, San Francisco. The address, entitled "The Post War Challenge to American Business" is one of a series Mr. Coe has been making to civic leaders and businessmen in key cities. Mr. Coe has been stressing the responsibilities and efforts of the film industry.

Mrs. Carl Harthill Dies

Mrs. Carl Harthill, wife of Carl Harthill, manager of Monogram's Indianapolis exchange, died the week of June 12th at her home in the Antlers Hotel. She had been ill for several years. Burial was in Elkhart.

Urges Doubled Budget to Make Vocational Films

The House Appropriations Committee on Monday recommended the doubling of the Office of Education's $1,000,000 fund for the making of vocational training motion pictures during the coming fiscal year.

Passing on a request from the office for an appropriation of $2,462,000 to carry out a program for filming 380 new subjects during the year beginning July 1st, the committee agreed that the project was worth while but held the cost to a flat $2,000,000.

Testifying before a sub-committee during hearings on the Federal Security Agency supply bill, Dr. C. F. Klinefelter, assistant to the Commissioner of Education and in direct charge of the film project, said that 48 pictures so far have been made, explaining the construction and operation of various machines and tools.

On the average, Dr. Klinefelter said, it costs $4,000 to $4,500 to have a 16mm picture produced under contract. Prints are sold to schools, industrial concerns and others interested at a price of two cents per foot, plus 47 cents for reel and can, or less than one-fifth the cost of so-called educational film produced by private companies and sold to schools.

The price for the prints covered only the actual cost of making them and a small margin of profit for the distributor having the contract, and the expense of producing the negative was borne by the Government, he pointed out.

Dr. Klinefelter told the committee that the pictures had proved very popular and very valuable. So far 26,629 prints of the 48 subjects have been distributed, 17,137 by sale to schools, private industries and allied nations; in addition, the armed forces make duplicate negatives from which they produced their own prints and have 9,492 prints in actual use at the present time.

Seeks Approval of Talent Pay Rises

The status of Hollywood talent contracts calling for automatic pay increases was discussed by Y. Frank Freeman, president of the Association of Motion Picture Producers and Paramount vice-president, with Treasury officials in Washington Monday. An appeal to the salary stabilization unit of the Internal Revenue Bureau for a formal validation of such agreements was considered.

The inquiry was prompted by a ruling issued by the unit last week which approved option contracts for radio artists.

Mr. Freeman also conferred, while in Washington, with Lowell Mellett, chief of the motion picture bureau of the OWI, on the two shorts his company is to make this year as their assignment from the 13 to be produced by the major studios.

North Central Committee Prepares Trade Protests

Following consultation with the Department of Justice anti-trust motion picture unit the North Central Allied Independent Theatre Owners at Minneapolis have formed a committee to prepare a bill of particulars on their trade practice complaints for submission to Robert L. Wright, head of the Government unit. Don Guttman, president, and Henry Greene, secretary, said Mr. Wright had received them "very cordially."

Committee members include A. Martin Lebodoff, chairman, Sol Fisher, Andy Lyman Lee and Mr. Greene and Mr. Guttman. Directors of North Central this week will appoint a lawyer to draft the complaint.

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They're Tremendous—

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Right when you need them, two mighty **PARAMOUNT** shows that bring your screen *a dozen stars* and terrific action on two thundering fronts . . .

SOULS AT SEA

On land . . .

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Starring **BARBARA STANWYCK** and **JOEL McCREA** with **AKIM TAMIROFF · ROBERT PRESTON · LYNNE OVERMAN · BRIAN DONLEVY**

PRODUCED AND DIRECTED BY **CECIL B. DeMILLE**

Screen Play by Walter DeLeon, C. Gardner Sullivan and Jesse Lasky, Jr. Based on an Adaptation by Jack Cunningham Of a Story by Ernest Haycox

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On the Sea . . .

Just Look At Those *Names!*

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"SOULS at SEA"

with **FRANCES DEE** HENRY WILCOXON · HARRY CAREY · OLYMPE BRADNA VIRGINIA WEIDLER · PORTER HALL · JOSEPH SCHILDKRAUT and **ROBERT CUMMINGS**

DIRECTED BY HENRY HATHAWAY

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there's loud applause for **PARAMOUNT'S** foresight in providing a product-starved industry with such a perfect booking combination—saved until this psychological moment for their first general repeat dates. Special ads—ample accessories. Ask your Exchange about availability.

Paramount Pictures

Million Shares Of RKO Sold, SEC Reports

Transfer of more than 1,000,000 shares of Radio-Keith-Orpheum securities in April was disclosed Tuesday by the Securities and Exchange Commission from Philadelphia in its monthly summary.

Trades in RKO stocks included the sale by Radio Corporation of America of its entire interest, consisting of 316,328 shares of common, 555,254 warrants for common, and 44,757 shares of preferred, and the sale of 97,829 shares of common by Rockefeller Center, which held 400,000 shares at the end of the month.

Operating through Lehman Brothers, Frederick L. Ehrman bought 37,303 shares of common and sold 37,253, bought and sold 61,263 warrants for common and bought 7,225 shares of preferred, selling 6,225 shares.

Other transactions in RKO included purchases of 100 shares of preferred by Ned E. Depinet, president of RKO Radio Pictures, and 200 shares by N. Peter Rathvon, president of RKO.

The next largest single transaction was the sale of 105,358 shares of Twentieth Century-Fox common and 2,000 shares of preferred by Chase National Bank, New York, representing its entire interest in common but leaving it with 666,116 shares of preferred.

The Chase bank also sold 15,900 shares of the capital stock of General Precision Equipment (formerly General Theatres Equipment), leaving it with 76,713 shares.

The only other large transaction was the purchase of 7,000 shares of Loew's, Inc., common stock by Nicholas M. Schenck, president, which increased his interest to 8,017 shares.

Other transactions reported by the SEC included the purchase of 63 shares of Loew's Boston Theatres common stock by Loew's, Inc., giving it a total of 119,691 shares; purchase of 100 shares of Paramount Pictures common stock by Stephen Callaghan, director, and purchase of one share of Universal Pictures common by Universal Corporation, giving it a total of 231,328 shares.

Hake Named Pittsburgh Manager for 20th Century-Fox

Tom J. Connors, vice-president in charge of sales of 20th Century-Fox, this week announced the appointment of Clay Hake as branch manager of the company's Pittsburgh exchange.

Andrew W. Smith, eastern sales manager, accompanied by Mr. Hake and Clarence Hill, assistant to Mr. Smith, left Monday night for Pittsburgh to install Mr. Hake in his new position. Ira H. Cohn, who has been in charge of the Pittsburgh exchange, has been named special home office representative, pending a new assignment.

Before returning to America last year, Mr. Hake was general manager for 20th-Fox in Australia. Prior to that post, he was assistant sales manager for the company, and before that he was manager for 20th-Fox in Japan.

Arrest Four Jersey Youths

Following the roundup of four youths in Wilmington, Del. for the theft of pocketbooks in theatres, Atlantic City police this week arrested four youths on disorderly conduct charges for annoying cashiers and patrons of the city's theatres.

Buy Los Angeles House

The Laemmle brothers, operators of the Franklin and Dale theatres of Los Angeles, recently purchased their third theatre in that city, the Park.

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 81—Invasion of continent due....England's royal family at church.... Captain Joe Foss now a major....DeGaulle, Giraud meet....Eisenhower decorated....Mme. Chiang reviews service women....A total of 765 commissioned in Navy....Lew Lehr newsette.

MOVIETONE NEWS—Vol. 25, No. 82—Pantelleria bombing....Argentina revolt....Lend-lease ship to Greece....Wounded return from Attu....Synthetic rubber plant....Record potato planting....Mosquito bombers....Axis train strafed.

NEWS OF THE DAY—Vol. 25, No. 279—Zero hour for invasion....Eisenhower decorated; DeGaulle, Giraud meet....Aid to African refugees....Canadian soldiers mine coal....Annapolis graduates 765.... WAVES parade for Mme. Chiang....Billiard champ in service show.

NEWS OF THE DAY—Vol 25, No. 280—Pantelleria bombed....How Navy took Attu....Argentine revolt....Greeks get U. S. ship....Flag day in New York....Nurses train for action....Synthetic rubber plant....Rodeo for sailors.

PARAMOUNT NEWS—No. 84—Biggest Annapolis graduation....Trustees for France....Canadian soldiers mine coal....French honor Eisenhower.... Overseas relief begins....How to stay young.... Thunderbolts with wings.

PARAMOUNT NEWS—No. 85—Argentina revolt.... Nurses for overseas duty....Hindu pageant....Royal train joins Army....Peru paratroopers....Allied air blitz on Axis....Pantelleria bombed.

RKO PATHE NEWS—Vol. 14, No. 84—DeGaulle in Algiers....Relief for African refugees....Paraguayan president visits White House....Biggest Annapolis class graduated....Mme. Chiang reviews service women....Blast for pipeline....Canadian soldiers mine coal.

RKO PATHE NEWS—Vol. 14, No. 85—Argentine revolt....Pantelleria bombed....Synthetic rubber plant....Hindu pageant....Maine plants record potato crop....U. S. ship to Greece....RCAF strafes Axis train.

UNIVERSAL NEWSREEL—Vol. 16, No. 197—North African News....Annapolis class graduated....Canadian soldiers mine coal....Soldiers convalesce in Maryland hospital....Bicycle stunt rider....Texans' Bonds buy ships....Paraguay's President in U. S.

UNIVERSAL NEWSREEL—Vol. 16. No. 198—Pantelleria taken....Argentine revolt....Strafe Axis trains....U. S. ship to Greece....Flag Day in New York....Synthetic rubber plant....Rodeo for service men....Nurses set for combat.

ALL AMERICAN NEWS—Vol. 2, No. 34—Children buy quarter-million in Bonds....Attorney General Biddle delivers message to Negroes....Virginia Union University commencement....WAACS tackle tough jobs....U. S. prepares for gas warfare.

Olshan Honored in Boston By Salesmen's Club

Harry Olshan, recently appointed salesman for Columbia Pictures in New Haven, was tendered a farewell luncheon by the Motion Picture Salesmen's Club of New England on June 12th in Boston. He had been a salesmen in the Boston territory for the past seven years.

Among those present were Harry Rogovin, Columbia branch manager in Boston; Tim O'Toole, New Haven branch manager; also, Joseph Levenson, Harry Goldman, Al Wheeler, Harry Segal, Morris Posner, Francis Dervin, Al Fecke and Meyer Fox.

"Guadalajara" Has World Premiere in New York

The world premiere of the Mexican film, "Guadalajara," was held at the World theatre in New York on Friday, June 11th. Cantinflas, comedy star of Mexico, appears in a sketch, "The Plumber," and also featured in the film are Pedro Aremdariz, Chaflan, Esperanza Baur and Jorge Velez.

The picture is a remake of "Jalisco Nunca Pierde," with original music by Lorenzo Barcelata. Dialogue and songs are in Spanish with subtitles in English.

Abramson in New Post

Joseph Abramson has resigned as head booker for the Schoenstadt circuit in Chicago to join the staff of Allied Theatres of Illinois.

Partners Hit Crescent Order, Predict Appeal

Although the Crescent Amusement Company and its co-defendant affiliates have made no definite announcement of their intention to appeal their conviction for monopolistic buying practices, current activities of their counsel were seen in Nashville as preparing the way for carrying the case to a higher court.

Such a move must be made within three months following the entry of the decree on May 18th.

These preliminaries have been the filing of a motion to amend the findings of fact and conclusions of law, entered by trial Judge Elmer D. Davies on March 4th, and three petitions on the part of stockholders in defendant corporations seeking to intervene.

Stockholders requested hearings and possible appointment of masters to determine the effect of the decree compelling Tony Sudekum and associates to sell their financial interests and completely divest themselves of all connections with these corporations.

One petition to intervene filed by Lyric Amusement Company was signed by Mrs. Martha Crute Fleming and Charles A. Crute, Madison County, Ala., owners of a 50 per cent interest in that circuit. It claims that Mr. Sudekum, partner and owner of the other 50 per cent of the stock, has been entirely responsible for operation of the Lyric since the death of C. A. Crute and that remaining owners will "suffer hardships and difficulties" if this link is dissolved. Modification of the decree to permit continued supervision by Mr. Sudekum is asked.

A petition filed by J. M. Hobbs, owning half interest in Kentucky Amusement Company, operating a theatre at Elizabethton, Ky., which Mr. Hobbs himself manages, pleaded that he would suffer heavy financial loss if Rockwood Amusement Company, owners of the rest of the stock, is compelled to dispose of its interests.

This theatre is in the Fort Knox area. Patronage has been heavy since the construction of a new theatre at a cost of $100,000. Mr. Hobbs told the court that he is not a party to the suit, still owes $23,000 on the new building and feels unable to carry this obligation if a change of ownership is required. Elizabethton was not one of the "competitive situations" figuring so importantly in the suit.

The third petition is signed by Mrs. Katie L. Rhulander, Lawrenceburg, Tenn., half owner in Lawrenceburg Theatre, Inc., which operates a single theatre. Rockwood is the partner and supervises operation of this theatre. Mrs. Rhulander is 70 years of age and unable to assume responsibility for running the theatre, the petition said.

These petitions were referred to Robert L. Wright, Department of Justice attorney, for an answer. The 20 days allotted rebuttal on the Lyric petition passed without reply. Judge Davies has not acted on the petition to amend the findings of fact.

Other stockholders in the defendant corporation are expected to file petitions to intervene similar to the three already received.

Captain Retchin Prisoner

Captain Norman Retchin, former Chicago theatre operator, has been reported taken prisoner by the Germans. He commanded a Flying Fortress crew in recent raids over the Ruhr valley.

Leaves for Army

Salvatore Gionatti, associated with Rosen Film Deliveries in New Haven for the past 10 years, has joined the Army. Samuel Gallegher has replaced him.

Industry War Stamp Goal $130,000,000

Drive in July, Under WAC, Has Aid of Retailers; All Theatres Join

The motion picture industry, through the 16,000-odd theatres of the nation, has turned to the publicizing of War Stamps, which, in the intense selling of War Bonds, may have been neglected by the theatre-going public.

The industry, through the War Activities Committee, shortly will hold a July drive for the sale of Stamps, aiming at the sale of $130,000,000 worth, to pay for an aircraft carrier to be named the "Shangri-La." It is hoped that at least one dollar's worth of the issue will be sold to every person in the country.

Cooperating in the drive are the retailers of the country and newspaper carriers.

All WAC divisions have mobilized for the effort. The newsreel division, in conjunction with the War Department's Pictorial Section, will photograph General James Doolittle in Africa, buying the first dollar's worth. This scene will serve as an "unofficial" trailer.

Public Relations Unit Outlines Campaign

The WAC's public relations division is beginning a publicity "barrage," and its agents are meeting with those of the theatres and distributor divisions, to make specific plans for certain territories.

The trade press division is preparing advertisements to run in all industry periodicals, outlining the work to be done.

Through the Hollywood division, stars will be enlisted to pose for stills for newspapers, magazines, and to appear in newsreels. There may be a radio program which will emanate from "Shangri-La."

The Treasury Department's own radio time will promote the campaign and tell listeners to go "to their favorite theatres and buy a dollar's worth of stamps." The War Savings Staff has prepared a press book which will arrive at theatres shortly. This will be implemented by a special "flyer" in preparation by the WAC, to be shipped before July 1st.

WAC Will Distribute Two New Subjects

Two new Victory Shorts will be released by the War Activities Committee June 24th and July 8th. They are "War Town," from the Office of War Information, showing how crowded Mobile, Ala., solved its housing and health problems with Government aid, and "Lift Your Heads," from the British Ministry of Information, and edited by the OWI. This depicts the special English Army company made up of German refugees.

Fall River, Mass., led all New England cities in the sale of War Stamps and Bonds during the recent visit of the two-man Japanese submarine, it was reported. The Fall River total was $683,919 sold during a period of five hours.

Fall River theatres, with William S. Canning, Empire manager and WAC director as chairman, will sponsor, starting July 1st a Greater Fall River brass and copper drive with the proceeds to be turned over to a local charitable organization.

Churches of all denominations and local merchants will cooperate in the drive. Mr. Canning plans to have receptacles placed at entrances to churches and stores in which the general public will place copper and brass donations. Donors of three pounds or more of the metals will receive a free ticket to any of the motion picture houses of the community.

The Fanchon & Marco theatres in St. Louis are joining with the St. Louis *Star-Times* in a campaign to sell enough Series E War Bonds to purchase a $175,933 B-25 medium bomber, to be named "The War Spirit of St. Louis." The drive will continue through July 3rd. On the opening day, June 3rd, sales totaled $9,563. The Fanchon & Marco theatres in the drive include the second run houses operated by the St. Louis Amusement Company.

Loew's theatres have devised a way to give a news flavor to War Bond booths by displaying a special card poster which thanks the patrons for their Bond purchases and emphasizes the fact that this theatre has sold $——— in War Bonds and Stamps since becoming an issuing agent, September 1st, 1942. The manager fills in the blank with the amount of his sales each week. The card also notes the total Bond and Stamp sales of the entire Loew circuit.

The industry's manifold aids to the war effort were outlined last Thursday to 150 exhibitors, at a War Activities Committee luncheon in the Hotel Muehlbach, Kansas City, by Francis Harmon, executive vice-chairman of the WAC. Elmer C. Rhoden, local WAC chairman, presided.

War Conference Set For Amusement Industry

Sixty invitations were sent this week to various groups of the entertainment industry to send representatives to the first meeting of the conference board of the National Conference of the Entertainment Industry for War Activities, on July 14-15.

Already named to the conference board is Walt Dennis, chief of the news bureau of the NAB, who was designated to serve by Neville Miller, president of the National Association of Broadcasters.

The only other development at the meeting of the organization's continuations committee last Friday was the naming of Leonard Callahan to the committee as representative of the music and transcription groups.

Trotta Heads Ampa Slate; Members Vote June 24th

The nominating committee of the Associated Motion Picture Advertisers in New York has chosen the following slate to be voted on at the election meeting on June 24th: Vincent Trotta, president; James Zabin, vice-president; Hap Hadley, treasurer; Blanche Livingston, secretary; William Ferguson, Hal Horne, Rutgers Neilson, David O'Malley, Paul Benjamin, board of directors; Edward McNamee, trustee.

The meeting will be held at the Hotel Edison. Leon Bamberger is chairman of the nominating committee.

Plays Set in Cincinnati

The Theatre Guild has announced three definite subscription plays to be presented in Cincinnati next season, opening with Paul Robeson in "Othello." The others are Eva La Gallienne and Joseph Schildkraut in "Uncle Harry," and the Sidney Kingsley prize play, "The Patriots," with the New York cast.

Successor to Correa to Press Racket Case

Assurance that the Federal Grand Jury investigation into racketeering in the motion picture industry would continue, was given last week by Howard F. Corcoran, who succeeded Matthias F. Correa as United States attorney for the Southern District of New York, and shortly will be superseded by Professor James B. M. McNally, professor of law at St. Johns University, Brooklyn. The latter was nominated Monday by President Roosevelt. The Senate must confirm Mr. McNally's appointment.

The Grand Jury investigation's current result is the trial, scheduled for September 8th, in New York Federal Court, of six Chicago gangsters, alleged to be co-conspirators with George Browne and Willie Bioff in the extortion of money from the International Alliance of Theatrical Stage Employees, and from the major distributors and circuits of the motion picture industry, using the union's ability to cripple operations as a threat.

Browne, former union president, and Bioff, a former special West Coast representative, are in the Federal House of Detention, New York, it is understood. Mr. Correa had been handling their cases, and that of the six indicted men. He resigned last week to accept an Army commission, as lieutenant in anti-aircraft.

Professor McNally's nomination was recommended by Attorney General Francis Biddle, and endorsed by U. S. Senators James Mead and Robert Wagner, of New York.

On Wednesday, the Department of Justice appointed Boris Kostelanetz assistant U. S. attorney in the district, as a special assistant to the Attorney General to conduct the film investigation prosecutions.

Zanuck Put on Inactive List

Colonel Darryl F. Zanuck has been placed on the inactive list, War Department orders disclosed last week. The order is effective as of May 31st. Colonel Zanuck, however, is subject to recall.

It was explained by an Army spokesman that the Colonel's designation to the inactive list was ordered by the Secretary of War because of the completion of the tasks assigned him. He carried out missions in Alaska, England and North Africa for the Signal Corps, and was credited with the production of "At the Front in North Africa," a panoramic film record of American operations there.

It is expected that Colonel Zanuck will return to Hollywood to resume his association with Twentieth Century-Fox, where he was studio production head. William Goetz, who succeeded him, meanwhile, remains at the 20th-Fox studios where production commitments will keep him busy possibly until October. Hollywood reports Tuesday, however, said that Mr. Goetz's assignments being very near completion, he might withdraw within six weeks, and that Mr. Zanuck's active return might, therefore, be hastened. Mr. Goetz recently resigned as production head. Last month Joseph M. Schenck was appointed executive director of production.

Reelfellows Honor Gilliam

The Reelfellows Club of Chicago honored Tom Gilliam at a meeting of the club last Sunday in that city, presenting him with a plaque and electing him an honorary member. Mr. Gilliam was recently appointed Chicago branch manager for Twentieth Century-Fox.

in BRITISH STUDIOS

By AUBREY FLANAGAN, in London

With the burgeoning of spring in Britain this year, there has burgeoned, too, a certain new growth within the production industry. Some of it is healthy looking, and some of it has all the preliminary appearance of turning to dead wood. Likely it is, however, that unless the war situation worsens—which nobody in this country nowadays expects it to—or other catastrophic or calamitous interventions occur, production may very well be in for an even bigger boom in the not far distant future.

Sir Alexander Korda, having returned to these war-girt shores, the trumpets have sounded and the rattle of side drums has proclaimed with all the magnificence and publicity emblazonment associated with that titled impresario, production plans with which the name of Metro have been associated, and which are nothing short of spectacular. If they are materialized—and on the when and the where Sir Alexander has been less than specific—something akin to the production millennium will be here.

It is in the Korda tradition that he should talk of a British Culver City, of Metro stars, players, technicians and others coming over here to people that city, that he should conceive of "War and Peace" as a production in terms of Orson Welles, who is promised as co-producer, director and actor in the film, that locations should be contemplated not in Denham but in Smolensk, that the Hardy Family *en masse* should be a potential forthcoming importation to Britain, and that if studio space is not available it is Korda's declaration that he will build.

See 20th-Fox and UA as Producing Factors

"Metro and I have sort of merged" is Korda's own epitome of the situation. On when this merger would produce its first production fruit, where the films would be made, or even when, he preferred to remain silent, not even committing himself to whether it will be during the war or afterwards.

Meanwhile the impending visits to this country of Spyros Skouras and Arthur Kelly, of 20th Century-Fox and United Artists, respectively, are not, it would seem certain, dissociated entirely from the subject of production of films in Britain. Both those organizations, if they are to meet their Quota commitments, are and will be in need of product, and it is no secret that neither organization has any particular inclination to product that is not of world market quality.

Will Be Associated with First Class Product

Since without contracts being factually cut and dried, it would be impolitic to indulge in specifics, precise prognosis is impracticable. It can be forecast, however, that in all likelihood these two companies will be associated with first class British production if present plans should mature.

Speculators will look around in an endeavor to pinpoint the exact form such production will take, the organization likely to be associated in any deal. The number of British companies unattached to any particular distribution banner are limited. Ealing's are earmarked for their own distribution. British National's product is a monopoly of Anglo-American. Powell and Hellman are tied to the General Film-Rank interests.

Two Cities, whose production quality is notably considerable, are free lance. Filippo Del Giudice has a reciprocity scheme which is known to have been looked on with favor by certain U. S. interests. He has a considerable and finalized program of films on his production tapis. If speculation turns the name of Two Cities over on its tongue it would not be unpardonable.

BRITISH MAGAZINE HONORS LADD

The British motion picture magazine, *Picturegoer*, awarded its 1942 Gold Medal to Alan Ladd for the best performance of the year. The honor was given the Paramount actor for the portrayal of his role in "This Gun For Hire." He is the first American actor to take top honor in four years. The winner is designated after a poll of the magazine's readers in England, Scotland, Wales, Eire and the Irish Free State. Mr. Ladd is now a corporal in the U. S. Army.

Associated British - Pathe Development Likely

Meanwhile there is, too, the not impossible chance that there may be production developments under the Associated British-Pathe banner. Pathe's product has been notoriously modest of recent years, and a circuit of the eminence and power of Associated British, rapidly expanding and strengthening itself under Max Milder's forceful leadership, need not always be content with small fry.

A round dozen or so first grade features, not necessarily made by the organization, but sponsored by them and manufactured by independent producers, either at Teddington or Welwyn, both studios under the A. B. F. C.-Warners wing, would help greatly to supply product to the theatre group and to build substance into Pathe. Movements behind the scenes at Golden Square and Wardour Street make such a possibility plausible.

Two Films Being Made On Distant Locations

As already foreshadowed on this page at least one imposing British production will be made partly outside this country. Two Cities' "Henry V," Dallas Bower's screen adaptation of the Shakespeare play, which Laurence Olivier is co-producing with Bower, which he is directing, and in which he will play the title role, is to be transported to Powerscourt, Co. Wicklow, Eire, where the battle scenes, which will be a spectacular and paramount feature in the film, will be shot.

"Henry V" is one of Shakespeare's most patriotism-stirring plays, and the Dallas Bower-Laurence Olivier production will duly exploit that angle. Although the text of Shakespeare will be followed integrally, there will be cuts in the play as written, just as there are almost always cuts in Shakespeare plays when produced on the stage. Irrelevant scenes, some of the comedy which whilst comedy for Elizabethan audiences, would be likely to date in the world today, will go. There should be no lack, either of horses or of men in Co. Wicklow. The film is being shot in Technicolor.

Meanwhile at Lower Slaughter, sequestered and water-framed Cotswold Village in one of the most beauteous corners of Britain, producer-director-author-actor Bernard Miles will be making "Tawny Pipit," his contemporary whimsy of the English spirit in the face of war, a tasteful tapestry of bucolic Britain in 1943. Miles practically, will take over the village, a picturesque haven of stone built cottages, and sleepy streams, and shoot most of his film there, if the English weather proves as propitious as the more reliable studio arcs.

Air Sea Rescue Service Theme of Picture

The al fresco inclination is strong in British producers these days, it would seem, for, with no considerations of pleasant weather of course impelling him, director Val Guest has taken his unit down to Torquay for location and exterior work on the Arthur Askey comedy, "Bees in Paradise."

Air Sea Rescue, although its record of bravery in this war is unsurpassed by any other branch of the forces, has hitherto remained the "Cinderella" of the services so far as films are concerned.

Now Michael Balcon plans a tribute to its gallant personnel by filming a story of their exploits. This film, which is expected to go into production some time next month, will be known as "Those in Peril" and is based on a screen treatment by Richard Hilary, the young airman-author of "The Last Enemy" who was killed on active service early this year. The script has been written jointly by Harry Watt, Charles Crichton and Major J. O. C. Orton. Direction has been assigned to Charles Crichton, whose first solo undertaking this will be.

Children's Place in Post-War World Film Subject

After the success of "The Gentle Sex," the first feature picture about women in uniform, Concanen producer Derrick de Marney is going ahead with his second feature production with the working title of "Battle of the Future."

The theme will be children and their place in post-war Britain. As in "The Gentle Sex" the backgrounds will be factual. The story is being written by Doris Langley Moore.

Edward Black has been appointed a director of Gainsborough Pictures. The appointment is a tribute to Mr. Black's long association with Gainsborough, which began as studio manager at Islington and now sees him as one of Britain's most prolific film producers.

Hot on the release of "Get Cracking," his latest film, George Formby starts on a new Columbia production, "Bell Bottom George." Marcel Varnel is directing at the Gainsborough Studios, Islington.

UA Distributing New Canadian Subject

The Canadian film, "The War for the Men's Minds," produced by the National Film Board of Canada, now is being distributed in Canada as one of the "Canada Carries On" two-reel subjects. It was formerly known as "Not the Gates of Hell."

United Artists, it was said, probably would distribute the film in the United States, Australia, New Zealand, England, South America and South Africa as part of the "World in Action" series.

American Sees the London Scene and Wardour Street

By MARTIN QUIGLEY, JR.
in London

Stories of the excellent business being enjoyed by the motion picture industry here and the amazing way in which individuals in exhibition, distribution and production have carried on much as in peacetime, despite the handicaps of a wartime economy, and enemy action over nearly four years, have been printed during this period in despatches from London to MOTION PICTURE HERALD.

But it is hard for an American to understand the full reality of those stories without a first hand visit. While naturally the spirit of the motion picture industry in Britain is but one manifestation of the general spirit of the people, it really must be seen to be appreciated adequately.

London in the Spring of 1943 looks very well considering the fury of the "blitz." So far as possible the debris left by the bombing has been cleared away; the streets are as clean and the homes as neat as ever. But one does not usually have to look farther than around a corner to see evidence of the utterly indiscriminate and random bombing.

Exhibitor Has Felt Weight Of Enemy's Blows

The motion picture industry in all its branches naturally was affected directly and indirectly by the enemy's action in the Battle of Britain and still suffers, but in a much less degree, from the "nuisance" enemy air raid. As for example there have been 12 night air raid alerts this week.

The exhibitor in London and throughout the cities and towns of the United Kingdom has felt all the weight of the enemy's blows, from total annihilation of his theatre to slight scars caused by bomb fragments, and the serious inconvenience to potential patrons resulting from the blackout, curtailed transportation facilities, and other more or less indirect effects.

One London first run theatre which twice has suffered blows from enemy action is the Leicester Square theatre. It may serve as an illustration though, of course, some other theatres have been much more seriously damaged and others have escaped without any physical destruction. Rather early in the "blitz" period a bomb landed close to Leicester Square and considerable damage was done, though the auditorium itself was not hit. E. S. Luke, manager, was able to obtain supplies and patch up the spots required. The repairs are so good that today none of the patrons would realize where the destruction was.

Worried About Loss of 400 Balcony Seats

On the second occasion, two bombs struck the Leicester Square theatre, naturally doing considerable damage. The principal effect was caused by one which crashed through the roof, making a great hole in the upper balcony. That part of the theatre is still closed, awaiting availability of materials, but most patrons do not notice this fact, for the luxury of the rest of the house is unimpaired.

The chief cause of worry is that by the bomb's action, the house is deprived temporarily of some 400 seats which, said Mr. Luke, "could be filled three times a day." The bomb also put out of service two cafes in the upper part of the theatre. One cafe downstairs is still in service, although it had been damaged in the first raid which hit the theatre.

Frequently these days the exhibitors here have a problem of trying to find seats for the crowds which "queue up" as they say here for "line up." The high admission prices, even without considering the 45 per cent amusement tax, astound many Americans who are abroad for the first time. Key theatre scales go up to well over $2. At the Monseigneur Newsreel theatre on the Strand there was noticed a large box office sign—"Entire Free List Suspended." That is a sure indication of excellent business.

Nurseries Maintained in Some Large Theatres

At one London theatre a very cute little baby, looking back over his mother's shoulder, competed for attention with the screen. The baby never uttered a sound, though, and evidently was quite trained to let his mother and father (and the rest of the audience) enjoy the picture. Of course the parents, perhaps both war workers, had only the choice of staying home or bringing the baby. The solution in this case was only a relatively satisfactory one for all concerned.

Nurseries are maintained in some of the larger British theatres. In America some exhibitors probably have given consideration to the establishment of a nursery on Saturday and Sunday, so that parents could have a safe place to leave their pre-film-age children.

Visits to most of the London offices which distribute American motion pictures show that this branch of the industry also has very successfully weathered the ravages of war from a physical as well as financial point of view. In general the entrances, as those of most large buildings, are protected by a brick wall which shuts off most of the opening. In a good many cases some windows are covered with wood or other substitutes for glass. Of course every office, as every theatre and building of every kind must have complete blackout protection.

Wardour Street, the London "Film Row," has been fortunate in that in the motion picture area there are not the gaps of missing buildings destroyed by high explosive or incendiary bomb hits visible in many streets. Film interests did not escape office damage. F. W. Allport, representative of the Motion Picture Producers and Distributors of America, was bombed out of his office and the new quarters are in a building close to a patch of considerable destruction.

War Brings Changes in Working Conditions

The headquarters of the British Board of Film Censors in a lovely old house designed by the architect Sir Christopher Wren, were "there one evening and gone the next morning." Temporary offices have been taken in the 20th-Fox Building.

War conditions have made all kinds of changes in working conditions of exhibition and distribution personnel. During business hours activities function much as usual but many of the employees and executives have civilian defense jobs. The other day when Ernest Simon, RKO director and sales manager, was asked how late he would be available at his office, he replied, "All night." It happened to be his turn on Fire Guard duty. That is just one example. During peaceful nights the extra civilian defense, or Home Guard, or other activities entered into by various members of the motion picture industry here are relatively easy.

When there are frequent alerts, the men (and the women) naturally lose a considerable amount of sleep. So if ever in these days one gets a somewhat sharp answer or slightly impatient treatment from anyone here, it must not be put down to their general disposition and feelings but to slight but occasionally quite real effects of living in a war zone.

The production centers which used to be reasonably accessible by automobile are now fairly remote. For here, as in America, and especially on the east coast of the United States, there are rather few private cars in operation and those only for essential users. Production here has long had the same manpower, material and equipment problems now facing Hollywood studios plus the direct and indirect effects of actual enemy action. In this matter the production worker faces the same circumstances as the man and woman in exhibition and distribution. And all of them have problems similar to those confronting workers in every other activity here.

In a short visit to London one thing is noticed that evidently has not changed, or if so, has changed very little—the motion picture cocktail party. Recently Sir Alexander Korda told about his new plans for production in Britain in association with Metro-Goldwyn-Mayer ("M-G-M and I sort of merged") to a group of newspaper press men and women and others at a cocktail party which was similar in almost every respect to a film cocktail party in New York.

But the most important news of the day on Wardour Street, Soho Square, Dean Street, Golden Square, the studios, and other headquarters of the motion picture industry in Great Britain, is BERLIN BOMBED.

Boston Council For 'Mission' Ban

Resolutions requesting Mayor Tobin to take steps to ban the showing in Boston of "Mission to Moscow" were adopted by the city council there after lengthy and somewhat bitter debate Tuesday.

Sponsors of the resolutions urging that no Boston theatre be permitted to show the film were Councillors Matthew F. Hanley of Jamaica Plain and William A. Carey of Roxbury. Councillor Carey characterized the film as "outright Communistic propaganda," and maintained that it "is a deliberate distortion of the truth and expresses contempt for our democratic institutions."

Mr. Hanley's resolution described the picture as a "propagandizing film of distorted truth with an ulterior motive of glorifying a dictatorship government that is abhorrent to American ideals and principles, especially at this time when the flower of our American youth are fighting, suffering and dying for the retention and perpetuation of our form of government."

The picture is scheduled to open at the M & P Metropolitan in Boston within the next few weeks.

MOI Chief's Son Graduates

George Archibald, director of the film division of the British Ministry of Information, who has headquarters in New York at Rockefeller Center, this week attended the commencement exercises of the Phillips Exeter Academy, in Exeter, N. H., from which his son, Christopher, graduated.

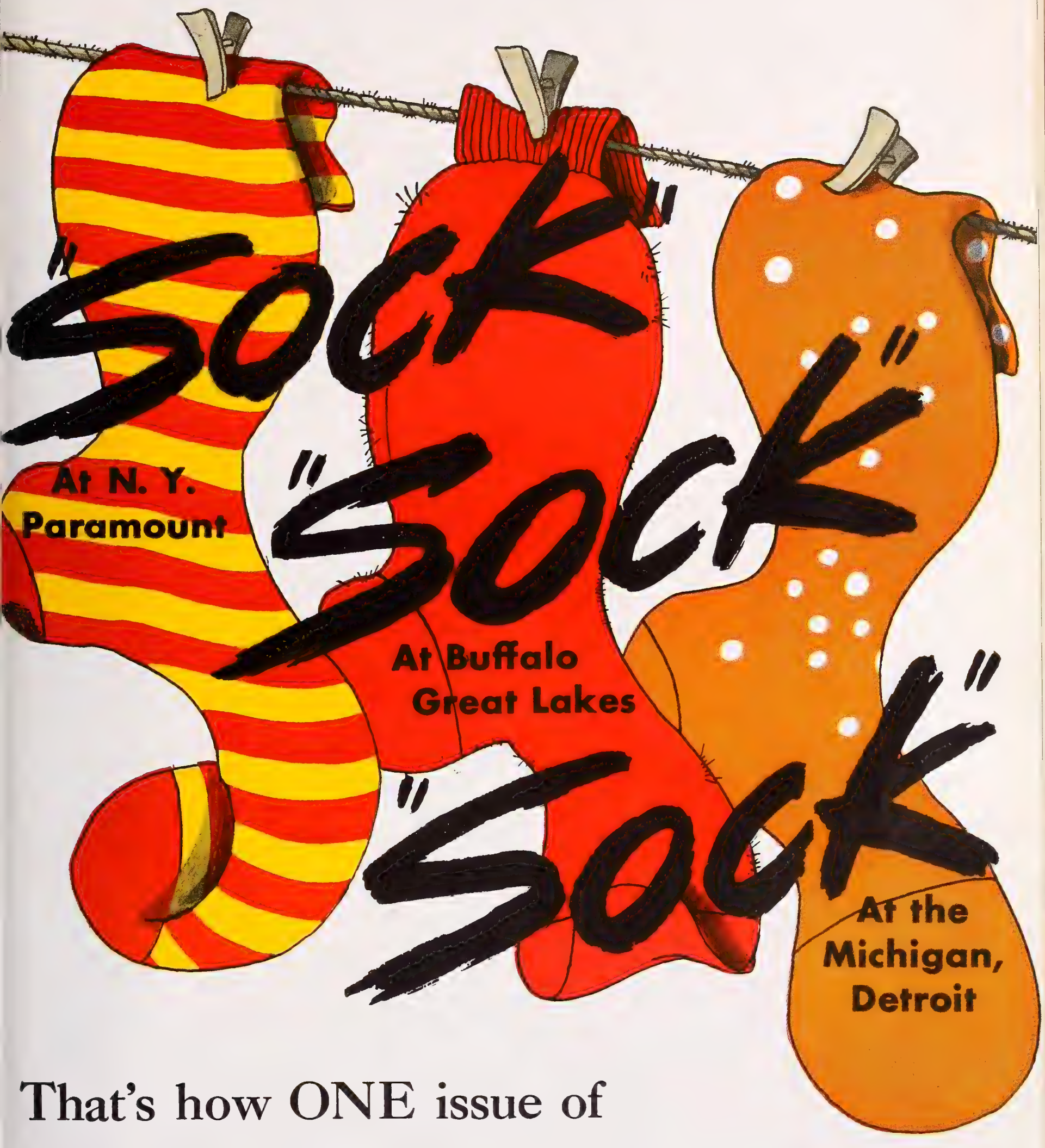
Major Lorentz To Marry

Miss Elizabeth Meyer, daughter of Eugene Meyer, publisher of the Washington *Post*, and Major Pare Lorentz last week obtained a marriage license in New York. Major Lorentz, prior to his enlistment, was engaged in production of documentary films, and was a writer.

Party for Sodikman

The Albany Variety Club was to hold a testimonial dinner on Friday in that city for Nate Sodikman, Monogram branch manager, who is scheduled to enter the Army next week.

Paramount's Morning Line



That's how ONE issue of
VARIETY worded ALL its
reports of the first openings of . .

THREE SOCKS AND IT'S *IN!*

5 GRAVES TO CAIRO

THAT SENSATIONAL ROMMELODRAMA IS
DOING PARAMOUNT BUSINESS-AS USUAL!

staring **FRANCHOT TONE · ANNE BAXTER** with **Akim Tamiroff** and **ERICH VON STROHEIM** As Rommel

Directed by BILLY WILDER · Screen Play by Charles Brackett and Billy Wilder · Based on a Play by Lajos Biro

And "Variety's" Topper
is a Whopping



Paramount Pictures

for **CHINA**'s second week at the Paramount, Los Angeles, where its opening topped "Star Spangled Rhythm" . . . as it has in 65% of its runs to date!

Lt. Tannenbaum Killed in Action

Veteran of the first World War, and since then a newsreel sound technician whose work carried him all over the Western Hemisphere, Harold J. Tannenbaum, first lieutenant in the Eighth Army Air Force, was killed in action in Europe April 16th, his wife, Adelaide, of Binghamton, N. Y., was informed Monday by the War Department. Lieutenant Tannenbaum was 46. He has received a posthumous Purple Heart decoration.

He had been working in England under former director Major William Wyler, who wrote Mrs. Tannenbaum before her husband's death was confirmed, that he had been "resourceful and determined, tireless in the face of difficult conditions" and also a "man who knew what he was fighting for."

After leaving the Navy in 1927, Lieutenant Tannenbaum had been a sound technician for the Paramount and Universal newsreels, and for the Radio Corporation of America; and then, for six and one-half years until receiving his commission last July, for RKO Radio Pictures. His last sound assignment at the RKO studios was "The Navy Comes Through."

He had been on newsreel assignments such as the capture in 1931 in a New York apartment of "Two-Gun Crowley"; a lynching in Maryland; a Leavenworth, Kans., prison break; a tropical storm in the Dominican Republic; a crossing of the St. Lawrence River ice. In the lynching his equipment was thrown into a river, and he was forced to flee; in the prison break, he flew over the prison to make pictures of the fighting, in the face of warnings he would be shot at; in the St. Lawrence crossing, the ice broke, and he floated for hours with the temperature at 30 below zero.

Lieutenant McCarty, Pilot; Son of Loew Employee

Lieutenant James P. McCarthy, 20, son of Peter McCarty, of Loew's home office advertising department, was killed in a plane crash in South Carolina on June 10th. He was a member of a bomber crew.

Lieutenant McCarty was a graduate of the Franciscan High School at Graymoor on the Hudson, later attending Brooklyn Polytechnic Institute. He received his pilot's wings at Brooks Field, near San Antonio. Besides his father, he is survived by two brothers and three sisters.

Hold Lt. Weinberg Rites

Memorial services were held in Chicago June 12th for Lieutenant Albert E. Weinberg, son of Billy Weinberg, manager of the Ken theatre in that city. Lieutenant Weinberg was killed April 10th in the crash of a bomber in the New Guinea jungle. He had been credited with shooting down three enemy planes.

Cancel Annual Fair

The Flourtown Fair, one of the largest volunteer firemen's fairs in the east, scheduled for the first week in August at Flourtown, Pa., has been cancelled because of the gasoline shortage, war activities and food rationing. The fair has been held annually since 1920.

Philco Pays Dividend

The Philco Corporation this week paid a dividend of 20 cents per share to its stockholders of record on May 28, 1943. Previously, a dividend of 15 cents was paid on March 12th.

Close Theatres for Summer

The Tremont theatre in Ansonia, the Globe in Clinton and the Capitol, Danbury, all in Connecticut, have closed for the summer. The houses are units of the Warner circuit.

Daniel Maher, Former Newsreel Cameraman

Daniel M. Maher, 52, newsreel cameraman for many years, and more recently a photographer on the staff of the Bangor *News,* died on June 9th in Bangor.

He worked with such companies as Pathe, Fox and Universal, covering assignments in the United States and Canada. He was also an expert on aerial photography. He leaves his wife, Mrs. Rowena L. Maher, two daughters, two sons, a sister, a brother and one grandchild. Services were held at St. Mary's Catholic Church in Bangor on June 11th.

FCC Faces Fight In Congress

The Federal Communications Commission is facing a three-way fight in Congress, but the desire for a summer vacation is expected to delay its trials until next autumn.

Not only is Representative Eugene E. Cox of Georgia pushing his investigation of the commission despite the protests of Commissioner Clifford J. Durr, but Representative F. Edward Hebert of Louisiana, is declaring that the Supreme Court decision in the network regulation case pushed the FCC's power far beyond anything contemplated by Congress, and last week called for immediate action for legislation to curb the radio agency. He was given the support of Congressman Peter G. Holmes of Massachusetts, a member of the Interstate and Foreign Commerce Committee which would handle the measure, and in the Senate Chairman Burton K. Wheeler of the Interstate Commerce Committee announced that hearings on the White-Wheeler bill to amend the Communications Act would open sometime in September.

At the moment, the commission appears to have few friends at the Capitol. It is not even unanimous in its position toward the Cox investigation or amendment of the Communications Act, and differences of opinion on policy, procedure and actions will be made apparent when the several members are questioned.

ITO Checking Up on "Blind Checking" Mystery

The "blind checking" of the Bungalo theatre at St. Maries, Idaho, owned and operated by Fulton Cook in the face of the fact that the house does not play on percentages, is being given the attention of the Independent Theatre Owners of Washington, Northern Idaho and Alaska.

J. M. Hone, executive secretary of the organization, reports on presentation of the matter at a meeting May 25th, by Mr. Cook, who also presented a signed statement published in the St. Maries *Gazette-Record,* in which he related that "someone keeping watch on the theatre" had been taken into custody by the police and had identified himself as the postmaster of a town some fifty miles away. The name of no company was brought into the report.

Mr. Hone's communication points to the question of the propriety of a government official engaging in such work, and his consumption of gasoline for a hundred miles a day on extra-official errands.

Reject Sunday Film Plea

At Knoxville, Tenn., Mayor Fred Stair has refused a direct appeal by the Aviation Cadet Corps at the University of Tennessee for Sunday films. He claimed that the City Council could not hold an election on the question until the Supreme Court ruled on an injunction obtained by opponents of a Sunday film referendum. In Springfield, Tenn., USO authorities have asked the City Council to permit theatres to open on Sunday for soldiers.

Henry Loew Dies; Was Manager

Henry Loew, 66, manager of Loew's National theatre in the Bronx, New York City, died at the home of his niece, Mrs. Dorothy Samson, in Franklin Square, L. I., on June 13th. He was the only brother of the late Marcus Loew, founder of Loew's, Inc.

In years of service, Mr. Loew was the oldest manager of the circuit, first entering the business as manager of the Loew Penny Arcade in the Bronx in 1904. After supervising other arcades, he was appointed manager of the National theatre in 1910, serving in that capacity for 33 years.

He was born in Rumania and upon arrival in this country, made his home in New York. At the time of his death, he resided at 2440 Valentine Avenue, Bronx. Surviving Mr. Loew besides his niece are a sister, Mrs. Fanny Weiss, and three nephews, David Loew, producer; Major Arthur Loew, vice-president of Loew's, and Morton Spring of Loew's foreign department.

Funeral services were held at the Universal Funeral Chapel in New York on Tuesday. Burial was in Mount Neboh Cemetery, Queens.

Music Hall Tax Value 11 Millions

The New York City Tax Commission has placed a tentative assessed valuation of $81,000,000 on theatres and theatre properties in Manhattan for the fiscal year from July 1, 1943, to June 30, 1944. Assessments for all properties amounted to $16,058,686,836.

The Radio City Music Hall and RKO Building carried the highest assessment, $11,700,000. Next highest was the Center Theatre and the U. S. Rubber Building with $7,100,000. The Criterion followed with $6,475,000, while the Metropolitan Opera House was assessed at $4,600,000, and the Loew's State theatre building at $3,754,000. Fifty-one properties were listed and 21 carried more than $1,000,000 assessments.

They included: Palace Theatre, $1,240,000; Loew's Mayfair, $1,675,000; Roxy Theatre, $3,950,000; Times Apollo, $1,315,000; Astor, $1,700,000; Strand, $3,125,000; Gaiety, $2,150,000; Rivoli, $1,400,000; Capitol, $2,195,000; Hollywood, $1,050,000; Rialto, $2,825,000.

Philadelphia Theatres Are Staying Open for Summer

Many Philadelphia theatres which normally closed for the summer months are continuing to operate and plan to remain open all summer. The ban on pleasure driving and the general increase in theatre business in Philadelphia because of the war boom, make year-round operation more attractive, it is said.

The only major house closing down for the summer months is Sam Stiefel's Fay's theatre, vaudeville-film house, which always halts operations in May because it has no cooling system. Warners' first run Aldine theatre, which also closes down at this time of the year, is still open. For the first time in many years, Jack Greenberg's Star theatre at neighboring Camden, N. J., will remain open all summer, an air cooling system having been installed.

Tries Single Features

Wilmer and Vincent's State theatre in Allentown, Pa., is the first double feature house in that eastern Pennsylvania territory contemplating a change to a single feature policy. Milan Todorov, manager, said he will experiment with single features for the weekends before establishing it as a regular house policy.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Astor

HER ENLISTED MAN: Barbara Stanwyck, Robert Young—Did a fair business on this release with a story of World War I. Had a few walkouts. Played Wednesday, Thursday, May 26, 27.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TORPEDOED: This was terrific. I couldn't understand why they were coming until I found out the shots of the "Royal Oak" were wowing them. Played Sunday, Monday, February 7, 8.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. General patronage.

Columbia

CARNET DE BAL: Harry Baur, Raimu, Louis Jouvet—Ran this to cooperate with the college and just broke even. For those who can use foreign pictures, this one is very good and has English titles.—W. V. Nevins, Alfred Co-Op. Theatre, Alfred, N. Y. Small college town patronage.

CITY WITHOUT MEN: Linda Darnell, Doris Dudley—Just a first half of an ordinary dual bill. Played this with "At the Front in North Africa" which my competitor also played day and date with me. Hence both houses took it on the chin. Played Friday, Saturday, April 30, May 1.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

LAUGH YOUR BLUES AWAY: Bert Gordon, Jinx Falkenberg—Just a fair program picture that didn't bring us extra business at all.—Harland Rankin, Centre Theatre, Chatham, Ont.

MAN WHO RETURNED TO LIFE, THE: John Howard, Marcella Martin—This didn't do so wonderfully well due to "Random Harvest" in opposition and a lot of rainy weather.—Harland Rankin, Centre Theatre, Chatham, Ont.

NIGHT TO REMEMBER, A: Loretta Young, Brian Aherne—Not much to say about this. They just slipped out without comment and didn't tell anyone to come see it so it fell flat the second day. I would rate it a fair comedy with no drawing power. Played Wednesday, Thursday, June 2, 3.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

SHUT MY BIG MOUTH: Joe E. Brown, Adele Mara—We enjoyed exceptionally good business from the picture, proving Joe E. Brown still has box office potentialities. Played Sunday, May 30.—Harland Rankin, Centre Theatre, Chatham, Ont.

YOU WERE NEVER LOVELIER: Fred Astaire, Rita Hayworth—This picture was enjoyed by all, although business was only fair. If the patrons like music and dancing, play it. Played Wednesday, Thursday, May 26, 27.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

Esquire

KEEP FIT: George Formby—George Formby doesn't seem to have the draw he did. English people think he's grand. We haven't many here. Harland Rankin, Centre Theatre, Chatham, Ont.

Metro-Goldwyn-Mayer

DR. GILLESPIE'S NEW ASSISTANT: Lionel Barrymore, Van Johnson—Good picture. Dr. Gillespie always draws well in small towns. Played Sunday, May 30.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

GRAND CENTRAL MURDER: Van Heflin, Patricia Dane—This was just right for our Friday and Saturday double bill program. Business only fair, but audience reaction good. Played May 28, 29.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

OMAHA TRAIL: James Craig, Dean Jagger—This was not a radical departure from the average Western, but our audience had no complaints to offer, which is more than we can say about some other and more pretentious "super-dupers." Played Friday, Saturday, May 21, 22.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

RANDOM HARVEST: Greer Garson, Ronald Colman—Was well liked here, but the attendance did not increase much even though we did not raise the admission price. It was truly a grand picture, though. Played Friday-Sunday, May 28-30.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

RANDOM HARVEST: Greer Garson, Ronald Colman—You can't quarrel with a picture of this calibre. It is not a "Mrs. Miniver" by a long shot, and with all due respects to all concerned, it could have been cut to advantage. It drags with too much dialogue.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

RIO RITA: Abbott and Costello—Excellent musical comedy, enjoyed by the few who came. It has everything for entertainment and relaxation. Play it if you can. I had two very warm days in a row, very little business. Played Sunday, Monday, May 30, 31.—M. L. London, Gem Theatre, East Boston, Mass.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—Nice enough light picture but not the type my crowd cares for. It is too sugary and sweet for the younger bunch. Business poor. My experience this year puts MGM very low on my public's likes. It has usually been one of the highest. They certainly are missing as far as my patrons are concerned.—W. V. Nevins III, Alfred Co-Op. Theatre, Alfred, N. Y. Small college town patronage.

SEVEN SWEETHEARTS: Van Heflin, Kathryn Grayson—This picture did very well on midweek. Played Tuesday-Thursday, May 4-6.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

TISH: Marjorie Main, Lee Bowman—Just a natural for the small town. Had many favorable comments on this one. It pleased and did above average business. Played Tuesday-Thursday, June 1-3.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WAR AGAINST MRS. HADLEY: Fay Bainter, Edward Arnold—Here's a fine show. Good acting. Good cast. In fact good entertainment for most any situation. My patrons thoroughly enjoyed this show. Business only average for midweek. Played Tuesday, Wednesday, Thursday, May 25-27.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—One of the worst I have ever played. Three nights of wasted play time. This didn't bring Hedy's stock up any. Played Tuesday-Thursday, May 18-20.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

WHITE CARGO: Hedy Lamarr, Walter Pidgeon—They should have called this picture "She Killed Him With Love." This picture is not suitable for small towns. Skip it. Played Thursday-Saturday, June 3-5.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

Monogram

DAWN ON THE GREAT DIVIDE: Buck Jones, Rex Bell—With all due respect to the late Buck Jones, this picture did not go over. It was well produced, but not what the public wants. They go for one-hour Westerns and fast action musicals. Played Friday, Saturday, May 28, 29.—M. L. London, Gem Theatre, East Boston, Mass.

PHANTOM KILLER: Dick Purcell, Joan Woodbury—I would recommend this picture on the lower half of a strong bill. It is a good detective story, well acted, good direction. In fact, I was surprised . It had me interested to the end. Played Friday, Saturday, May 28, 29.—M. L. London, Gem Theatre, East Boston, Mass.

SILVER SKATES: Patricia Morison, Kenny Baker—This is as nice a picture as you could wish. Business a little better than average.—Harland Rankin, Centre Theatre, Chatham, Ont.

SPOOKS RUN WILD: Bela Lugosi, Leo Gorcey—Not a picture that would appeal to me but we did do fair business double billing it on a weekend.—Harland Rankin, Centre Theatre, Chatham, Ont.

Paramount

ALOMA OF THE SOUTH SEAS: Dorothy Lamour, Jon Hall—I picked up this old one, instead of a new picture. The color was beautiful, and a pleasure to see this type of picture instead of war pictures. That was the comment of the people who came, not mine. Played Sunday, Monday, May 23, 24.—M. L. London, Gem Theatre, East Boston, Mass.

FLY BY NIGHT: Richard Carlson, Nancy Kelly—Just fair program for dual billing. Business slightly under par. Played Friday, Saturday, May 21, 22.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

HENRY ALDRICH GETS GLAMOUR: Jimmy Lydon, Charlie Smith—This Aldrich picture packed them in and pleased 100 per cent. Ideal entertainment for a small town. Played Tuesday, May 25.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

I LIVE ON DANGER: Chester Morris, Jean Parker—Just fair program film. Used on weak end of double bill. Played Friday, Saturday, May 28, 29.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small town patronage.

MRS. WIGGS OF THE CABBAGE PATCH: Fay Bainter, Carolyn Lee—Very satisfactory for my week-end patrons. Good draw, and we are all satisfied. Played Friday, Saturday, May 21, 22.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

NEW YORK TOWN: Fred MacMurray, Mary Martin—This is a good family picture. A good fast comedy, not a dull moment. I would like to read some comments on the various pictures by a few New England exhibitors. Played Tuesday, Wednesday, Thursday, May 25, 26, 27.—M. L. London, Gem Theatre, East Boston, Mass.

PALM BEACH STORY, THE: Claudette Colbert, Joel McCrea—I was expecting good box office and a swell picture, but was disappointed. Only comment from patrons was "right cute." Played Wednesday, Thursday, June 2, 3.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

PRIORITIES ON PARADE: Ann Miller, Jerry Colonna—A little above the average program picture. Seemed to draw fairly well. Played Wednesday, Thursday, May 26, 27.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

STAR SPANGLED RHYTHM: Betty Hutton, Eddie Bracken—Splendid picture. Lots of laughs and everybody enjoyed it. Played Monday-Wednesday, May 31-June 2.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

STREET OF CHANCE: Burgess Meredith, Claire Trevor—Just an average picture. My Friday, Saturday business has never come back since the ban on pleasure driving started. Played May 28, 29.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

WILD CAT: Richard Arlen—Just a picture. Those who came didn't care for it. Played Tuesday, Wednesday, April 20, 21.—Otto W. Chapek, New Annex Theatre, Anamoose, N. D. Rural and small town patronage.

Producers Releasing Corp.

BAD MEN OF THUNDER GAP: Dave O'Brien, Jim Newill—Above the average Western. The best yet from PRC. Pleased the Western fans on our weekend double bill. Played Friday, Saturday, June

(*Continued on page* 66)



MARY LEE in HER MOST BRILLIANT HIT

SHANTYTOWN

John **ARCHER** • *Marjorie* **LORD**

HARRY DAVENPORT • BILLY GILBERT
ANNE REVERE • FRANK JENKS • CLIFF
NAZARRO • CARL *Alfalfa* SWITZER
MATTY MALNECK *and his Orchestra*

Directed by **JOSEPH SANTLEY**
Screen Play by **OLIVE COOPER**
Adaptation of a Play by **HENRY MORITZ**



A REPUBLIC PICTURE ★ BUY U. S. WAR SAVINGS BONDS

(*Continued from page* 64)

4, 5.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

BEHIND PRISON WALLS: Alan Baxter, Gertrude Michael—In 22 years exhibiting pictures I have played plenty of poor films, but here is one that is worth writing home about. This is tops in weak pictures. They should be ashamed to release it.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

PRISONER OF JAPAN: Alan Baxter, Gertrude Michael—Just another attempt by a small company to make a big show. Only it's a flop. If you haven't played it, save your rental. Played Tuesday, June 1.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

RKO Radio

BAMBI: Disney Feature Cartoon—Did a nice business on this Disney cartoon and everyone was pleased. It has an adult plot and the old folks enjoyed it as much as the youngsters. I am sorry I did not play it sooner.—Played Sunday, Monday, May 23, 24.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

CINDERELLA SWINGS IT: Gloria Warren, Guy Kibbee—Good little musical show which got by on family night. Played Tuesday, June 1.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HITLER'S CHILDREN: Tim Holt, Bonita Granville—This picture will please 100 per cent as an Anti-Nazi film. We filled the house Sunday night, and almost to capacity on Monday. The picture is well made, well directed and worthy of your best days. Played Sunday, Monday, May 30, 31.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

KING KONG: Fay Wray, Bruce Cabot—In its day, 10 years ago, it was a grand show. Today it's so old, and people don't want to see such nowadays. Had a fair crowd. Would advise anyone to double bill it. Played Thursday, June 3.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

TWO WEEKS TO LIVE: Lum 'n' Abner—Fair picture but poor business, especially the second night. Played Wednesday, Thursday, June 2, 3.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

Republic

CALLING WILD BILL ELLIOTT: Bill Elliott, Gabby Hayes—This is a good Western, but I wish Republic Pictures would be a little more careful with the parts they assign to the lady or ladies in pictures. The girl sang a beautiful sentimental song at one time during the picture that nearly ruined the Western. There was a grand rush for what used to be called "smoking rooms." Played Sunday, Monday, May 30, 31.—M. L. London, Gem Theatre, East Boston, Mass.

DARK COMMAND: Claire Trevor, John Wayne, Walter Pidgeon—This is a picture liked by most everyone. We played it on a return engagement and did good business. Played Wednesday, Thursday, May 5, 6.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

DAYS OF OLD CHEYENNE: Don Barry, Lynn Merrick—A good action picture which pleased on Friday and Saturday. Played Friday, Saturday, May 28, 29.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

DEAD MAN'S GULCH: Don Barry, Lynn Merrick—Only a fair Western. No draw like Cassidy or Autry or Rogers. Barry good but not so popular.—Harland Rankin, Centre Theatre, Chatham, Ont.

IDAHO: Roy Rogers, Virginia Grey—This picture did pretty good business, but Roy Rogers will never take the place of Gene Autry. Played Wednesday, Thursday, May 12, 13.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

JOAN OF OZARK: Judy Canova, Joe E. Brown—No draw. Some comic situations, appealing chiefly to children. Played Wednesday, Thursday, May 26, 27.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

JOHNNY DOUGHBOY: Jane Withers, Patrick Brook—Fairly good program that got by on a double bill. No comment. Played Friday, Saturday, May 28, 29.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

KING OF THE COWBOYS: Roy Rogers—A gold mine for Western towns. Story was very weak and old, too. However, Rogers' singing will draw a crowd. Played Saturday, June 5.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

MOUNTAIN RHYTHM: Weaver Bros. and Elviry—Packed the house two days with this. They seemed satisfied, and I know I was. Played Wednesday, Thursday, May 19, 20.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

PHANTOM PLAINSMEN, THE: Three Mesquiteers—Average Western picture that got by on Friday and Saturday. Played April 30, May 1.—Jack L. Edwards, New Theatre, Manila, Arkansas. Small town and rural patronage.

ROMANCE ON THE RANGE: Roy Rogers, Linda Hayes—Enjoyed nice weekend business. Rogers quite popular.—Harland Rankin, Centre Theatre, Chatham, Ont.

SANTA FE SCOUTS: Three Mesquiteers—Rather a weak Western that in my opinion just got by on a double bill. Played Friday, Saturday, May 28, 29.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

SUNDOWN KID: Don Barry, Linda Johnson—Red Barry seems to please the weekend trade. Business only fair. Played Friday, Saturday, May 28, 29.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

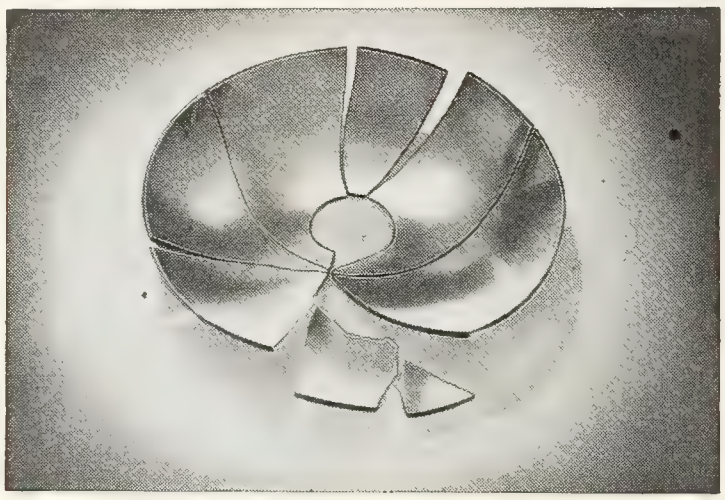
SUNDOWN KID: Don Barry, Linda Johnson—Good Western.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

SWING YOUR PARTNER: Lulubelle and Scotty, Vera Vague—A good musical show for a small town. Business was good. Played Sunday, Monday, May 30, 31.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SWING YOUR PARTNER: Lulubelle and Scotty, Vera Vague—This is the kind of picture that a small town likes, but lack of advertising on this one held it down to average business. Played Sunday, Monday, May 2, 3.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

THUNDERING TRAILS: Three Mesquiteers—Just a fair Western that got by. Played Friday, Saturday, May 21, 22.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

X MARKS THE SPOT: Damian O'Flynn, Helen Parrish—Double billed this and am happy I did, as cast is new to the public and story so tangled up I wonder myself what it was all about. This gave my patrons a chance to grab a smoke and stretch. Would advise anyone to double bill this one. Played Saturday, June 5.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.



When Theatres Go Dark

Protect your theatre's war-time value, protect your grosses. What your theatre needs, now and in the uncertain years ahead, is the all-out technical protection of the Altec-pioneered Booth Parts Repair-Replacement Plan. Altec originated this far-seeing Plan three years ago: Altec can offer you a *time-tested* Plan. You owe it to yourself to get *all* the facts about the Altec Plan. Call your local Altec technician, or write:

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Twentieth Century-Fox

BLACK SWAN, THE: Tyrone Power, Maureen O'Hara—Swell picture in color. Played Saturday-Monday, May 15-17.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

CHETNIKS, THE FIGHTNG GUERRILLAS: Philip Dorn, Virginia Gilmore—Another propaganda picture, and my audience are about fed up with them. Business just fair. Played Thursday-Saturday, May 27-29.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

DESERT VICTORY: War Documentary—Best of the actual war films that we have run here. Real action with plenty of closeups. I don't think you'll go wrong to give this one all you've got. Business good. Played Thursday, Friday, June 3, 4.—L. C. Gardner, Hollywood Theatre, Mebane, N. C. Rural-small town patronage.

DIXIE DUGAN: Lois Andrews, James Ellison—Very weak show. Played this as second half of double bill, "Behind the Eight Ball" being the first half. On the whole both films were too weak to warrant good business. Ritz Brothers O.K. but material bad. Played Sunday, Monday, April 25, 26.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

HE HIRED THE BOSS: Stuart Erwin, Evelyn Venable—After 20th-Fox made this they should have burned the negative. If I had produced this, I would have done so and saved the trade mark. Played Sunday, Monday, May 2, 3.—Hal Warner, Benson Theatre, Philadelphia, Pa. General working class patronage.

IMMORTAL SERGEANT, THE: Henry Fonda, Maureen O'Hara—More war, more propaganda. When will it stop? Even the boys in uniform are beginning to resent all the propaganda pictures. If the producers don't watch out we'll all be out of business before long.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

IMMORTAL SERGEANT, THE: Henry Fonda, Maureen O'Hara—Good enough picture. We are getting too many war pictures. The public is getting fed up on them. Played Thursday-Saturday, May 27-29.—M. Bailey, Strand Theatre, Dryden, Ont. Small town patronage.

JUST OFF BROADWAY: Lloyd Nolan, Marjorie Weaver—Just another murder story. Played Tuesday-Thursday, May 25-27.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

LIFE BEGINS AT EIGHT THIRTY: Monty Woolley, Ida Lupino—You'll have to borrow carfare to get home if you play this one on a single bill. Very good acting but no story. Business below average. Played bargain day. Played Wednesday, June 2.—L. C. Gard-

(*Continued on following page*)

(*Continued from preceding page*)

ner, Hollywood Theatre, Mebane, N. C. Rural-small town patronage.

MARGIN FOR ERROR: Joan Bennett, Milton Berle—The best thing to do with this one is to let 20th-Fox bury it among the archives, as it is the most thoroughly boring picture of all time. If this is Claire Luce's Broadway success, Broadway must have a lot of time on its hands that it doesn't know what to do with. Skip it if you can. They will walk out in droves on you if you have the average audience—as they did here.—A. E. Hancock, Columbia Theatre, Columbia City, Ind.

MEANEST MAN IN THE WORLD: Jack Benny, Priscilla Lane—As poor a film as I ever played, and on percentage, too. If Benny is an actor, I'll take vanilla. Doubled this with PRC's "Behind Prison Walls."—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

MOON IS DOWN, THE: Cedric Hardwicke, Henry Travers—Another war and propaganda picture. When will they stop? Not a bad show, but my people are fed up with these pictures. The cartoons, serials, Stooge comedies, shorts of all kinds are all loaded with propaganda. There is such a thing as propaganda defeating its purpose. Look at Goebbels.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

QUIET PLEASE, MURDER: Gail Patrick, George Sanders—A good little mystery, played on a double bill with a Hopalong Cassidy Western. Audience well pleased, but I don't think it will stand alone in most places. Business average. Played Saturday, June 5.—L. C. Gardner, Hollywood Theatre, Mebane, N. C. Rural-small town patronage.

THUNDER BIRDS: John Sutton, Gene Tierney—Played with "Who Done It?" to average crowd. This is a nicely photographed service picture in color but cannot be called outstanding in any way.—W. V. Nevins III, Alfred Co-Op. Theatre, Alfred, N. Y. Small college town patronage.

YOUNG MR. PITT: Robert Morley, Robert Donat—British made. Here is a truly great show, but for only the intelligentsia. We died on this one although it was not the fault of the picture. My people don't go for English made shows.—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

United Artists

DUDES ARE PRETTY PEOPLE: Noah Beery, Jr., Jimmy Rogers—Business good and lots of favorable comment. A nice light comedy that pleased. Played Wednesday, Thursday, May 12, 13.—H. E. Fulgham, Azle Avenue Theatre, Fort Worth, Texas. Suburban patronage.

I MARRIED A WITCH: Frederic March, Veronica Lake—Due to heavy rains business was awful. But those who did see it seemed to enjoy it, although we knew the picture was impossible. Played Sunday, May 23.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

JACARE: Animal feature—Had a few walkouts, but most of those who enjoy this type of film seemed satisfied. Doubled with "Prairie Chickens" which was the better of the two. Business average. Played Wednesday, Thursday, June 2, 3.—R. E. Salisbury, Opera House, Presque Isle, Me. General patronage.

MISTER V: Leslie Howard—Despite excellent work of Howard we could do no business with this picture. Played Wednesday, Thursday, June 2, 3.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

Universal

ALL BY MYSELF: Evelyn Ankers, Patric Knowles—This one is a pleasant little program film with one of those happy, snappy endings. I've played lesser entertainments on preferred time. Doubled with "Blocked Trail" (Republic) to average Friday-Saturday business. Played June 4, 5.—R. E. Salisbury, Opera House, Presque Isle, Me. General patronage.

AMAZING MRS. HOLLIDAY, THE: Deanna Durbin, Edmund O'Brien—One of the very best pictures of the year, in my opinion. My patronage enjoyed it. Business only slightly above average since this is the first Deanna Durbin picture I have played here for some time.—Played Sunday, Monday, May 23, 24.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

ARABIAN NIGHTS: Sabu, Maria Montez, Jon Hall—The picture, although it had beautiful technicolor, failed to do business. They don't go for "fairy tales" here.—Harland Rankin, Centre Theatre, Chatham, Ont.

GET HEP TO LOVE: Gloria Jean, Robert Paige—This is a picture that has nothing, and was not liked by our patronage. It got by on Bargain Night. Played Tuesday, May 4.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

HOW'S ABOUT IT?: Andrews Sisters, Robert Paige—Played this on a weekend double bill, and it pleased 100 per cent. Business was above average. These little musicals from Universal fill our weekend bill spots perfectly. Played Friday, Saturday, June 4, 5.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

IT AIN'T HAY: Abbott and Costello—Better than last few of this series—jokes not quite as old as in former pictures, but do not expect another "Buck Privates." These stars have slipped. Business average.—Played Saturday-Tuesday, May 29-31, June 1.—L. C. Gardner, Hollywood Theatre, Mebane, N. C. Rural-small town patronage.

MUG TOWN: Dead End Kids—Just what my patrons like on a double bill weekend program. I believe it really pleased this class of patrons. Played Friday, Saturday, May 28, 29.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo. Small town and rural patronage.

RIDE 'EM COWBOY: Abbott and Costello—This reissue did better than average business and pleased all who came. Played Friday, Saturday, June 4, 5.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

SHADOW OF A DOUBT: Teresa Wright, Joseph Cotten—Even Hitchcock cannot make box office attractions without names. His name is not enough to keep the till clicking. Not a bad show, but not a good one. This director can make good pictures. Why doesn't he?—Hal Warner, Benson Theatre, Philadelphia, Pa. General patronage.

WHAT'S COOKIN'?: The Andrews Sisters, Robert Paige—Well liked, business good. Played double with "Guns of Pecos," Dick Foran Western. Played Wednesday, Thursday, May 19, 20.—H. E. Fulgham, Star Theatre, Fort Worth, Texas. General patronage.

WHEN JOHNNY COMES MARCHING HOME AGAIN: Alan Jones, Jane Frazee—These light musicals always please and are quite popular just now for diversion. Played Sunday, Monday, May 2, 3.—H. E. Fulgham, Ideal Theatre, Fort Worth, Texas. General patronage.

WHITE SAVAGE: Maria Montez, Sabu, Jon Hall—Our patrons liked it. Not so good as "Arabian Nights," but our Sunday, Monday, Tuesday business was of the better average. Played May 30, 31, June 1.—R. E. Salisbury, Opera House, Presque Isle, Me. General patronage.

WHO DONE IT?: Abbott and Costello—This pair has never meant a thing at my box office. Played it with "Thunder Birds" to average returns. It is a good film in the Abbott and Costello manner.—W. V. Nevins III, Alfred Co-Op. Theatre, Alfred, N. Y. Small college town patronage.

Warner Bros.

ALWAYS IN MY HEART: Kay Francis, Gloria Warren—Picture was well liked. Business good. Played Tuesday, Wednesday, March 9, 10.—H. E. Fulgham, Azle Avenue Theatre, Fort Worth, Texas. Suburban patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—Better-read folks liked it. Some of them commented it was one of the best, but I had a few walkouts on it. No extra drawing power for me, but am glad I showed it. Played Sunday, Monday, May 30, 31.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—Another fine picture from Warners with Bogart doing a swell job. Played Saturday-Monday, May 29-31.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

FLYING FORTRESS: Richard Greene, Carla Lehmann—My patrons were very much disappointed in this picture. These British made pictures don't go so well in small towns. Good for one-day play. Played Monday, Tuesday, May 31, June 1.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

GAY SISTERS, THE: Barbara Stanwyck, George Brent—This is good, and they did not hesitate to tell me so. Drawing power was good in my small town. Played Sunday, Monday, May 23, 24.—H. T. Nokes, Ozark Theatre, Ozark, Mo. Rural patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Very good entertainment. Business above average and everyone went away happy. Many favorable comments. Even women remarked it was the only fight picture they ever cared for. Played Sunday, Monday, May 30, 31.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

GENTLEMAN JIM: Errol Flynn, Alexis Smith—Again Warners have come out with a small town natural. Quite a controversy has been going on in the trade journals regarding war pictures. This is one you won't have to bother your head about as the only war in it is in the sport of boxing which all people like. This picture has plenty of action, comedy and some old time music. I can fully recommend this one for a small town. On no account pass it up. Played Friday, Saturday, May 28, 29.—A. L. Dove. Bengough Theatre, Bengough, Sask. Rural and small town patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—This is one swell comedy and made those who came laugh plenty. However, for some unknown reason the attendance was poor. I thought it should be just what everyone was looking for these days but I guess I slipped up somewhere.—W. V. Nevins III, Alfred Co-Op. Theatre, Alfred, N. Y. Small college town patronage.

GEORGE WASHINGTON SLEPT HERE: Jack Benny, Ann Sheridan—Very good. This is the only Jack Benny feature we have shown that went over at all. Business slightly below expectations. Played Sunday, Monday, May 23, 24.—A. S. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

LADY GANGSTER: Faye Emerson, Julie Bishop—Just another gangster picture which we played on Friday and Saturday and with which we just got by.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

NOW, VOYAGER: Bette Davis, Paul Henreid—Although I did not get to see this, my patrons say "was the best of Bette Davis' pictures." Business was only fair. Played Monday, Tuesday, May 24, 25.—Miss Cleo Manry, Buena Vista Theatre, Buena Vista, Ga. Small town and rural patronage.

TRUCK BUSTERS: Richard Travis, Ruth Ford—Would have done better with this by using it on double bill. The picture had no story of interest to my patrons. Played Monday, May 31.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—Very fine production that got extra business. James Cagney does a fine job, and is well assisted by the supporting cast. Played Saturday-Monday, May 22-24.—Melville Danner, Kozy Theatre, Granite, Okla. Small town patronage.

Short Features

Columbia

COMMUNITY SING NO. 4: (Popular Songs) Community Sing—They sang with it. That is more than they usually do. So, I guess they liked it.—W. V. Nevins III, Alfred Co-Op. Theatre, Alfred, N. Y.

SLAY IT WITH FLOWERS: Color Rhapsodies—These Fox and Crow cartoons are developing a following here. This one is quite good.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

TED POWELL: Famous Bands—Just fair. Will fill nine minutes of screen time.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

THEY STOOGE TO CONGA: All Star Comedies—A natural. Nearly stole the feature picture. They ate it up.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

WHO'S ZOO IN HOLLYWOOD: Color Rhapsody—

(*Continued on following page*)

ALLIED THEATRE OWNERS OF NEW JERSEY, INC.
WELCOMES
ALL BRANCHES OF THE INDUSTRY
TO
TWENTY-FOURTH ANNUAL CONFERENCE
FOR
SHOWMEN AT WAR
AND
EASTERN REGIONAL CONFERENCE OF
INDEPENDENT EXHIBITORS
AT
HOLLYWOOD HOTEL, WEST END, LONG BRANCH, N. J.
JUNE 29 - 30 — JULY 1, 1943

(Continued from preceding page)

Got by O.K. No complaints.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

Metro-Goldwyn-Mayer

BAH WILDERNESS: Technicolor Cartoons — A dandy cartoon. Well made up.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

BENJAMIN FRANKLIN, JR.: Our Gang Comedies—Filled in nicely—pleased the kids and held the adults' attention.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

CALLING ALL PA'S: Pete Smith Specialties—This seemed to be a sequel, but the way it ended, you'd think it wasn't finished. Must be getting hard up for material.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

DOIN' THEIR BIT: Our Gang Comedies — Very poor Our Gang comedy. These Our Gangs are not nearly as good as they used to be.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

FIRST AID: Pete Smith Specialties — Very good short. Anything to tell us something we don't know. —Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

LAND OF ORIZABA: Fitzpatrick Traveltalks—Beautiful scenic of Mexico. Well worth playing.—M. Bailey, Strand Theatre, Dryden, Ont.

LAST LESSON, THE: Miniatures — Impressive short story well done.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

MADERO OF MEXICO: Passing Parade—A good single historical reel.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

UNEXPECTED RICHES: Our Gang Comedies—Just a little above the average Gang comedy. It pleased.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Paramount

AT THE BIRD FARM: Speaking of Animals—Not very much here—just screen time and that's all—nothing to hold attention.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

JASPER AND THE HAUNTED HOUSE: Madcap Models—Just average. Can't say this series is much in the minds of our customers.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

LETTER FROM IRELAND: Headliners—My audience seemed bored by this two-reel Victory short.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MANY TANKS: Popeye the Sailor—A satisfactory cartoon. This series has failed to hold much interest in my town.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

MODERN VIKINGS: Sportlights—Packed with what any sports fan will rave about.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

MOMENTS OF CHARM: Headliners—Another reissue featuring Phil Spitalny and his all-girl orchestra, and very good, too.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

TRADING BLOWS: Sportlights — Well received. Helped with the program.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

TUMBLE BUGS: Sportlight—Entertaining sport reel and worth showing any day in the week.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO

CONQUER BY THE CLOCK: Victory Film—This victory reel is well above the average. It is quite impressive.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

DICK STABILE AND ORCHESTRA: Jamborees—Above average in band reels.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

DONALD'S CAMERA: Disney Cartoon—Good color cartoon which pleased.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DONALD'S GOLD MINE: Disney Cartoon—Well received. Not as popular as he used to be.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

LEND A PAW: Walt Disney Cartoons—Good color cartoon from Disney.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Twentieth Century-Fox

LAST ROUNDUP, THE: Terrytoons—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

NEPTUNE'S DAUGHTERS: Sports Reviews—Nice cartoon that clicked O.K.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

WELL-ROWED, HARVARD: Sports Reviews—Instructive and interesting, especially for university towns.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

United Artists

DON'T HOOK NOW: Special—This is another case of where some wise guy wanted to waste film and my screen time, let alone rental on something my patrons don't go for.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

Universal

AIR RAID WARDEN: Color Cartune—This color cartoon is just fair.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

ARSENAL OF MIGHT: Victory Featurette—This victory reel is O.K. as a filler but I am afraid they are starting to repeat some of the material too often. —W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

SHORT PRODUCT PLAYING BROADWAY

Week of June 14th

ASTOR
- North African Album ..... Victory Film
- Sufferin' Cats ..... MGM
- *Feature: The Human Comedy.* MGM

CAPITOL
- Motoring in Mexico..... MGM
- *Feature: Bataan* ..... MGM

CRITERION
- A Message from Malta..... Victory Film
- Red Hot Riding Hood..... MGM
- *Feature: Cabin in the Sky*... MGM

GLOBE
- North African Album ..... Victory Film
- Sporting Dogs ..... Vitaphone
- Wise Quacking Duck..... Vitaphone
- *Feature: Mr. Big*..... Universal

HOLLYWOOD
- A Message from Malta..... Victory Film
- With Rod and Reel on Anti-costi Island ..... Vitaphone
- Jack Rabbit and Beanstalk.. Vitaphone
- *Feature: Mission to Moscow*.. Warner Bros.

MUSIC HALL
- A Message from Malta..... Victory Film
- *Feature: The More the Merrier*..... Columbia

PARAMOUNT
- A Message from Malta..... Victory Film
- Unusual Occupations ..... Paramount
- *Feature: Five Graves to Cairo.* Paramount

RIALTO
- A Message from Malta..... Victory Film
- Ina Ray Hutton and Band.. Paramount
- Superman in The Mummy Strikes ..... Paramount
- *Feature: Captive Wild Woman.* Universal

RIVOLI
- A Message from Malta..... Victory Film
- Sky Trooper ..... RKO Radio
- *Feature: This Land Is Mine*.. RKO Radio

ROXY
- North African Album ..... Victory Film
- Patriotic Pooches ..... 20th Cent.-Fox
- *Feature: Coney Island*..... 20th Cent.-Fox

STRAND
- A Message from Malta..... Victory Film
- Eagles of the Navy..... Vitaphone
- U. S. Army Band..... Vitaphone
- *Feature: Action in the North Atlantic*..... Warner Bros.

BOOGIE WOOGIE SIOUX: Swing Symphonies—One of Universal's better color cartoons.—W. V. Nevins III, Alfred Co-op Theatre, Alfred, N. Y.

CHASIN' THE BLUES: Musical — Another good two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

COW-COW BOOGIE: Swing Symphonies—A couple of very good laughs make this an above average color cartoon.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

HIT TUNE JAMBOREE: Musicals—Entertaining two-reel musical show.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SPORTS IN THE ROCKIES: Variety Views—A fine reel in beautiful color.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

SWING YOUR PARTNER: Color Cartune — A dandy cartoon that pleased. Far above the average.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

Victory Films

DOVER: Victory Short—Hit this one quite late but it is well done and the audience liked it. That's all one can ask of a free reel.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

FARMER AT WAR: Official U. S. Victory Films—Not much entertainment in this routine victory short. E. M. Freiburger, Paramount Theatre, Dewey, Okla.

Vitaphone

BORRAH MINEVITCH AND HIS HARMONICA SCHOOL: Melody Master Bands—Perfect entertainment for our town. Everybody enjoyed this reel.—Charles A. Brooks, Ritz Theatre, Marshfield, Mo.

KING OF THE ARCHERS: Hollywood Novelties—These Howard Hill subjects are always good.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me.

MAN KILLERS, THE: Broadway Brevities—Entertaining two-reeler showing man fighting crocodile and other jungle animals.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

OUR AFRICAN FRONTIERS: Broadway Brevities —Very poor. Color bad. Just a travelogue.—R. E. Salisbury, Opera House Theatre, Presque Isle, Me.

SO YOU WANT TO GIVE UP SMOKING: Hollywood Novelties—Played with "So You Think You Need Glasses." This is a pair you should include in your schedule of better shorts. Several of our patrons commented on how well they liked them. They asked for more. I hope Warners will release more.—James A. Nelson, Hiram College Theatre, Hiram, O.

SPIRIT OF WEST POINT, THE: Broadway Brevity—Our audience seemed very well pleased with this two-reeler. Very entertaining.—Charles A. Brooks, Ritz Theatre, Marshfield, Md.

TORTOISE WINS BY A HARE: Merrie Melodies Cartoons—Bugs Bunny hasn't got quite the hold on this town that he did last year. This is still very clever and good, but not up to previous Bugs Bunnies. Keep 'em coming anyway, Schlesinger.—W. V. Nevins, III, Alfred Co-Op Theatre, Alfred, N. Y.

UNITED STATES ARMY BAND: Melody Master Bands—A very good single reel.—A. L. Dove, Bengough Theatre, Bengough, Sask., Canada.

VAUDEVILLE DAY: Broadway Brevities—Some imitations of old timers and some grand new acts make this a very swell reel for any program with emphasis on comedy.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Deny Five Per Cent Raise For Chicago Stagehands

The National War Labor Board has refused the request of the Chicago Stagehands Union for a five per cent wage increase. The application was considered in terms of the wage stabilization provisions of the Anti-Inflation Act, it was reported.

The board denied the increase, it was said, since it was not in accord with the principles adopted by the labor, industry and public members of the National War Labor Board. New contracts calling for increased pay for the operators and janitors are still before the board for approval.

Holds Office in Club

Rutgers Neilson, RKO publicity manager, last week was elected second vice-president of the Publicity Club of New York, formed four years ago to correlate the activities of professional publicists.

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

Announcing

CHESTER FRIEDMAN

MOTION PICTURE HERALD announces the appointment of Chester Friedman to the post of editor of *The Round Table*, effective this week.

Mr. Friedman brings to his editorship an effective and extensive experience in the motion picture theatre. He has functioned in many capacities, and through most of his years as a manager.

The new editor of *The Round Table* has also had the benefit of experience in many widely separated and diverse territories, serving all sorts of American communities.

Mr. Friedman was born, as so many showmen have been, in Brooklyn, April 10, 1909, the year that The Patent Company got going. He came to the motion picture, along with sound, in 1927, starting as an usher at the Paramount theatre on Broadway. He was the first usher in that theatre's history to rise from the ranks to the position of assistant manager.

Special opportunity developed in the period of the Paramount-Publix theatre expansion and he became house manager of the Metropolitan in Houston, Texas, the Paramount in Des Moines and the Paramount in Omaha. His next assignment was to the Saenger Theatres in the New Orleans region where he was concerned with the installation of Publix front house methods in fifty-eight houses of that division.

In 1931 Mr. Friedman returned to New York and joined RKO. He managed successively the Regent in New York and the Tilyou in Coney Island. In 1936 he left to take over operation of the Biltmore in Mount Vernon, N. Y., for two years. His connections also included service with the Consolidated Circuit, in the Bronx, the Harris Circuit and the Schine Circuit. For the past four and a half years, prior to coming to *The Round Table*, he has been with the Interboro Circuit in Brooklyn.



¶ *The Round Table will continue its basic function of service to the working showmen behind the box offices, with accent on the contributions from those showmen by which they render mutual aid in the experience meetings of these pages. The competitions for the Quigley Awards and War Showmanship Award continue in their established pattern.*

Gertrude Merriam, associate editor, of course continues in her varied activities at a busy desk at the crossroads of correspondence which reaches all over the show world, and the war fronts, too. —*TERRY RAMSAYE*

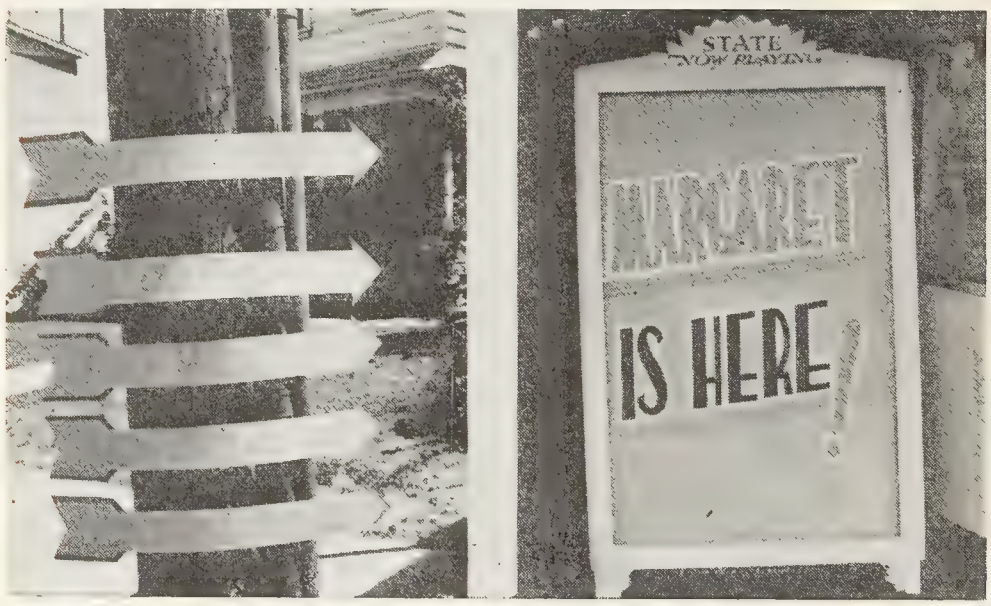
LOBBIES, BALLYHOOS, TIEUPS



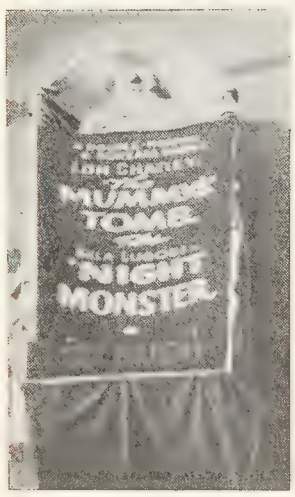
Tyrone Power's commission in the Marines was tied up with his appearance in "Crash Dive" by the Fox theatre in St. Louis.



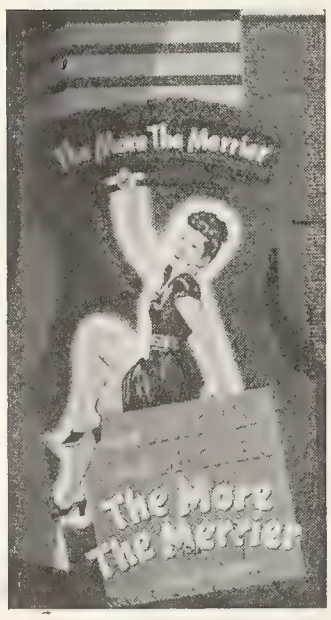
"This Land Is Mine" was tied up to the Four Freedoms by Vincent Aldert of the Paramount, Brattleboro, Vt. Incidentally, Norman Rockwell, who drew the four freedoms, is a resident of Vermont.



Arrows like these were tacked on poles, placed in store windows by C. J. Remington of the State, Auburn, Calif.



A coffin on wheels pushed by two men was used by Sidney Kleper of the Bijou, New Haven.

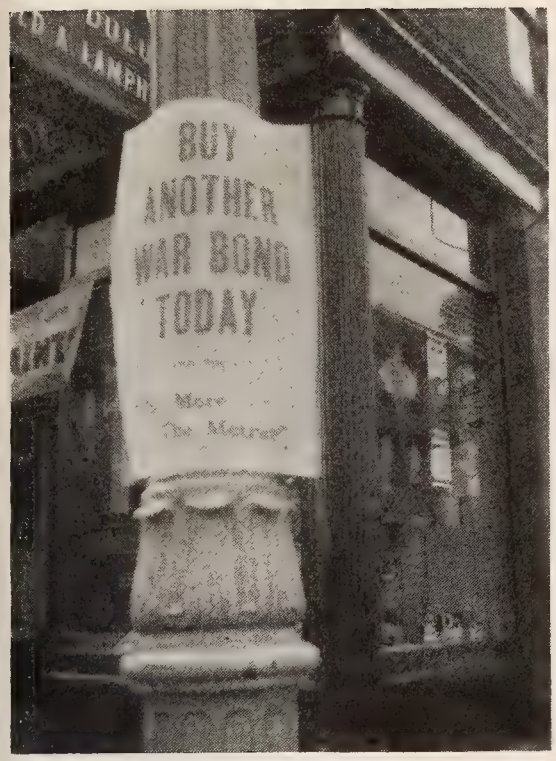


"The More the Merrier" is about life in Washington, but Steve McManus, of the Elgin, Ottawa, called attention to the fact that Ottawa, too, is a crowded capital. This is one of the outside displays he used.

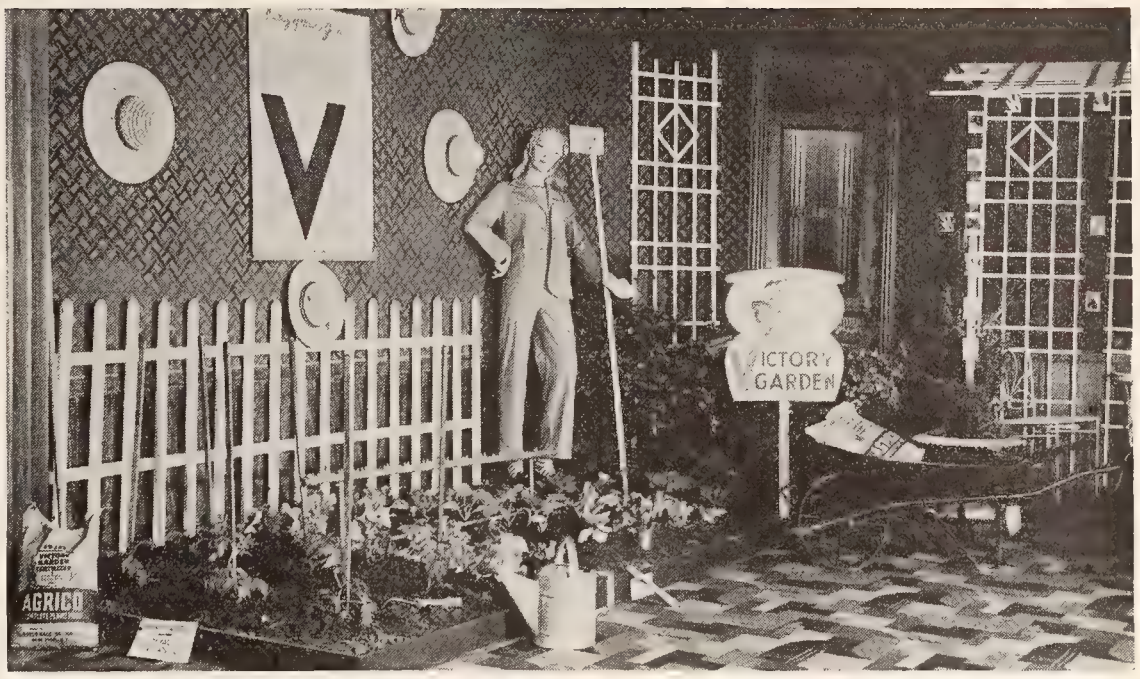


By Foster Photos

A big cutout of Barbara Stanwyck was placed in Loew's Indianapolis theatre lobby by Bill Elder in advance of playdate.



There's a law against this in Meriden, Conn., but Joe Samartano, manager of the Palace, says: "With a little persuasion, we convinced them to approve this with War Bond copy."



One of a series of lobby displays arranged by Herta Laube at the Manhasset theatre, Manhasset, Long Island, was devoted to Victory Gardens. Real vegetables grew right in the lobby. There was also an old-fashioned cupboard with preserves and fresh carrots and radishes for patrons to try.



By Bighter Studio

Ted Teschner of the Valentine, Toledo, Ohio, obtained a window display on Army and Navy uniforms in connection with "Bataan".



The lobby display used by George Balkin at the Stanley in Philadelphia for the first run of "This Land Is Mine" attracted considerable attention.



By George E. Marshall Studio

A flash front was used by Louis Charninsky of the Rialto, Dallas, for his engagement of "Corregidor". Note use of blow-ups.



Right on the side of a hill opposite a traffic intersection, this sign, placed by Arnold Gates, remained until he was "requested" to remove it.



Contests Highlight Flex's "Edge of Darkness" Date

Guest tickets to see "Edge of Darkness" at the Keith theatre, in Syracuse, were offered by Jack Flex in connection with a contest in which was planted in the *Post Standard* and which required readers to name the titles of pictures in which Errol Flynn and Ann Sheridan played before being co-starred in this one. A quiz stunt was worked out along the same lines for the *Press,* only in place of asking titles of pictures, the name of the male or female lead who appeared opposite each was asked.

A bulletin was sent out by the Superintendent of Schools plugging the story of the picture and the courage of Norwegian peasants against Nazi rule. A set of the United Nations flags was used for front decoration and Flex appealed for donors to the Red Cross Blood Bank. A special booth was set up on the sidewalk in front of the theatre and manned by Red Cross workers in official uniforms. Postcards were mailed to residents of Norwegian ancestry, with a short outline of the plot of the picture.

The public library featured a book display and a book bin for the donation of books to men in the armed forces, the theatre getting plugs through the generous use of scene stills from the picture. 11 by 14 cards were placed at the USO Centre, YMCA, YWCA, YMHA and Red Cross Recreation rooms and a tieup was made with the local Optometrists and Opticians, who used the title of the picture as an angle for avoiding edge of darkness and eye strain and urging use of eye glasses.

Patrons Write Dialogue For "It Ain't Hay"

Through a newspaper contest ahead of "It Ain't Hay" at the Fairmont theatre, in Fairmont, West, Va., Frank Austin offered guest tickets to those submitting the funniest dialogue for one of the Abbott & Costello scenes in the picture, which was described in the ad. For the week ahead of the opening of the picture, Frank used a 24-sheet cutout display above the entrance doors in his lobby, with the letters covered with flitter.

Newsboys carried signs on their backs advertising the picture five days ahead, a tieup was made with a local nightclub for special announcements the night before opening, with dance contest winners receiving free passes to the show.

Kyger Lands Window Tieups

Otis Kyger, manager of Warners' Capitol theatre, York, Pa., tied in with the music stores in town to promote "Cabin in the Sky." At three stores, there were special displays of sheet music, photographs and posters advertising the film. A whole display window of a piano company was given over to an arrangement of sheet music, stills from the picture, recordings and personality plugs for the picture's stars.

West's "Don't Talk" Herald

For attention, George West at the Grove, in Miami, distributed four-fold tinted heralds, the front of which carried copy: "Shhh, don't talk." The next fold read: "About military secrets, or spread rumors. But." The inside was followed with "Here is Something to Shout About. The musical comedy hit you'll be telling everybody else about," etc., etc.

Admission Tickets Offered In Exchange for Records

Through a tieup effected by J. G. Oppenheim, Jr., of the Parkway theatre, in Chicago, with one of the local merchants, the children were invited to bring old records to the store, the merchant giving one guest ticket for each five records turned in. The tickets were sold to the store in lots of fifty at the standard admission fee, including tax and all such tickets ink stamped for quick identification.

The merchant also supplied the theatre, on a loan basis, with any recordings they desired in exchange for a recorded announcement incorporated into the picture plug. A juke box was set up in the orchestra pit and a half-hour of recorded music was played daily from opening time, 1:30 to screen time, 2:00 p.m. All announcements were made on records and played through the juke box as any other record is.



Sells House to Defense Plant For "Desert Victory" Date

As a result of a special preview of "Desert Victory" at the Paramount theatre, in Syracuse, Dick Feldman sold the local Carrier Corporation on the idea of buying out the house for their employees for the Tuesday night ahead of playdates. The president of the company gave a spirited talk on the stage on the subject of absenteeism and the event was covered with a two-column cut and stories in the local dailies. One of the papers gave mention to the picture on its editorial page.

A leading department store came through with a cooperative ad on the second day of the engagement and a window display during the week's run with stills and tiein cards plugging the picture. The Carrier Corporation hung two six sheets in their cafeteria, used window cards on all of their 38 bulletin boards and distributed last minute reminder bills at their gates to every worker leaving the plant.

Dillenbeck's Teaser Card

As a teaser slant ahead of "The Powers Girl" at the Rialto theatre, in Bushnell, Ill., D. M. Dillenbeck distributed tinted three by five cards, which were slit and a match inserted. The copy read: "A match for any man! 'The Powers Girl.'" This was followed by the cast and playdates. A thousand of these were printed up and 30 penny boxes of safety matches took care of the stunt.

Larnard Sells War Stamps On "Hitler's Children"

As a teaser ahead of "Hitler's Children" at the Appalachian theatre, in Appalachia, Va., Chuck Larnard took a plain paper bag, painted it with white poster paint and then stuffed it with heavy paper. On both sides of the bag caricatures of Hitler and Tojo were painted and then was hung from the marquee. The following copy was added to it: "Punch the skunk. One punch —one ten-cent War Stamp. Three punches for a twenty-five-cent stamp. Don't fail to see Hitler's Children." Chuck says the stunt attracted plenty of attention in addition to selling plenty of stamps.

Mailing pieces were sent to the surrounding mine camp areas, 40 three-sheets and 75 window cards carrying the full week's program were posted well in advance and Chuck made a five-minute speech in the local high school on Gregor Zeimer's "Education for Death" and the coming picture.

Marines' Mothers Sell Bonds For "We Are the Marines"

Louie Charninsky at the Capitol theatre, in Dallas, Tex., made a tieup with the Marines locally for an effective window display with cutouts, etc. In addition a booth was manned by Marines' Mothers in front of the theatre to sell Bonds during the run of the picture. In addition, another booth was erected in which information on the WAVES was distributed. In the true Charninsky fashion a special front was built for the occasion and a large setpiece arranged for 10 days in advance of the opening.

Dillenbeck Specializes In Screwball Heralds

As an advance on "Casablanca" at the Rialto theatre, in Bushnell, Ill., D. M. Dillenbeck distributed heralds with copy across the top reading "Free. Five gallons of gas with each new tire sold this week at the Rialto, where the best pictures play. Sure we're kidding, but we are not kidding when we say you'll really like this grand hit," etc.

A second herald was in the form of gaily colored wall paper with copy "We're so excited about 'Hello, Frisco, Hello' in technicolor that we couldn't resist telling you about it."

Rockwell's "Wanted" Herald

To help exploit his date on "Isle of Missing Men," Ken Rockwell at the Palace theatre, in Jamestown, distributed tinted "wanted" heralds which featured cuts of the leads in the picture in addition to descriptive copy on each. The bottom of the herald was devoted to a plug for the co-feature, "Mountain Rhythm."



World Premiere Of "Corvette" Held by Dilley

The world premiere of "Corvette" at the Colonial theatre, in Port Arthur, Canada, was given an outdoor program by Charlie Dilley, which included the active participation of the crew of H.M.C.S. *Griffon* and some members of the crew of the *Port Arthur*. Naval officers from a number of Canadian ships also took part in the pre-opening ceremonies. The program included the RCAF salute to the Royal Canadian Navy, an aerial display which lasted about 10 minutes.

A guard of honor of naval ratings from H.M.C.S. *Griffon* was drawn up in front of the theatre, the entrance to which was barred by a cable which was severed by an employe of the Port Arthur Shipbuilding Company to mark the formal opening of the world premiere. The entrance to the theatre was an improvised ship's gangplank and deck. Tied up with the opening was a short talk by a Victory Loan official with "Miss Canada" girls acting as special usherettes.

Part of the campaign consisted of a solid 12-page section of the *Evening News-Chronicle* tied in with the War Finance Committee, and each ad in the section paid tribute to "Corvette *Port Arthur*." The section was loaded with interesting stories concerning the building and lanching of H.M.C.S. *Port Arthur* and its personnel.

At three matinees during the engagement, school children were invited guests of Famous Players through an invitation issued by Mr. John Fitzgibbons.

Music Store Tieup Aids "Hello, 'Frisco"

In connection with his engagement of "Hello, Frisco, Hello" at the Poli Palace, in Meriden, Conn., Joe Samartano distributed heralds through a tieup with a local music store with guest tickets issued by the merchant in exchange for old records. The cooperating store paid the full price for the tickets, Joe coming through with paraphernalia on the picture for use as a window display in the store. In addition the merchant paid for a co-operative ad which was used four times in both daily papers.

On "The Moon Is Down," Joe promoted a cooperative ad from the local five and dime, which featured the sale of the book in the ad and urged readers to see the picture at the Palace.

Lands Numerous Windows On "Hit Parade of 1943"

In advance of his date on "Hit Parade" at the Poli Bijou theatre, in New Haven, Sid Kleper promoted several window and counter displays in some of the larger downtown stores in advance of the date. Five music stores were also tied in and cards were planted atop fifteen centrally located juke boxes. Sid also promoted one of the shoe stores for imprinted bags, which featured a cut of a scene still together with cast, playdates, etc. A tinted herald was also distributed well in advance.

Selling Points
ON THE NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about the selling points and special merit of these pictures.]

STAGE DOOR CANTEEN (United Artists): With a title known to millions of people through the real Stage Door Canteen in New York and its attendant publicity, 48 stars in its cast and a story which though about the war time scene is nevertheless escapist fare, the picture is replete with selling angles. There are nine songs in the picture and six name bands. Recordings have been made of some of the songs, offering an opportunity, rare of late, to tie up with music dealers. "Marching Through Berlin" headed the list of tunes selected by American Weekly as the "Hits to Be for '43" and for this reason, heralds announcing the picture could be inserted in Sunday papers carrying the American Weekly. Bands should be asked to play the hit tunes and give credit to the picture. Radio stations may also be sources of plugs for the music. A special edition of the book has been issued to sell at a low price for giveaway and display purposes. Cheryl Walker is tied up with a Max Factor advertising campaign and stores handling these products should be asked to cooperate locally. There is a "Guess the Stars" contest especially adaptable for this picture because of the great number of well known personalities in it. The contest referred to is for five days, but the showman may easily design a contest to fit his own situation. Cheryl Walker in the picture plays the part of Eileen, a girl who becomes a junior hostess in the Stage Door Canteen. An interesting promotion, therefore, would be to find a local girl who would make the ideal Stage Door Canteen hostess. The ten prettiest would make a good drawing card for the opening night, with the audience to select the winner from among them. There is a selection of photos showing the stars of the Canteen at work which can be set up in various places to draw attention. Macy's devoted important space to this exhibit in New York. If your city is far enough from New York and you have servicemen about, try to find one who has visited the Stage Door Canteen. An account of his experiences would make good reading in the local newspapers. The Stage Door Canteen in New York sends pictures to their home towns of boys who are entertained there. A display of pictures of this type would be especially appropriate in connection with the picture. There is a classified ad contest which the newspaper's promotion manager might find interesting—there are 48 questions, one for each of the stars, based on the ads in the newspaper. The contest can run four, six, eight or 12 days. In some communities, a baking contest might be conducted to determine service men's favorite cakes. The cakes would be turned over to servicemen either through a canteen or the USO or some other organization. Prizes would be awarded the woman who baked the best cake. A cooking contest for men might be run, based on the fact that in the picture Alfred Lunt is shown baking, an art in which he is known to excel. This contest could be staged in the kitchen of a restaurant at off hours or in the local gas or electric company's model kitchen. As a special feature during the run of "Stage Door Canteen" you might serve coffee and sandwiches in the lobby to servicemen only, thereby inaugurating a Canteen of your own. If you have a stage and can do it at the stage door, so much the better. Another similar idea is to arrange a canteen for a night with local people of the entertainment world, social, civic, business, religious and professional organizations all aiding to make it a success. The celebrities should be enlisted as workers, just as they are in the picture.

CONGRATULATIONS

June 21st
Edward C. May
Leo A. Buskey
Jack G. Van
J. Knox Strachan
Irving Blumberg
Ted Kirkmeyer
Marshall Rooks
Anthony A. Dapice
A. D. Deason
Elmer Adams, Jr.

22nd
J. B. Giachetti
William G. Burke
Daniel Harris
D. O. Brantley
Arthur Halbrooks
Albert J. Clarke
Jay Solomon

23rd
C. Spencer Hedge
Thomas Cleary
T. Kenneth Reeves
Hyman Bloom

24th
G. B. Kemble
Nelson Creswell
Bob Manderson
N. R. Hamblin
David Bachner
Robert Gustafson

25th
Joseph G. Seyboldt
Wilbur Werthner

June 25th
Henry Wtulich
Leo H. Henderson
Dwight Van Meter
Paul S. Gottschall
Fred S. Vassar
Bob De Laneo
William J. Gates
Deborah B. Washer
Ray R. Summers
George W. Coleman
Erwin Janot
Gertrude Bunchez

26th
James J. Kolbeck
Larry Morris
R. E. Eason
T. W. Lewis
Rodney L. Cron
Harold E. Old
Jack Hazlett

27th
Clarence Groeteke
Frank Staley
Richard L. Moss
Eddie Hohler
Milton Bundt
Jack W. Bartholic
Abie Beter
L. G. Hertl
Dave Vorzimer
George A. Steeb
Robert M. Watts
Jack Nixon, Jr.

Libraries Aid Teschner On "The Human Comedy"

Ted Teschner at Loew's Esquire theatre, in Toledo, accorded "The Human Comedy" a well rounded campaign which featured numerous window and counter displays of the Saroyan book in one of the leading department stores, which also used special mounted one-sheets in their elevators. Bookmarks were distributed by the main public library and its branches, a local jeweler came through with a cooperative ad and a fashion break on Marsha Hunt was landed in the paper.

For outside attention, Ted used a giant book ballyhoo for a week in advance and during the run of the picture and woodblocks lettered with the title were used by newsboys to hold down papers. Cards were used in the boxes of all leading hotels and window displays were had in the main office and all branches of the Postal Telegraph.

Book Ads, Recruiting Booths Promote "Action in Atlantic"

Among the promotional activities calculated to stimulate interest in the nationwide engagements of Warner's "Action in the North Atlantic" will be an extensive advertising campaign on the book version of the picture, authored by Guy Gilpatric and published by E. P. Dutton & Co., and the operation of recruiting booths in theatres playing the picture.

First of the Dutton ads on the book are appearing in New York newspapers coincident with the pre-release engagement of the picture at the New York Strand, with ad copy calling attention to the film version. Subsequent advertising of the book in other cities will be timed to coincide with local engagements of the picture.

The War Shipping Administration has given its approval to the installation of Merchant Marine recruiting booths in theatres, with local recruiting offices cooperating in the enlistment of men for both the Training Organization and the Recruitment and Manning Organization of the War Shipping Administration.

Scott's Scare Cards

To help exploit "Frankenstein Meets the Wolf Man" at the Grand theatre, in Holdenville, Okla., Boyd Scott distributed five hundred tinted cards reading: "Can you take it?" This was followed by scare copy and cast. The cost of these cards was small, since they were printed from a teaser ad used in the newspaper four days in advance of the showing.

High School Contest Aids "My Friend Flicka"

An essay contest at the local high schools was promoted by Leonard Stalling, manager of the Astor theatre, Reading, Pa., to provide an extra boost for "My Friend Flicka." The chosen subject was, "The Part Played by Animals in the War Effort," and the contest was announced throughout the high schools as well as flashed from the theatre's screen by a special trailer.

Stalling's campaign also included a street bally consisting of a youth on horseback, carrying a playdate banner. In front of the theatre was placed several bales of hay, posted with a sign reading: "This is for 'My Friend Flicka.'" Book makers were distributed through the public libraries and the trolleys and buses were placarded.

Adams Snipes Juke Boxes with "Reveille With Beverly" Copy

In an effort to sell his date on "Reveille With Beverly" at the Ritz theatre, in Midland, Tex., Elmer Adams planted copy on all juke boxes around town reading: "If you don't find your favorite band on the records listed, you are sure to see and hear them at," etc. An entire false front was built for the engagement and featured cutout dancing girls on a banner together with cutout letters of red with metallics against the white background. Stars dominated the balance of the banner, in each of which was painted the names of the featured players.

For "Hitler's Children," Adams promoted 15 minutes from the local radio station for the opening day; this was utilized for a short sketch of the feature.

A teaser campaign was planted for the papers such as just the title words being used the first day. This was then followed with additional copy each succeeding day until opening; the line "Watch This Space" was used every day. Sniped on other advertising were the lines: "A stamp a day helps get Hitler out of the way."

Special Preview Held For "Crash Dive"

The Orpheum and Madison theatres' day-and-date showing in Madison, Wisconsin, of "Crash Dive" was heralded by a special preview dinner. Members of the local university's naval training staff, groups of WAVES, naval and marine officers stationed locally, were invited to a dinner, which was followed by a preview of the action hit.

The local management got unusual cooperation from the papers on the preview dinner and on a national pictorial break showing Tyrone Power in training as a Marine officer. Papers gave credit to the local showing on the caption for the national break.

Blueprint Posters Aid "Desert Victory"

Manager Toby Ross, of the Fox theatre, in Corning, N. Y., made a solid tie-in with the local Ingersoll Rand Co., who are manufacturing war materials; posters announcing the playdate of "Desert Victory" were made on blueprint paper and looked like a regular working blueprint and were posted on every one of the plant's bulletin boards.

Interest of the company went further with a block buy of tickets for every one of its employees, which enabled them to see the official British film at the local theatre.

Pickard Ties S.P.C.A. To "My Friend Flicka"

Elmer Pickard, manager of Warner's Fox theatre, Philadelphia, contacted the Pennsylvania Society for the Prevention of Cruelty to Animals to give added box-office support to "My Friend Flicka." All the members of the Society were contacted by letter and urged to see the picture. In addition, the monthly bulletin of the organization devoted generous space to an editorial on the film. Pickard further tied in with all the book stores and book counters at the department stores, resulting in flashed window displays and counter cards.

Fortnight's Leading Showmen

At this writing there remains but one two-week period before the end of the Second Quarter Judging. There is still time to get in under the wire, so send along your campaigns for Quigley Awards consideration.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

VINCENT ALDERT
Paramount, Brattleboro, Vt.

G. D. BEAVIS
Odeon, Kingston, Ont., Canada

LIGE BRIEN
Kenyon, Pittsburgh, Pa.

BERT DETWILER
Latrobe, Latrobe, Pa.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

GORDON CARSON
Royal, Fort William, Ont., Canada

LOUIS CHARNINSKY
Capitol, Dallas, Tex.

DAVE DALLAS
Griffith, Manhattan, Kans.

FRANCIS DEERING
Loew's State, Houston, Tex.

TOM DELBRIDGE
Loew's, Nashville, Tenn.

LOUIS BREYER
Strand, Holyoke, Mass.

WILLIAM ELDER
Loew's, Indianapolis, Ind.

JACK FLEX
Keith, Syracuse, N. Y.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

ARNOLD GATES
Loew's Park, Cleveland, Ohio

SAM GILMAN
Regent, Harrisburg, Pa.

ARTHUR GROOM
Loew's State, Memphis, Tenn.

JAMES HUDDLESTON
Kingsland, St. Louis, Mo.

ALBERT T. JOHNSON
Palace, Houston, Tex.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

MURRAY KEILLOR
Roxy, Cornwall, Ont., Canada

JAMES KING
Keith's Boston, Boston, Mass.

SIDNEY KLEPER
Bijou, New Haven, Conn.

GEORGE LABY
Palace, Pittsfield, Mass.

JOE LONGO
Loew's, Boston, Mass.

LOUIS E. MAYER
Palace, Cleveland, Ohio

RITA MORTON
RKO Albee, Providence, R. I.

GEORGE OLSEN
Madera, Madera, Calif.

LESTER POLLOCK
Loew's, Rochester, N. Y.

C. J. REMINGTON
State, Auburn, Calif.

ORVILLE RENNIE
Paramount, Cedar Rapids, Ia.

KEN ROCKWELL
Palace, Jamestown, N. Y.

HARRY ROSE
Globe, Bridgeport, Conn.

JOE SAMARTANO
Poli, Meriden, Conn.

BOYD SCOTT
Grand, Holdenville, Okla.

CARL SCOTT
Rivoli, Muncie, Ind.

M. R. STEPHENS
Granada, Dunnville, Ont., Canada

MOLLIE STICKLES
Strand, Waterbury, Conn.

CHARLES B. TAYLOR
Shea Theatres, Buffalo, N. Y.

TED TESCHNER
Valentine, Toledo, Ohio

FRED TICKELL
Capitol, Fort William, Ont., Can.

ARTHUR TURNER
Griffith, Parsons, Kans.

H. S. TWEDT
Lido, Manly, Ia.

MAXWELL WEINBERG
Mayfair, Baltimore, Md.

"Old Timers Round Up" Arranged by Dallas

Several showmen may have used Captain Jack Loyd, self-styled "Last of the Plainsmen," and his collection of Western photographs, but Dave Dallas, city manager of the H. J. Griffith Theatres, in Manhattan, Kansas, gave the Captain's show added local interest by using it as a peg on which to hang an "Old Timers Round Up." Three days prior to the show, Dallas ran an advertisement in the local papers, not only in the classified section, but on every page of the paper's three days issues. As was expected, this stirred up considerable interest.

The contest was held in the lobby of the theatre on a Saturday afternoon and was by admission tickets only.

Todorov's Match Teaser

More than 2,000 envelopes, each containing a single match, were distributed as a teaser for "Lady of Burlesque" by Milan Todorov, manager of Wilmer & Vincent's State theatre, Allentown, Pa. The slogan on the envelope read: "A Match for Any Man."

Soldier Identification Contest Held by Rockwell

Kenneth Rockwell at the Palace theatre, in Jamestown, N. Y., tied up with a local photograph studio for a display board in the lobby with soldiers' photos. The first three persons to identify any one of the photos receives a pass to the theatre. In exchange for this display, the photographer plugs Rockwell's week's programs at the Palace and Wintergarden theatres on his 15-minute daily radio program.

For "Behind Prison Walls," Ken dressed one of his staff in striped uniform and had him parade the streets with a sandwich sign calling attention to the opening dates.

Carey's Telephone Stunt

A novel telephone stunt was conducted by James A. Carey, manager of the Hiway theatre, York, Pa., as an institutional promotion. Each night for two weeks, Carey had his cashier call 20 to 30 names selected at random from the telephone directory. She would ask if the person responding knew what picture was playing that evening at the Hiway. If so, two guest passes were sent to the person responding.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO)—Move-Over Run; (AA) Advance Admission.

THE MORE THE MERRIER (Col.)

Final Reports:

Total Gross Tabulated	$832,400
Comparative Average Gross	689,500
Over-all Performance	120.0%

BALTIMORE—Hippodrome, 1st week . . . 118.7%
(SA) Archie Robbins, Randall Sisters and others
BALTIMORE—Hippodrome, 2nd week . . . 87.5%
(SA) Archie Robbins, Randall Sisters and others
BOSTON—Loew's Orpheum, 1st week . . . 111.6%
(DB) After Midnight With Boston Blackie (Col.)
BOSTON—Loew's Orpheum, 2nd week . . . 97.4%
(DB) After Midnight With Boston Blackie (Col.)
BOSTON—Loew's State, 1st week 103.8%
(DB) After Midnight With Boston Blackie (Col.)
BOSTON—Loew's State, 2nd week 113.6%
(DB) After Midnight With Boston Blackie (Col.)
BUFFALO—Lafayette, 1st week 169.6%
(DB) A Man's World (Col.)
BUFFALO—Lafayette, 2nd week 121.2%
(DB) Stand By All Networks (Col.)
BUFFALO—Lafayette, 3rd week 92.9%
(DB) Underground Agent (Col.)
CHICAGO—State Lake, 1st week 143.5%
CHICAGO—State Lake, 2nd week 114.8%
CHICAGO—State Lake, 3rd week 105.2%
CINCINNATI—RKO Albee 86.9%
CINCINNATI—RKO Capitol, MO, 1st week . 89.5%
CINCINNATI—RKO Grand, MO, 2nd week . 70.0%
CINCINNATI—RKO Grand, MO, 3rd week . . 79.6%
CLEVELAND—Warner's Hippodrome, 1st week 142.8%
CLEVELAND—Warner's Hippodrome, 2nd week 86.3%
DENVER—Denver 185.0%
(DB) Man Trap (Rep.)
DENVER—Esquire 237.1%
(DB) Man Trap (Rep.)
DENVER—Rialto 150.0%
(DB) Man Trap (Rep.)
DENVER—Aladdin, MO, 1st week 100.0%
(DB) Man Trap (Rep.)
DENVER—Broadway, MO, 1st week 105.6%
(DB) Man Trap (Rep.)
INDIANAPOLIS—Loew's 135.8%
KANSAS CITY—Midland, 1st week 166.6%
(DB) Boston Blackie Goes Hollywood (Col.)
KANSAS CITY—Midland, 2nd week 116.6%
(DB) Boston Blackie Goes Hollywood (Col.)
LOS ANGELES—Hillstreet, 1st week . . . 103.6%
(DB) Redhead from Manhattan (Col.)
LOS ANGELES—Hillstreet, 2nd week . . . 112.8%
(DB) Prelude to War (WAC)
LOS ANGELES—Hillstreet, 3rd week . . . 88.4%
(DB) He's My Guy (Univ.)
LOS ANGELES—Pantages, 1st week 134.3%
(DB) Redhead from Manhattan (Col.)
LOS ANGELES—Pantages, 2nd week . . . 151.4%
(DB) Prelude to War (WAC)
LOS ANGELES—Pantages, 3rd week . . . 119.3%
(DB) He's My Guy (Univ.)
MILWAUKEE—Palace 181.2%
(DB) One Dangerous Night (Col.)
NEW HAVEN—Loew's Poli 102.1%
(DB) Falcon Strikes Back (RKO)
NEW HAVEN—College, MO, 1st week . . . 117.6%
(DB) Falcon Strikes Back (RKO)
OMAHA—Brandeis 143.1%
(DB) Underground Agent (Col.)
OMAHA—Brandeis 98.9%
(DB) The Great Gildersleeve (RKO)
PHILADELPHIA—Boyd, 1st week 154.9%
PHILADELPHIA—Boyd, 2nd week 133.3%
PHILADELPHIA—Boyd, 3rd week 99.4%
PITTSBURGH—Harris, 1st week 188.8%
PITTSBURGH—Harris, 2nd week 133.3%
PITTSBURGH—Harris, 3rd week 118.8%
PITTSBURGH—Senator, MO, 1st week . . . 112.5%
PROVIDENCE—Loew's State 112.7%
(DB) Murder in Times Square (Col.)
SAN FRANCISCO—Orpheum, 1st week . . . 143.3%
(DB) Redhead from Manhattan (Col.)
SAN FRANCISCO—Orpheum, 2nd week . . . 133.3%
(DB) Redhead from Manhattan (Col.)
SAN FRANCISCO—Orpheum, 3rd week . . . 129.1%
(DB) Redhead from Manhattan (Col.)
SAN FRANCISCO—Orpheum, 4th week . . . 112.5%
(DB) Redhead from Manhattan (Col.)
SEATTLE—Liberty, 1st week 175.0%
(DB) Boogie Man Will Get You (Col.)
SEATTLE—Liberty, 2nd week 118.7%
(DB) Boogie Man Will Get You (Col.)
ST. LOUIS—Loew's State, 1st week 118.0%
(DB) After Midnight With Boston Blackie (Col.)
ST. LOUIS—Loew's State, 2nd week 83.8%
(DB) After Midnight With Boston Blackie (Col.)
ST. LOUIS—Loew's Orpheum, MO, 1st week . 82.8%
(DB) After Midnight With Boston Blackie (Col.)
TORONTO—Imperial 155.4%
WASHINGTON—Earle, 1st week 116.5%
(SA) Vaudeville
WASHINGTON—Earle, 2nd week 103.6%
(SA) Vaudeville

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THIS LAND IS MINE (RKO)

Final Reports:

Total Gross Tabulated	$304,650
Comparative Average Gross	309,850
Over-all Performance	98.3%

BALTIMORE—Hippodrome 96.8%
(SA) Ben Yost's Vi-Kings and others
BOSTON—RKO Keith's Memorial, 1st week . 105.2%
(DB) Ladies' Day (RKO)
BOSTON—RKO Keith's Memorial, 2nd week . 57.4%
(DB) Ladies' Day (RKO)
BUFFALO—20th Century, 1st week 57.3%
(DB) Rhythm Parade (Mono.)
BUFFALO—20th Century, 2nd week, (6 days) 62.5%
(DB) Rhythm Parade (Mono.)
CHICAGO—Palace 120.4%
(DB) Ladies' Day (RKO)
CINCINNATI—RKO Albee 93.1%
CINCINNATI—RKO Capitol, MO, 1st week . 89.5%
INDIANAPOLIS—Circle 117.6%
(DB) Ladies' Day (RKO)
MINNEAPOLIS—Orpheum 77.7%
NEW HAVEN—Roger Sherman 70.3%
(DB) Silver Skates (Mono.)
NEW YORK—Rivoli, 1st week 120.0%
NEW YORK—Rivoli, 2nd week 75.5%
OMAHA—Brandeis 149.4%
(DB) Ladies' Day (RKO)
PHILADELPHIA—Stanley 87.7%
(DB) Prelude to War (WAC)
PROVIDENCE—RKO Albee 95.6%
(DB) Gildersleeve's Bad Day (RKO)
SAN FRANCISCO—Golden Gate, 1st week . . 128.3%
(SA) Ted Lewis Orchestra
SAN FRANCISCO—Golden Gate, 2nd week . 117.1%
(A) Jimmy Lunceford's Orchestra
SEATTLE—Paramount 100.5%
(DB) Ladies' Day (RKO)

NEW BASE LINE

Beginning in this issue, the average, or 100 per cent, line of these tabulations, is the average weekly business of the theatres concerned for the six months ending April 30, 1943. The previous period was the last half of 1942. This brings into the new base a recognition of the new general level of box office performances of the current period of wartime spending and war payrolls.

ST. LOUIS—Ambassador 104.1%
(DB) The Great Gildersleeve (RKO)
WASHINGTON—Keith's, 1st week 114.7%
WASHINGTON—Keith's, 2nd week 59.0%

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REVEILLE WITH BEVERLY (Col.)

Final Reports:

Total Gross Tabulated	$261,700
Comparative Average Gross	230,400
Over-all Performance	113.0%

BALTIMORE—Hippodrome 112.5%
(SA) Billy Rose's Diamond Horseshoe Review
BOSTON—Loew's State 113.6%
(DB) Three Hearts for Julia (MGM)
BUFFALO—Lafayette 63.5%
(DB) Enemy Agents Meet Ellery Queen (Col.)
CINCINNATI—RKO Grand 98.1%
(DB) McGuerins from Brooklyn (UA-Roach)
CLEVELAND—RKO Palace 107.7%
(SA) "Lew Walters Latin Quarter Revue"
DENVER—Paramount 100.0%
(DB) Keep 'Em Slugging (Univ.)
INDIANAPOLIS—Loew's 92.3%
(DB) Something to Shout About (Col.)
KANSAS CITY—Midland 154.1%
(DB) Desperadoes (Col.)
LOS ANGELES—Hillstreet 115.8%
(DB) Desperadoes (Col.)
LOS ANGELES—Pantages 123.1%
(DB) Desperadoes (Col.)
MILWAUKEE—Palace 125.0%
(DB) Desperadoes (Col.)
MONTREAL—Capitol 131.5%
(DB) Power of Press (Col.)
NEW HAVEN—College 147.0%
(DB) Pierre of the Plains (MGM)
PHILADELPHIA—Earle 133.1%
(SA) Bob Allen's Orchestra and others
PITTSBURGH—Senator 80.6%
(DB) Eyes of the Underworld (Univ.)
PROVIDENCE—State 97.7%
(DB) Harrigan's Kid (MGM)
PROVIDENCE—Carlton, MO, 1st week . . . 90.9%
(DB) Harrigan's Kid (MGM)
SAN FRANCISCO—Orpheum 120.8%
(DB) City Without Men (Col.)
SEATTLE—Liberty 117.5%
(DB) Junior Army (Col.)
ST. LOUIS—Loew's Orpheum 104.0%
(DB) City Without Men (Col.)
TORONTO—Imperial 130.2%
(DB) Flight Lieutenant (Col.)
WASHINGTON—Metropolitan 115.3%

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FIVE GRAVES TO CAIRO (Para.)

First Reports:

Total Gross Tabulated	$211,000
Comparative Average Gross	203,900
Over-all Performance	103.4%

BUFFALO—Great Lakes, 1st week 132.8%
(DB) Henry Aldrich Gets Glamour (Para.)
BUFFALO—Great Lakes, 2nd week 87.4%
(DB) Henry Aldrich Gets Glamour (Para.)
CLEVELAND—Loew's State 111.1%
INDIANAPOLIS—Indiana 75.1%
(DB) Follow the Band (Univ.)
MINNEAPOLIS—Orpheum 116.6%
NEW YORK—Paramount, 1st week 115.0%
(SA) Frank Sinatra, Gracie Barrie and others
NEW YORK—Paramount, 2nd week 85.0%
(SA) Frank Sinatra, Gracie Barrie and others
PHILADELPHIA—Aldine 112.8%
SEATTLE—Fifth Avenue 123.5%
(DB) Follow the Band (Univ.)

PICTURE GROSSES

CHINA (Para.)

Intermediate Reports:

Total Gross Tabulated	$709,100
Comparative Average Gross	538,600
Over-all Performance	131.6%

BOSTON—Metropolitan, 1st week 126.9%
(DB) My Heart Belongs to Daddy (Para.)
BOSTON—Metropolitan, 2nd week 107.6%
(DB) My Heart Belongs to Daddy (Para.)
BOSTON—Paramount, MO, 1st week . . . 68.9%
(DB) He Hired the Boss (20th-Fox)
BOSTON—Fenway, MO, 1st week 67.7%
(DB) He Hired the Boss (20th-Fox)
CLEVELAND—Loew's State 143.7%
CLEVELAND—Stillman, MO, 1st week . . . 118.7%
DENVER—Denham, 1st week 163.6%
(DB) Aerial Gunner (Para.)
DENVER—Denham, 2nd week 136.3%
(DB) Aerial Gunner (Para.)
DENVER—Denham, 3rd week 100.0%
(DB) Aerial Gunner (Para.)
LOS ANGELES—Paramount Hollywood, 1st week 150.9%
(DB) High Explosive (Para.)
LOS ANGELES—Paramount Hollywood, 2nd week 113.2%
(DB) High Explosive (Para.)
LOS ANGELES—Paramount Downtown, 1st week 191.8%
(DB) High Explosive (Para.)
LOS ANGELES—Paramount Downtown, 2nd week 154.6%
(DB) High Explosive (Para.)
MONTREAL—Princess 131.5%
(DB) Careful, Soft Shoulder (20th-Fox)
NEW HAVEN—Paramount, 1st week 122.9%
(DB) My Heart Belongs to Daddy (Para.)
NEW HAVEN—Paramount, 2nd week . . . 90.1%
(DB) My Heart Belongs to Daddy (Para.)
NEW YORK—Paramount, 1st week 170.0%
(SA) Harry James Orchestra and others
NEW YORK—Paramount, 2nd week 158.3%
(SA) Harry James Orchestra and others
NEW YORK—Paramount, 3rd week 136.6%
(SA) Harry James Orchestra and others
NEW YORK—Paramount, 4th week 80.0%
(SA) Harry James Orchestra and others
OMAHA—Orpheum 76.8%
(DB) My Heart Belongs to Daddy (Para.)
PHILADELPHIA—Stanley 126.8%
PROVIDENCE—Strand 156.2%
(DB) Tahiti Honey (Rep.)
SAN FRANCISCO—Paramount, 1st week . . 146.4%
(DB) Henry Aldrich Gets Glamour (Para.)
SAN FRANCISCO—Paramount, 2nd week . . 167.8%
(DB) Henry Aldrich Gets Glamour (Para.)
ST. LOUIS—Ambassador, 1st week 108.3%
(DB) Rhythm of the Islands (Univ.)
ST. LOUIS—Ambassador, 2nd week 79.1%
(DB) Rhythm of the Islands (Univ.)
ST. LOUIS—Missouri, MO, 1st week . . . 115.9%
(DB) Crash Dive (20th-Fox)
ST. LOUIS—Missouri, MO, 2nd week . . . 139.1%
(DB) Crash Dive (20th-Fox)

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MISSION TO MOSCOW (WB)

Intermediate Reports:

Total Gross Tabulated	$390,568
Comparative Average Gross	355,700
Over-all Performance	109.8%

BALTIMORE—Stanley 121.7%
DENVER—Denver 75.0%
(DB) Cowboy in Manhattan (Univ.)
DENVER—Esquire 70.0%
(DB) Cowboy in Manhattan (Univ.)
INDIANAPOLIS—Indiana 77.1%
(DB) Good Morning Judge (Univ.)
KANSAS CITY—Orpheum 83.3%
(DB) Taxi Mister (UA)
LOS ANGELES—Warner's Downtown, 1st week 109.0%
LOS ANGELES—Warner's Downtown, 2nd week 77.0%
LOS ANGELES—Warner's Downtown, 3rd week 75.7%
LOS ANGELES—Warner's Hollywood, 1st week 110.0%
LOS ANGELES—Warner's Hollywood, 2nd week 76.2%
LOS ANGELES—Warner's Hollywood, 3rd week 69.0%
LOS ANGELES—Warner's Wiltern, 1st week 129.4%
LOS ANGELES—Warner's Wiltern, 2nd week 100.0%
LOS ANGELES—Warner's Wiltern, 3rd week 85.7%
MILWAUKEE—Warner 122.0%
(DB) It Comes Up Love (Univ.)
NEW HAVEN—Roger Sherman 74.0%
NEW YORK—Hollywood, 1st week 160.0%
NEW YORK—Hollywood, 2nd week 144.0%
NEW YORK—Hollywood, 3rd week 120.4%
NEW YORK—Hollywood, 4th week 116.0%
NEW YORK—Hollywood, 5th week 116.0%
NEW YORK—Hollywood, 6th week 70.0%
PHILADELPHIA—Mastbaum, 1st week . . 134.7%
PHILADELPHA—Mastbaum, 2nd week . . 84.5%
SEATTLE—Orpheum 122.1%
ST. LOUIS—Ambassador 75.0%

WPB Places Limitation On Film "Short Ends"

A ruling last week by the War Production Board that "short-end" 35mm film cannot be sold or transferred without specific authorization brought motion picture film in lengths of less than 100 feet under the general limitation order L-178.

Such film formerly was exempt from the raw stock control since it represented only a small portion of total 35mm film transferred during the base period in 1941. The supply of "short ends" has become so limited, however, that WPB found it necessary to regulate the film to assure equitable distribution. A meeting is scheduled for June 22nd which will be attended by members of the distributors advisory committee of the War Production Board and Harold C. Hopper, chief of the motion picture section, to discuss raw stock allocations for the third quarter.

Markey Cited by Navy For Work in Pacific

Lieutenant Commander Gene Markey has received a citation from Rear Admiral T. S. Wilkinson for his action during the Navy's South Pacific campaign. The commendation read:

"For meritorious performance of duty in organizing and leading a reconnaissance party in the Solomon Islands area during February, 1943; Commander Markey, through his excellent judgment, initiative and leadership in the organization and execution of the mission, obtained extensive and accurate information which contributed materially to the successful completion of the occupation of an enemy island group. His conduct throughout was in keeping with the highest traditions of the Naval service."

Management Association Honors Anderson

Henry Anderson, manager of the insurance department of Paramount, was one of six insurance managers representing large industries to serve as expert in a panel discussion at the American Management Association Association's annual meeting, held recently in New York.

It was the first time that a representative of the motion picture industry had been invited to participate in such a meeting. Mr. Anderson is chairman of the theatre protection committee of the Society of Motion Picture Engineers and a member of the SMPE projection practice committee.

National Decency Legion Classifies Six Films

The National Legion of Decency reviewed six films for the current week, classifying four as unobjectionable for general patronage and two as unobjectionable for adults. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Buckskin Frontier," "Background to Danger," "Crime Doctor," "Two Tickets to London." Class A-2, Unobjectionable for Adults: "Mexican Spitfire's Blessed Event," "Stormy Weather."

The Legion also revised its classification of "Lady of Burlesque" from "C" to "B," objectionable in part.

Outing for Family Club

The Twentieth Century-Fox home office Family Club has announced that the group will conduct a boat ride and outing at Bear Mountain Park on June 30th.

Leases Cincinnati House

Louis Wiethe, Cincinnati circuit operator, has taken a 10-year lease on the Jackson theatre in that city.

Exhibitor Asks Parent Aid in Child Problem

Children who go to the films alone and solicit adult strangers to buy tickets for them put the theatre management in a difficult and embarrassing position, according to Vincent R. McFaul of Buffalo Theatres, Inc.

Mr. McFaul said he recently read a statement by Miss E. Marguerite Gane of the Children's Aid Society in which she deplored the fact that the Buffalo City ordinance governing admission of children to theatres was being widely broken, either because parents think the law is not important or because they do not know the law.

"I want to say that the theatre management is helpless to cope with the situation, which has become more serious in recent months than at any other time since the ordinance was passed," he said. "We know the law is being flouted, but just what we can do about it is the problem.

"The suggestion of the Children's Aid Society is that parents become acquainted with the provisions of the ordinance and voluntarily coopperate in upholding the law.

"The Motion Picture Theatre Owners of New York State, Inc., cooperated in passing of the enabling statute and the ordinances several years ago, because there had been many abuses," he said. "I, for one, am just as ready to cooperate now in seeing that the law is upheld, before these wholesale violations lead to some serious consequences."

Mr. McFaul said solicitation of an adult stranger by a child to buy his ticket is only one form of current violations of the ordinance by children, and pointed out that youngsters get into theatres illegally by slipping in through the exit doors. "It is not the loss of the theatres' admission price that is the serious thing, but the matter of the Federal tax that is not paid. I believe this might lead to very serious consequences," he said.

The ordinance covering child admissions to theatres provides that children under 16, when unaccompanied by parents or guardian, may attend only special afternoon performances Saturdays and holidays in theatres which have provided matrons to supervise the children.

Kirsch Idea for Film on Vandalism Gets Support

Statements from Paramount, through Neil Agnew, general sales manager, and Twentieth Century-Fox, through Tom J. Connors, vice-president in charge of sales, this week indicated that the suggestion by Jack Kirsch of the Allied States Association for a film on juvenile delinquency would be acted upon very soon.

Mr. Kirsch suggested by letter, on May 26th, that a film of this nature would curb vandalism, and suggested that a series of single-reel subjects be produced. Mr. Agnew said that he would present the plan to the War Activities Committee at a meeting which was to be held this week.

Honor Ferguson, Barron

William R. Ferguson, exploitation director for Metro-Goldwyn-Mayer, and Carter Barron, division manager for Loew's, in Washington, have been appointed honorary members of the Tennessee State Society of the District of Columbia. The honor was given for exploitation handled by the two men on the film, "Tennessee Johnson."

Increase Admissions

The Ritz, Vilas and Music Box theatres of the Lasker Circuit, Chicago, have increased prices by five cents. Admissions now charged are 22 and 33 cents on week days and 33 cents all day Saturdays and Sundays.

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York

NEW EQUIPMENT

FAMOUS RED COMET AUTOMATIC FIRE CONtrol—ceiling or wall types, standard size $4.95; senior size, $7.45; manual grenade extinguishers with bracket, standard size, $2.95; senior size, $4.35; quit gambling with your valuable equipment and your patrons' lives. No priorities required. Order yours now from S. O. S. CINEMA SUPPLY CORP., New York 18.

BEAUTIFUL STREAMLINED FLUTED METAL ceiling fixtures, 24" long, 5 lights, 2 circuits, $12.95; porthole optical glass, 3"x4", $1.10; 4"x4", $1.45; box office chairs, $7.65; RCA 3'x5' multicellular high frequency horns, complete, $225; rectifier bulbs, fifteen ampere, $7.95; safety steel film cabinets, $2.93 section; 60 ampere Suprex rectifier, $211.75; Simplex 18" magazines, pair $49.50; small theatre vacuum cleaners, $89.50. Get our Jubilee Bargain Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

FOR SALE—TWO MOTIOGRAPH MACHINES with Motiograph lamps, Model H. LIBERTY THEATRE, Franklin, Ky.

KUMFORT KOOLER FOR LARGE OFFICE, $97.50; No. 14 heavy rubber two conductor cable, slightly used, 15c ft.; Strong Utility Suprex arc lamps available; portable sound projectors from $79.50; Peerless low-intensity arcs, $62.50. Ask for Jubilee Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

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Attend Ship Launching

George Seid, head of Columbia's coast laboratories, was to attend the launching of a fighting ship named after his son, on Friday, in Boston. Ensign Daniel Seid lost his life in air combat over the Marshall Islands in February, 1942.

Assigned to Missouri Post

Colonel Richard T. Schlossberg has been transferred by the Signal Corps to Camp Crowder, Mo., as instructor in motion picture training film production. Before his new assignment, he was chief of the Signal Corps Army Pictorial Division.

Big Philadelphia Stage Season Is Expected

The theatrical boom in Philadelphia, as reflected at the box offices of the legitimate theatres, should result in a heavy schedule of legitimate attractions this summer with three theatres in operation. During the regular season, only three legitimate theatres are open—the Forrest, Walnut St. and Locust St. theatres, all operated by the Shubert interests. Making up for the Walnut St. house, which will remain dark during the summer, is the return of the Bucks County Playhouse in the ballroom of the Bellevue-Stratford Hotel.

In addition to the legitimate theatres, outdoor attractions also represent major competitive factors for the motion picture theatres. The old Phillies Ball Park was reconditioned as The Fiesta for a June 15th opening, offering a one-ring circus, a carnival midway and free outdoor dancing to the music of name orchestras. The enterprise is being promoted by a New York combine headed by Edward F. Meserole and Reuben C. McKenty. At the same time, the Robin Holl Dell launched its 18th outdoor season of symphonic and popular orchestra concerts with prominent guest soloists and conductors. Further, the two outdoor amusement parks, Woodside and Willow Grove, began full-time operations on May 22nd.

In the legitimate field, The Locust St. theatre started its summer season this month as part of the "Subway Circuit," operated by Jules J. Leventhal. A rotating stock company will make two-week stands with Lionel Atwell starring in the opening production in "The Play's the Thing," with Sylvia Sidney and Luther Adler in "Jane Eyre" the second production. The third play on the schedule is "The Two Mrs. Carrolls," starring Elizabeth Bergner.

The Forrest will function as a tryout house during the summer weeks. It opened this week with a revival of "The Vagabond King," which will remain for two weeks before going to New York. It is hoped to keep the house open all summer with tryouts planned for next season.

Theron Bamberger ushers in his Bucks County Playhouse in the hotel ballroom on June 17th with a regular schedule of stars in successful Broadway plays. Richard Skinner, who managed the McCarter theatre at Princeton, N. J., last summer, is the general manager of the Bucks playhouse.

Mary Pickford Plans Film To Launch "Girls Town"

Mary Pickford has indicated that she will sponsor "Girls' Town" establishments patterned after Father Flanagan's plan for boys. Miss Pickford, who returned to Hollywood after a tour of Canada where she assisted in war charities drives, said it was her intention to produce a motion picture to provide the initial backing needed for the venture.

Miss Pickford advocated the support of local communities in the raising of funds, and since the program would be continent-wide in scope, asked that Federal Governments also cooperate.

AFM Union Ousts Official, Imposes $3,000 Fine

Edward B. Love has been ousted from the American Federation of Musicians, Local 6, San Francisco, following a charge of misappropriation of funds totaling $6,859. The union claimed that Mr. Love was in default of that amount while he served as secretary of the local for 10 years. He later became aide to James C. Petrillo, AFM president, at a monthly salary of $700. The union fined him $3,000 and ordered restitution of the $6,859.

PRODUCT DIGEST

In This Week:

SHOWMEN'S REVIEWS

ADVANCE SYNOPSES

RELEASE CHART BY COMPANIES

THE RELEASE CHART

Two Tickets to London

(Universal)

Suspense and Mystery Drama

Building its suspense and intrigue steadily all the way, this Universal drama in the Hitchcock tradition keeps audience excitement continually rising. Its polish and finesse are the work of Edwin L. Marin, who produced and directed from a sound original story by Roy William Neill and a capitally plotted screenplay by Tom Reed. Giving it life is an all-round excellent cast of players, Alan Curtis in particular, whose role is so well thought out and developed that attention never wavers from the path in which his destiny is directed.

The story opens with the survivors of the torpedoed *Lucky Star* reaching port and boarding a train for London to be questioned by the Admiralty. When the train is blown up by Nazi dive bombers, the first mate, Dan Driscoll, unlocks his handcuffs and escapes. Out of the wreck he carries a woman passenger, Michele Morgan, to cover his own escape. The woman falls in love with him on their journey into London, the pair having many narrow brushes with the police along the way. Later, believing him responsible for the death of her brother, the woman puts the police on Driscoll's trail. In a cleverly worked-out climax, Driscoll clears his own name and pins the guilt for the torpedoing on the real culprit. He and the girl are reunited as he leaves with a ship for Archangel.

The Curtis interpretation of the Driscoll role is an admirable job of acting. Miss Morgan is also very good. Praiseworthy, too, is the work of C. Aubrey Smith, Torquin Olivier and Dooley Wilson, with special mention accruing to Barry Fitzgerald, who enacts another of his salty types for a personal hit. Marin has surrounded his production with capable craftsmen, the photography by Milton Krasner being particularly outstanding.

Previewed at the Fox Wilshire, Hollywood, to a small but appreciative audience that sat in watchful and respectful attention while the drama unreeled and applauded sincerely at the conclusion. Reviewer's Rating: Good.—REED PORTER.

Release date, June 18, 1943. Running time, 78 min. PCA No. 9373. General audience classification.

Jeanne ..... Michele Morgan
Dan Driscoll ..... Alan Curtis
Fairchild ..... C. Aubrey Smith
MacCardle ..... Barry Fitzgerald
Roddy ..... Torquin Olivier
Accordionist ..... Dooley Wilson
Mary Gordon, Robert Warwick, Matthew Boulton, Oscar O'Shea, Doris Lloyd, Holmes Herbert, Stanley Logan, Lester Matthews, Harold DeBecker, John Burton, Mary Forbes.

World of Plenty

(Rotha Films - M. O. I.)

Documentary

Here is one of those rare phenomena, a serious film about a serious, almost a dry-as-dust subject, which not only makes a valuable contribution to contemporary problems and thought, but does it so entertainingly that the result is in the category of exciting entertainment.

Food was ever a subject about which the enlightened could enthuse: here is a film about it which should, in the vernacular, give them something to chew. Though obviously the film does not enter the ranks of Old Mother Riley and Anna Neagle it is a film which will attract considerable attention where exploited wisely and presented to the appropriate audience. Sneak previews to semi-service, semi-official audiences provoked as much attention and applause as many topline entertainment films.

The documentary has official backing, of course, and argues a persuasive case for world planning of world food. It does so by exposing the disorganization and disorder of pre-war and war years, the belated machinery of food and price control, of rationing and planning and, arguing the logical corollary, a world strategy for food when the needs of the armies no longer call.

It is a brilliant pattern of persuasion, devised with imagination and skill, using realist devices, argument and counter argument, vocally, visually, diagramatically and always with a sense of proportion. Sir John Orr, Britain's leading food expert, is a natural star in the film, appears again and again and is always entertaining and persuasive. Henry Wallace, Lord Horder and Lord Woolton also appear in various sequences.

It is all set against a canvas of reporting which misses neither the destruction of glut crops of coffee nor the starvation of war's victims, the fraternal logic of lease-lend and the homely humors of food rationing.

The script was by the late Eric Knight, but the indelible mark is of Paul Rotha's logical scientific mind and the film is undoubtedly his best.

Seen in London. Reviewer's Rating: Excellent.—AUBREY FLANAGAN.

Release date, not set. Running time, 60 min. General audience classification.

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

REPUBLIC SETS FIFTH AUTRY RELEASE

The fifth of the eight scheduled Gene Autry re-releases is "Mexicali Rose", set for July 15, 1943. The film was originally released in March, 1939, and featured Smiley Burnette, Noah Beery, Luana Walters and William Farnum with the Western star. Autry plays the part of a radio singer sponsored by a wildcat oil company. The story concerns his investigation of the company and its fraudulent claims.

The Lone Star Trail

(Universal)

Cowboy Clears His Name

A step above the ordinary in outdoor dramas is "The Lone Star Trail," one of the last numbers in the now defunct Universal series teaming Johnny Mack Brown and Tex Ritter with Fuzzy Knight's comedy thrown in for good measure. Producer Oliver Drake lets fast-flying fists take the place of lead in many scenes with the result that more action is compressed into these 58 minutes than a Western generally has. The direction by Ray Taylor deftly mixes action with lighter moments of comedy and song.

Brown is seen as a rancher returning to Dead Falls after serving two years of a jail term for which he was framed by land-grabbing interests, trying to gain possession of all the acreage of the valley before a projected dam is erected. Paroled and told he cannot wear a gun, Brown is back to find the gang that railroaded him. On his side is the U. S. Marshal, played by Ritter. Brown, in the nick of time, gets money to save his property from being sold for non-payment of taxes, only to find the money has been marked to further incriminate him. There's a knockout fist fight before the guilty parties are shown up and Brown's name cleared of all suspicion.

The two stars show to excellent advantage, Ritter making one of his best appearances. Knight's comedy as Angus MacAngus is a help, and Jennifer Holt is an attractive heroine. George Eldredge creates a swell, smooth villain. The Jimmy Wakely Trio and Ritter handle the music. The work of William Sickner on the camera is something to talk about in these credits, too.

Seen at Hollywood's Hitching Post theatre, where an excited audience gave it whole-hearted approval. Reviewer's Rating: Good.

Release date, not set. Running time, 58 min. PCA No. 8918. General audience classification.

Blaze Barker ..... Johnny Mack Brown
Fargo Steele ..... Tex Ritter
Fuzzy Knight, Jennifer Holt, George Eldridge, Michael Vallon, Jimmy Wakely Trio.

Good Luck, Mr. Yates

(Columbia)

Drama On the Home Front

The war effort on the home front is background to this story of how a 4-F becomes a hero without uniform. Spectacular shipyard scenery lends a documentary interest which balances lags in story. There are incidental messages on absenteeism, safety and extra effort calculated, apparently, to spur war workers.

Mr. Yates is a teacher in a military school who leaves for Army service with the admiration, and gifts, of his young pupils. He is rejected for an ear injury and takes a job in a shipyard. Rather than disappoint his pupils, particularly a young reform school parolee, he has a buddy send inspiring letters about life in the Army.

The students discover the deception and a fellow boarder who hears Yates conversing with a refugee German doctor accuses him of spying. There is trouble from all sides, climaxed by a fist fight on the shipways. Fire starts and Yates braves the flames to save his adversary and confine the fire. New injuries bar him permanently from the Army, but he has vindicated himself before fellow workers and the students.

A new juvenile, Jess Barker, plays the name role. Columbia appears to have found a competent young actor, with some screen resemblance to Alan Ladd. Claire Trevor, a pretty welder, provides romance, while Edgar Buchanan and Henry Armetta lead the characterizations of earnest builders of the Victory fleet. Masters Tommy Cook, Billy Roy and Scotty Beckett pace the youngsters.

David J. Chatkin is the producer and Ray Enright directed. Lou Breslow, Adele Comandini, Hal Smith and Sam Rudd get screenplay and story credits.

This should be good fare for young audiences, and keep the adults interested too.

Previewed at a New York projection room. Reviewer's Rating: Fair.—JOHN STUART, JR.

Release date, June 29, 1943. Running time, 70 min. PCA No. 9389. General audience classification.

Ruth Jones.....Claire Trevor
Oliver Yates .....Jess Barker
Jonesy Jones.....Edgar Buchanan
Tom Neal, Albert Basserman, Tommy Cook, Frank Sully, Douglas Leavitt, Henry Armetta, Rosina Galli, Billy Roy, Conrad Binyon, Bobby Larson, Rudy Wissler, Scotty Beckett, the Bob Mitchell boy choir and the Sheriff's Boys Band.

Thumbs Up

(Republic)

Inspirational Musical Drama

A mild hands-across-the-sea effort, this sounds and appears for a time like a British documentary, but gradually develops some degree of drama. It points up how women may help the war on the home front by working in factories and is set against a realistic British background.

Brenda Joyce is the American night club singer bound for the London stage. Learning from fiancé Arthur Margetson that his producing firm is taking only talented girls from war factories, she joins one. There she is accepted, and loved, and she earns representation for the factory in a tryout. She is on the way to London when some banter and recrimination between Margetson, who knows her character, and Richard Fraser, a squadron commander, her latest "love," is overheard by a spiteful factory girl, Queenie Leonard, who immediately tells the others.

They ostracize Brenda, who now learns the meaning of cooperation and patriotism. However, even though she leaves, her change of character is recognized. Fraser pursues her to the London night club where they are reunited, she to work again in the factory, he to continue fighting, with marriage scheduled after victory.

Elsa Lanchester, Margetson, Heath, and others give authenticity to the English scene.

While the first quarter of the picture is given to statistical information and pointers on the attractiveness and activities of women in war factories, the leavening which comes later leaves a good taste at the picture's end. It has a good musical score, with several catchy numbers by Jule Styne and Sammy Cahn, such as "Who Are the British"; and Gertrude Niesen lends some exploitation possibilities, appearing in one musical scene.

Albert J. Cohen produced this, with Joseph Santley as director. Frank Gill, Jr., did the screenplay from a story idea by Ray Golden and Henry Moritz.

Seen in a New York projection room. Reviewer's Rating: Fair.—FLOYD ELBERT STONE.

Release date, June 24, 1943. Running time, 67 min. PCA No. 9273. General audience classification.

Louise Latimer .....Brenda Joyce
Douglas Heath .....Richard Fraser
Emmy Finch .....Elsa Lanchester
Bert Lawrence .....Arthur Margetson
J. Pat O'Malley, Queenie Leonard, Molly Lamont, Gertrude Niesen, George Byron, Charles Irwin, Andre Charlot, The Hot Shots.

PARAMOUNT SCHEDULES TWO REISSUES

Paramount has included in its product schedule for this season reissues of "Union Pacific" and "Souls at Sea." The former, released originally in 1939, is a Cecil B. De Mille production starring Barbara Stanwyck and Joel McCrea, and including in its cast Robert Preston, Akim Tamiroff, Lynne Overman, Brian Donlevy and other prominent players. Reviewed in the April 29, 1939 issue of Motion Picture Herald, it was characterized as "an action tale on the big canvas of the American west and its romantic, dramatic tradition." The running time is 138 minutes.

"Souls at Sea," released in 1937, features Gary Cooper, George Raft, Frances Dee, Harry Carey and Robert Cummings in the story of a wrecked passenger liner with survivors fighting for life in a crowded lifeboat. The review in the August 14, 1937 issue of Motion Picture Herald said in part, "the production is big, maritime in subject, historically predicated, and above all a melodrama. The big scene is strong stuff, deliberately and directly, if adroitly, delivered." The film will run 93 minutes.

The Kansan

(Sherman - United Artists)

Western Spectacle

Set in the days when the James boys and the Hatton gang were shooting their way through western towns, the latest Harry Sherman outdoor drama abounds in action and scenic beauty. It is highlighted by a saloon brawl of unusual dimensions and ferocity and the dynamiting of a bridge that is a thrilling spectacle. In spite of awkward dialogue and a noticeable stiffness in performance, the whole is superior Western drama with the names of Richard Dix, Jane Wyatt and its producer to commend it to the customers.

The story is the familiar one of the stranger in town who agrees to take over the duties of marshal to settle some old scores, to right a few wrongs and to impress a lady. His long-standing fight is with the Hatton boys, who ride into town on schedule, are set upon in the Golden Prairie and finally routed at the finish. They have received aid and encouragement from a local villain, who is squeezing the townspeople but meets his master in "John Bonniwell."

Richard Dix plays the hero with a sober sincerity more appropriate to upholding justice than in romantic moments with Jane Wyatt. Victor Jory does well with the role of professional gambler and brother of the villain, whose personal heroism turns the tide. Albert Dekker, Eugene Pallette and Robert Armstrong are prominent in supporting roles.

George Archainbaud's direction scores in the action sequences which predominate in Harold Shumate's screenplay adapted from a book by Frank Gruber. Photography by Russell Harlan is an asset at all times.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, not set. Running time, 79 min. PCA No. 9172. General audience classification.

John Bonniwell.....Richard Dix
Eleanor Sager.....Jane Wyatt
Jeff Barat.....Victor Jory
Albert Dekker, Eugene Pallette, Robert Armstrong, Francis McDonald, Clem Bevans.

(Review reprinted from last week's HERALD*)*

Ghosts on the Loose

(Monogram)

Spooks, Spies and Spoofing

Showmen can differentiate between this and preceding East Side Kid pictures in their billing, by informing interested customers that this one co-stars Bela Lugosi and presents Ava Gardner, whom they'll identify as Mrs. Mickey Rooney.

Apart from these exploitation features, this Sam Katzman-Jack Dietz offering produced by Barney A. Sarecky and directed by William Beaudine is yardage from the same bolt as its forerunners. The material is identical in design and quality, with just slightly more humor and proportionately less action.

Kenneth Higgins' screenplay concerns complications which arise when Nazis who have rumored that their working premises are haunted in order to preserve privacy, are discovered by Leo Gorcey and his associates, who mistake the address of a house they seek to redecorate for a newlywed couple. Trapdoors, sliding panels, tunnels, etc., figure as usual in what goes on, and the ending is as customary.

Previewed at the Vista, Hollywood, to a quiet acceptance. Reviewer's Rating: Fair.—W. R. W.

Release date, July 16, 1943. Running time, 65 min. PCA No. 9088. General audience classification.

Mugs .....Leo Gorcey
Glimpy .....Huntz Hall
Emil .....Bela Lugosi
Betty .....Ava Gardner
Bobby Jordan, Ric Vallin, Minerva Urecal, Wheeler Oakman, Stanley Clements, Billy Benedict, Sammy Morrison, Bobby Stone.

(Review reprinted from last week's HERALD*)*

SHORT SUBJECTS

RACING ROYALTY (RKO)

Sportscope (34,310)

Highlighted by accounts of the running of the Kentucky Derby and Preakness Stakes, this sporting reel surveys the status of racing in war time. The problems are not only the fans' difficulties with gas and transportation. Horse owners too scratch their heads over the loss of manpower in the stables and on the track, the high cost of food and other similar worries.

Release date, May 21, 1943 8 *minutes*

RATION FOR THE DURATION (Para.)

Popeye (E2-8)

Popeye is presumably still on furlough from the Pacific and trying to instill some home front fighting spirit in his nephews. His tale of Jack and the beanstalk becomes a reality that night and Popeye has a tremendous fight with the "New York Giant" who hoards sugar, rubber tires and food. Spinach comes to the rescue finally, and our hero makes a timely descent to earth.

Release date, May 28, 1943 8 *minutes*

ADVANCE SYNOPSES *and information*

HERS TO HOLD (Universal)

Comedy with Music

PRODUCER: Felix Jackson; associate, Frank Shaw. Directed by Frank Ryan.

PLAYERS: Deanna Durbin, Joseph Cotten, Charles Winninger, Nella Walker, Gus Schilling, Ludwig Stossel, Irving Bacon, Nydia Westman.

SYNOPSIS

Miss Durbin plays this time a Pasadena socialite who falls in love with a returned member of the Flying Tigers and hires out as a worker in the Vega airplane plant where he is occupied with an invention while awaiting call to duty as a flyer in the American forces. She sings in the drawing room at home and also at the warplant. A misunderstanding about the origin of a request for his deferment leads to an estrangement which is dissolved before he leaves for action.

HI DIDDLE DIDDLE (UA-Stone)

Farce Comedy Mixup

PRODUCED and directed by Andrew Stone. Associate producer: Edward Finney.

PLAYERS: Martha Scott, Adolph Menjou, Pola Negri, Dennis O'Keefe, Billie Burke, June Havoc, Georges Metaxa, Ellen Lowe, Barton Hepburn.

SYNOPSIS

This is a farce comedy in which Andrew Stone states he intends to build the individual gag sequences to give his first UA effort its major claim to entertainment. Plot framework has a sailor (O'Keefe) marrying a glamor girl (Martha Scott), with 48 hours for a honeymoon. His father (Menjou) is always in a big business jam and her mother (Billie Burke) has lost money at gambling. Father's wife is Pola Negri, former opera star, and June Havoc is an entertainer at the cafe where Martha's mama had played. Son says papa can fix mama-in-law's bad debts, but papa can't and son and June Havoc find a better magnet and beat their way to the gambling house's door. Son gets an appointment in the Navy and is ordered to immediate duty just as he finally starts his honeymoon.

SECOND HONEYMOON (Universal)

Marital Comedy Mix-Up

PRODUCER: Warren Wilson. Directed by Edward Lilley.

PLAYERS: David Bruce, Harriet Hilliard, June Vincent, Rod Cameron, Ozize Nelson and Orchestra, Veloz and Yolanda, Bobbie Brooks, Hattie Noel, Tip, Tap and Toe.

SYNOPSIS

A young, married pair of successful playwrights have reached the parting of the ways. In the divorce court, the wife decides they should set out to recapture their lost romance. Retracing the steps of their courtship and honeymoon, they head for a lodge in the Sierras —she by auto, he by train. On the way, she picks up a tall, handsome stranger; he picks up a girl in the lower birth. There are amusing complications as the four are thrown together and the scene of the Sierras lodge affords some musical numbers.

JOHNNY COME LATELY (UA-Cagney)

Americana, 1906

PRODUCER: William Cagney. Directed by William K. Howard.

PLAYERS: James Cagney, Grace George, Marjorie Main, Hattie McDaniel, Marjorie Lord, William Henry, George Cleveland, Robert Barrat, Norman Willis.

SYNOPSIS

James Cagney, in his first independent picture for United Artists distribution, portrays a tramp reporter who hires out, in 1906, to a woman newspaper publisher who is in trouble with a local contractor and politico. He stays on, responding to her interest in him, to pilot her through complications involving grafting and labor difficulties. It's described as a story with sentimental aspects and of course a romance running through.

FUGITIVE FROM SONORA (Republic)

Western Melodrama

PRODUCER: Edward White. Directed by Howard Bretherton.

PLAYERS: Don Barry, Lynn Merrick, Ethan Laidlaw, Wally Vernon.

SYNOPSIS

Don Barry plays a dual role in this Western, portraying a preacher and his twin brother, a paroled convict who is a deadshot, involved in a plains war between a cattle ring and homesteaders. There is pursuit, gun battle, finally a pistol duel in which the erring brother gets his man but is also fatally wounded, dying in his brother's arms.

FRONTIER BAD MEN (Universal)

Early Day Cattle Rustling

PRODUCER: Ford Beebe. Directed by William McGann.

PLAYERS: Diana Barrymore, Robert Paige, Lon Chaney, Andy Devine, Noah Beery, Jr., Anne Gwynne, Leo Carrillo, Thomas Gomez.

SYNOPSIS

"Frontier Bad Men" is a story of the early day cattle wars of Texas and Kansas, when the Texans drove their herds to the markets of Abilene, Kansas, the rail head. There the cattlemen are victimized by a combine hijacking prices of cattle. Law and order finally are established in the frontier towns.

GIRLS, INC. (Universal)

Playboy Loose in Night Club

PRODUCER: Will Cowan. Directed by Leslie Goodwins.

PLAYERS: Leon Errol, Grace McDonald, David Bacon, Harriet Hilliard, Minna Phillips, Betty Keane, Maureen Cannon, Glen Gray's Casa Loma Orchestra, The Pied Pipers.

SYNOPSIS

Cornelius V. Rensington III (Leon Errol), a multi-millionaire playboy, is financial angel of a big night club run entirely by girls. His sister finds him, threatens to cut off his income unless he remarries and settles down. The girls hatch a plot to have one of their number, Grace McDonald, pose as his wife. The deception runs smoothly until Cornelius' son by a long-dissolved marriage (David Bacon) arrives home on leave from the Marines. The girl picked to pose as the wife and the boy fall in love.

VICTORY THROUGH AIR POWER (UA-Disney)

Cartoon and Live Action

PRODUCER-DIRECTOR: Walt Disney.

The Disney treatment of Alexander de Seversky's much-discussed book, "Victory Through Air Power" will mark a departure from previous features in the appearance of living actors as well as cartoon characters. The author himself, who has had a hand in the screen version, will appear in the film. This technical innovation is in keeping with the subject matter of the book, a discussion of the present and future use of the airplane in World War II and a strong case for its increased use. United Artists plans to release the film in July.

GET GOING (Universal)

Washington Comedy

PRODUCER: William Cowan. Directed by Jean Yarborough.

PLAYERS: Grace McDonald, Robert Paige, Vera Vague, Walter Catlett, Maureen Connon, Lois Collier, Milburn Stone, Frank Paylen, Jennifer Holt.

SYNOPSIS

A young lady from Vermont goes to Washington to get a job, encounters the crowded conditions there and takes quarters with other young women similarly situated. Romances of various kinds experience various ups and downs while the girls are engaged in or under consideration for work for the various government agencies, the objective of the enterprise being in all instances humor.

BORDERTOWN GUNFIGHTERS (Republic)

Wild Bill vs. Lottery Racket

PRODUCER: Eddy White. Directed by Howard Bretherton.

PLAYERS: Wild Bill Elliott, George "Gabby" Hayes, Anne Jeffreys, Harry Woods.

SYNOPSIS

Wild Bill Elliott, Gabby Hayes and a girl break up a vicious lottery racket creating bad blood between the United States and Mexico. Elliott and Hayes come upon a stagecoach hold-up in which a high Mexican official is murdered. The bandits return, capture and accuse them of the murder to save their own hides. An El Paso official is revealed to be in cahoots with the gang. Elliott and Hayes are working for the U. S. Treasury and the two nations cooperate in running down the gang. Wild Bill pursues the gang fleeing with the girl, led by her crooked uncle, and wipes it out.

RELEASE CHART

By Companies

For Stars, Running Time, Review and other Service Data references, turn to the alphabetical Release Chart starting on page 1378.

Complete listing of 1941-42 Features, by company, in order of release, may be found on pages 878 and 879 of the Product Digest Section in the August 29, 1942 issue of Motion Picture Herald.

COLUMBIA

Prod. No.	Title	Release Date
4027	Counter Espionage	Sep. 3,'43
4022	The Spirit of Stanford	Sep. 10,'42
4044	A Man's World	Sep. 17,'42
4032	Lucky Legs	Oct. 1,'42
4201	Riding Through Nevada	Oct. 1,'42
4021	The Daring Young Man	Oct. 8,'42
4209	The Lone Prairie	Oct. 15,'42
4035	Smith of Minnesota	Oct. 15,'42
4026	The Boogie Man Will Get You	Oct. 22,'42
4042	Stand By All Networks	Oct. 29,'42
4030	Boston Blackie Goes Hollywood	Nov. 5,'42
4033	Laugh Your Blues Away	Nov. 12,'42
4002	You Were Never Lovelier	Nov. 19,'42
4038	Junior Army	Nov. 26,'42
4202	Pardon My Gun	Dec. 1,'42
4039	Underground Agent	Dec. 3,'42
4009	A Night to Remember	Dec. 10,'42
4210	A Tornado in the Saddle	Dec. 15,'42
4004	Commandos Strike at Dawn	Jan. 7,'43
4013	City Without Men	Jan. 14,'43
4029	One Dangerous Night	Jan. 21,'43
4037	Power of the Press	Jan. 28,'43
4203	The Fighting Buckaroo	Feb. 1,'43
4014	Reveille with Beverly	Feb. 4,'43
4036	No Place for a Lady	Feb. 11,'43
4211	Riders of the Northwest Mounted	Feb. 15,'43
4006	Something to Shout About	Feb. 25,'43
4040	Let's Have Fun	Mar. 4,'43
4031	After Midnight with Boston Blackie	Mar. 18,'43
4005	The Desperadoes	Mar. 25,'43
4034	Murder in Times Square	Apr. 1,'43
4029	She Has What It Takes	Apr. 15,'43
4212	Saddles and Sagebrush	Apr. 27,'43
4024	Redhead from Manhattan	May 6,'43
4001	The More the Merrier	May 13,'43
4025	Boy from Stalingrad	May 20,'43
4204	Law of the Northwest	May 27,'43
4018	It's a Great Life	May 27,'43
4019	Two Senoritas from Chicago	June 10,'43
4017	Crime Doctor	June 22,'43
....	Frontier Fury	June 24,'43
....	Good Luck, Mr. Yates	June 29,'43
....	What's Buzzin' Cousin?	July 8,'43
....	First Comes Courage	July 29,'43
....	Robin Hood of the Range	July 29,'43

▽

...	Cover Girl	Not Set
.....	Silver City Raiders	Not Set
....	Hail to the Rangers	Not Set
....	Wyoming Hurricane	Not Set
....	The Vigilantes Ride	Not Set
....	Destroyer	Not Set
....	The Last Horseman	Not Set
....	Riding West	Not Set
....	Law of the Badlands	Not Set
....	Without Notice	Not Set
....	Restless Lady	Not Set
..	A Night of Adventure	Not Set
...	Cowboy of the Lonesome River	Not Set

MGM

302	Tish	Sep.-Nov. '42
305	A Yank at Eton	Sep.-Nov. '42
306	The War Against Mrs. Hadley	Sep.-Nov. '42
307	Cairo	Sep.-Nov. '42
308	Seven Sweethearts	Sep.-Nov. '42
301	Somewhere I'll Find You	Sep.-Nov. '42
304	Apache Trail	Sep.-Nov. '42
303	Panama Hattie	Sep.-Nov. '42
312	For Me and My Gal	Sep.-Nov. '42
309	Eyes in the Night	Sep.-Nov. '42
310	White Cargo	Sep.-Nov. '42
311	Omaha Trail	Sep.-Nov. '42
313	Whistling in Dixie	Dec.-Feb. '43
314	Journey for Margaret	Dec.-Feb. '43
315	Reunion in France	Dec.-Feb. '43
316	Stand by far Action	Dec.-Feb. '43
317	Dr. Gillespie's New Assistant	Dec.-Feb. '43
318	Andy Hardy's Double Life	Dec.-Feb. '43
319	Northwest Rangers	Dec.-Feb. '43
320	Keeper of the Flame	Dec.-Feb. '43
321	Three Hearts for Julia	Dec.-Feb. '43
322	Tennessee Johnson	Dec.-Feb. '43
327	Assignment in Brittany	Apr.-May '43
323	Cabin in the Sky	Apr.-May '43
324	A Stranger in Town	Apr.-May '43
326	Air Raid Wardens	Apr.-May '43
325	Slightly Dangerous	Apr.-May '43

Prod. No.	Title	Release Date
328	Bataan	June-Aug. '43
333	DuBarry Was a Lady	June-Aug. '43
329	Harrigan's Kid	June-Aug. '43
334	Hitler's Madman	June-Aug. '43
380	Human Comedy	June-Aug. '43
332	Pilot #5	June-Aug. '43
330	Presenting Lily Mars	June-Aug. '43
370	Random Harvest	June-Aug. '43
331	The Youngest Profession	June-Aug. '43

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...	Lassie Comes Home	Not Set
....	Salute to the Marines	Not Set
....	As Thousands Cheer	Not Set
....	Above Suspicion	Not Set
....	I Dood It	Not Set
....	Swing Shift Maisie	Not Set
....	The Professor Takes a Wife	Not Set
.....	Dr. Gillespie's Criminal Case	Not Set
....	Girl Crazy	Not Set
....	Right About Face	Not Set
....	Best Foot Forward	Not Set
....	A Guy Named Joe	Not Set
....	The Man from Down Under	Not Set
....	Madame Curie	Not Set
....	Russia	Not Set
....	Lost Angel	Not Set
....	America	Not Set
....	Whistling in Brooklyn	Not Set
....	A Thousand Shall Fall	Not Set
....	The Heavenly Body	Not Set
....	Cry Havoc	Not Set
....	White Cliffs of Dover	Not Set
....	Meet the People	Not Set

MONOGRAM

....	One Thrilling Night	June 5,'42
....	Isle of Missing Men	Sep. 18,'42
....	Foreign Agent	Oct. 9,'42
....	Texas to Bataan	Oct. 16,'42
....	Criminal Investigaor	Oct. 23,'42
....	Bowery at Midnight	Oct. 30,'42
....	West of the Law	Nov. 2,'42
...	War Dogs	Nov. 13,'42
...	'Neath Brooklyn Bridge	Nov. 20,'42
...	The Living Ghost	Nov. 27,'42
....	Trail Riders	Dec. 4,'42
....	Rhythm Parade	Dec. 11,'42
....	Dawn on the Great Divide	Dec. 18,'42
....	Two Fisted Justice	Jan. 8,'43
....	Silent Witness	Jan. 15,'43
...	Cosmo Jones in the Crime Smasher	Jan. 29,'43
....	Kid Dynamite	Feb. 5,'43
....	Prison Mutiny	Feb. 12,'43
....	Haunted Ranch	Feb. 19,'43
....	Silver Skates	Feb. 26,'43
....	The Ape Man	Mar. 19,'43
....	Land of Hunted Men	Mar. 26,'43
....	Ghost Rider	Apr. 2,'43
....	Wild Horse Stampede	Apr. 16,'43
....	Clancy Street Boys	Apr. 23,'43
...	I Escaped from the Gestapo	May 28,'43
....	Cowboy Commandos	June 4,'43
....	Sarong Girl	June 11,'43
....	Wings over the Pacific	June 25,'43
....	The Stranger from Pecos	June 25,'43
....	Spy Train	July 2,'43
....	Ghosts on the Loose	July 16,'43
....	The Law Rides Again	July 23,'43
....	Black Market Rustlers	Aug. 13,'43
...	He Couldn't Take It	Aug. 20,'43
...	Six-Gun Gospel	Aug. 27,'43
....	I Was a Criminal	Not Set
....	Revenge of the Zombies	Not Set
	1943-44	
....	Melody Parade	Sep. 17,'43
....	Spotlight Revue	Oct. 1,'43

Prod. No.	Title	Release Date
....	No Time for Love	Not Set
....	True to Life	Not Set
....	Miracle of Morgan's Creek	Not Set
....	Lady in the Dark	Not Set
....	Henry Aldrich Plays Cupid	Not Set
....	The Good Fellows	Not Set
....	Riding High	Not Set
....	Let's Face It	Not Set
....	Hostages	Not Set
....	Tornado	Not Set
....	Henry Aldrich Haunts a House	Not Set
....	The Uninvited	Not Set
....	The Hour Before Dawn	Not Set
....	Minesweeper	Not Set
....	And the Angels Sing	Not Set
....	Henry Aldrich Rocks the Cradle	Not Set

PARAMOUNT

Block 1

4205	Wake Island
4202	The Major and the Minor
4203	The Glass Key
4204	Wildcat
4201	Priorities on Parade

Block 2

4209	Henry Aldrich, Editor
4208	Mrs Wiggs of the Cabbage Patch
4207	Road to Morocco
4210	The Forest Rangers

Block 3

4213	The Avengers
4212	Wrecking Crew
4211	The Palm Beach Story
4214	My Heart Belongs to Daddy
4215	Lucky Jordan

Block 4

4216	Lady Bodyguard
4217	Happy Go Lucky
4218	Henry Aldrich Gets Glamour
4219	Night Plane from Chungking

SPECIAL

4231	Star Spangled Rhythm
4137	Reap the Wild Wind

Block 5

4221	High Explosive
4222	China
4223	Aerial Gunner
4224	Five Graves to Cairo
4225	Salute for Three

Block 6

4228	So Proudly We Hail
4230	Dixie
4229	Submarine Alert
4226	Henry Aldrich Swings It
4227	Alaska Highway

REISSUES

4250	Union Pacific
4254	Souls at Sea

▽

....	Triumph Over Pain	Not Set
....	For Whom the Bell Tolls	Not Set

PRODUCERS REL. CORP.

317	Baby Face Morgan	Sep. 15,'42
307	Tomorrow We Live	Sep. 29,'42
308	City of Silent Men	Oct. 12,'42
309	Secrets of a Co-ed	Oct. 26,'42
301	The Yanks Are Coming	Nov. 9,'42
357	Billy the Kid in Mysterious Rider	Nov. 20,'42
318	Miss V from Moscow	Nov. 23,'42
310	Boss of Big Town	Dec. 7,'42
363	Lone Ride In Overland Stagecoach	Dec. 11,'42
302	Lady from Chunking	Dec. 21,'42
351	Rangers Take Over	Dec. 25,'42
319	Man of Courage	Jan. 4,'43
303	The Payoff	Jan. 21,'43
358	Billy the Kid in the Kid Rides Again	Jan. 27,'43
320	Dead Men Walk	Feb. 10,'43
364	Lone Rider in Wild Horse Rustlers	Feb. 12,'43
304	A Night for Crime	Feb. 18,'43
352	Bad Men of Thunder Gap	Mar. 5,'43
312	Queen of Broadway	Mar. 8,'43
359	Billy the Kid In Fugitive of the Plains	Mar. 12,'43
313	Behind Prison Walls	Mar. 22,'43
31	Corregidor	Mar. 29,'43
311	My Son the Hero	Apr. 5,'43
314	The Ghost and the Guest	Apr. 19,'43
322	Terror House	Apr. 19,'43
365	Lone Rider in Death Rides the Plains	May 7,'43
353	West of Texas	May 10,'43
360	Billy the Kid in Western Cyclone	May 14,'43
305	Girls in Chains	May 17,'43
321	The Black Raven	May 31,'43
354	Border Buckaroos	June 15,'43
361	Billy the Kid in the Renegade July	1,'43
30	Follies Girl	July 1,'43
....	Fighting Valley	Aug. 1,'43
....	Fury of the Jungle	Aug. 8,'43
....	Man from Washington	Aug. 23,'43
....	Danger, Women at Work	Not Set
....	Strange Music	Not Set
	1943-44	
401	Submarine Base	July 15,'43
40	Isle of Forgotten Sins	July 26,'43
....	Henry Aldrich Rocks the Cradle	Not Set

RKO

(No National Release Dates set after March 31, 1943)

371	The Magnificent Ambersons	July 10,'42
391	Bambi	Aug. 21,'42
301	The Big Street	Sep. 4,'42
302	Mexican Spitfire's Elephant	Sep. 11,'42
303	Wings and the Woman	Sep. 18,'42
381	Bandit Ranger	Sep. 25,'42
304	Highways by Night	Oct. 2,'42
305	Here We Go Again	Oct. 9,'42
306	Scattergood Survives a Murder	Oct. 16,'42
308	The Navy Comes Through	Oct. 30,'42
309	The Falcon's Brother	Nov. 6,'42

Prod. No.	Title	Release Date
310	Seven Days' Leave	Nov. 13,'42
382	Pirates of the Prairie	Nov. 20,'42
311	Once Upon a Honeymoon	Nov. 27,'42
312	Army Surgeon	Dec. 4,'42
313	Cat People	Dec. 25,'42
314	The Great Gildersleeve	Jan. 1,'43
315	Seven Miles from Alcatraz	Jan. 8,'43
383	Fighting Frontier	Jan. 15,'43
318	Cinderella Swings It	Jan. 22,'43
352	They Got Me Covered	Feb. 5,'43
307	Journey Into Fear	Feb. 12,'43
392	Saludos Amigos	Feb. 19,'43
319	Tarzan Triumphs	Feb. 19,'43
317	Two Weeks to Live	Feb. 26,'43
351	Pride of the Yankees	Mar. 5,'43
316	Hitler's Children	Mar. 19,'43
320	Forever and a Day	Mar. 26,'43
	Block 5	
321	Flight for Freedom	
322	Ladies Day	
323	This Land Is Mine	
324	I Yalked With a Zombie	
325	The Falcon Strikes Back	
	Block 6	
326	Squadron Leader X	
329	Bombardier	
330	Mr. Lucky	
327	Gildersleeve's Bad Day	
328	The Leopard Man	
	Block 7	
....	The Sky's the Limit	
....	Petticoat Larceny	
....	The Falcon in Danger	
....	Behind the Rising Sun	
....	Tarzan's Desert Mystery	

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....	The Avenging Rider	Not Set
....	A Lady Takes a Chance	Not Set
....	The Fallen Sparrow	Not Set
....	North Star	Not Set
....	Mexican Spitfire's Blessed Event	Not Set
....	The Seventh Victim	Not Set
....	The Iron Major	Not Set
....	Around the World.	Not Set
....	Adventures of a Rookie	Not Set

REPUBLIC

201	Hi, Neighbor	July 27,'42
271	Sombrero Kid	July 31,'42
202	The Old Homestead	Aug. 17,'42
261	Shadows on the Sage	Aug. 24,'42
203	Youth on Parade	Oct. 24,'42
272	Outlaws of Pine Ridge	Oct. 27,'42
204	X Marks the Spot	Nov. 4,'42
262	Valley of Hunted Men	Nov. 13,'42
251	Heart of the Golden West	Dec. 11,'42
207	The Traitor Within	Dec. 16,'42
208	Secrets of the Underground	Dec. 18,'42
206	Ice-Capades Revue	Dec. 24,'42
273	Sundown Kid	Dec. 28,'42
253	Ridin' Down the Canyon	Dec. 30,'42
205	Johnny Doughboy	Dec. 31,'42
209	Mountain Rhythm	Jan. 8,'43
210	London Blackout Murders	Jan. 15,'43
2301	Boots and Saddles	Jan. 15,'43
263	Thundering Trails	Jan. 25,'43
211	Fighting Devil Dogs	Jan. 29,'43
274	Dead Man's Gulch	Feb. 12,'43
2302	South of the Border	Mar. 1,'43
252	Idaho	Mar. 10,'43
274	The Blocked Trail	Mar. 12,'43
212	The Purple V	Mar. 12,'43
778	At Dawn We Die	Mar. 20,'43
275	Carson City Cyclone	Mar. 23,'43
214	Alibi	Mar. 24,'43
215	Hit Parade of 1943	Mar. 26,'43
216	Tahiti Honey	Apr. 6,'43
254	King of the Cowboys	Apr. 9,'43
217	The Mantrap	Apr. 13,'43
2303	Gaucho Serenade	Apr. 15,'43
265	Santa Fe Scouts	Apr. 16,'43
218	Shantytown	Apr. 20,'43
219	Chatterbox	Apr. 27,'43
2311	Calling Wild Bill Elliott	Apr. 30,'43
220	A Gentle Gangster	May 10,'43
276	Days of Old Cheyenne	May 15,'43
221	Swing Your Partner	May 20,'43
266	Riders of the Rio Grande	May 21,'43
222	False Faces	May 26,'43
2304	Ride Tenderfoot, Ride	June 1,'43
2312	Man From Thunder River	June 11,'43
255	Song of Texas	June 14,'43
....	Thumbs Up	June 24,'43
....	Fugitive from Sonora	July 1,'43
....	West Side Kid	July 11,'43
....	Mexicali Rose	July 18,'43
....	Silver Spurs	July 18,'43
....	Headin' for God's Country	July 20,'43
....	Bordertown Gunfighters	July 24,'43

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....	Prodigal's Mother	Not Set
....	Sleepy Lagoon	Not Set
....	War of the Wildcats	Not Set
....	Black Hills Express	Not Set
....	Nobody's Darling	Not Set
....	Wagon Tracks West	Not Set
....	Fighting SeaBees	Not Set
....	A Scream in the Night	Not Set
....	Death Valley Manhunt	Not Set
....	Hoosier Holiday	Not Set
....	Man from Music Mountain	Not Set
....	In Old Oklahoma	Not Set

20TH-FOX

	Block 1	
301	Footlight Serenade	Aug. 1,'42
302	A-Haunting We Will Go	Aug. 7,'42
303	Little Tokyo, U.S.A.	Aug. 14,'42
304	The Pied Piper	Aug. 21,'42
305	Loves of Edgar Allan Poe	Aug. 28,'42
	Block 2	
308	Orchestra Wives	Sep. 4,'42
311	Berlin Correspondent	Sep. 11,'42
312	Careful, Soft Shoulders	Sep. 18,'42
310	Just Off Broadway	Sep. 25,'42
306	Iceland	Oct. 2,'42
	Block 3	
313	Tales of Manhattan	Oct. 30,'42
	Block 4	
309	Girl Trouble	Oct. 9,'42
314	Manila Calling	Oct. 16,'42
315	The Man in the Trunk	Oct. 23,'42
317	Springtime in the Rockies	Nov. 6,'42
	Block 5	
318	That Other Woman	Nov. 13,'42
307	Thunder Birds	Nov. 20,'42
319	The Undying Monster	Nov. 27,'42
320	The Black Swan	Dec. 4,'42
321	Dr. Renault's Secret	Dec. 11,'42
	Block 6	
322	Life Begins at 8:30	Dec. 25,'42
323	China Girl	Jan. 1,'43
324	We Are the Marines	Jan. 8,'43
325	Over My Dead Body	Jan. 15,'43
326	Time to Kill	Jan. 22,'43
	Block 7	
327	Immortal Sergeant	Jan. 29,'43
328	Chetniks, the Fighting Guerrillas	Feb. 5,'43
329	Meanest Man in the World	Feb. 12,'43
330	Margin for Error	Feb. 19,'43
316	The Young Mr. Pitt	Feb. 26,'43
	Block 8	
332	Dixie Dugan	Mar. 12,'43
331	Quiet Please, Murder	Mar. 19,'43
333	Hello, Frisco, Hello	Mar. 26,'43
334	He Hired the Boss	Apr. 2,'43
335	The Moon Is Down	Apr. 9,'43
	SPECIAL	
341	Desert Victory	Apr. 16,'43
	Block 9	
338	My Friend Flicka	Apr. 23,'43
337	Tonight We Raid Calais	Apr. 30,'43
339	They Came to Blow Up America	May 7,'43
340	Crash Dive	May 14,'43
	Block 10	
336	The Ox-Bow Incident	May 21,'43
342	Jittersbugs	June 11,'43
343	Coney Island	June 18,'43

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....	Sweet Rosie O'Grady	Not Set
....	Stormy Weather	Not Set
....	Bomber's Moon	Not Set
....	Heaven Can Wait	Not Set
....	Jane Eyre	Not Set
....	Winter Time	Not Set
....	Holy Matrimony	Not Set
....	Roger Touhy, Last of the Gangsters	Not Set
....	The Girls He Left Behind	Not Set
....	The Song of Bernadette	Not Set
....	Claudia	Not Set
....	The Night Is Ending	Not Set
....	Guadalcanal Dairy	Not Set
....	Dancing Masters	Not Set

UNITED ARTISTS

....	Battle Cry of China	Aug. 7,'42
....	The Moon and Sixpence	Oct. 2,'42
....	One of Our Aircraft Is Missing	Oct. 16,'42
....	Undercover Man	Oct. 23,'42
....	I Married a Witch	Oct. 30,'42
....	Silver Queen	Nov. 13,'42
....	The Devil with Hitler	Nov. 20,'42
....	Jacare	Nov. 27,'42
....	American Empire	Dec. 11,'42
....	Lost Canyon	Dec. 18,'42
....	McGuerins from Brooklyn	Dec. 31,'42
....	The Powers Girl	Jan. 15,'43
....	The Crystal Ball	Jan. 22,'43
....	Calaboose	Jan. 29,'43
....	Young and Willing	Feb. 5,'43
....	In Which We Serve	Feb. 12,'43
....	Fall In	Mar. 5,'43
....	Hoppy Serves a Writ	Mar. 12,'43
....	Hangmen Also Die	Mar. 26,'43
....	Border Patrol	Apr. 2,'43
....	Taxi Mister	Apr. 16,'43
....	Lady of Burlesque	Apr. 30,'43
....	Buckskin Frontier	May 14,'43
....	Prairie Chickens	May 21,'43
....	Leather Burners	May 28,'43
....	Somewhere in France	June 11,'43
....	Colt Comrades	June 18,'43

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...	Stage Door Canteen	Not Set
....	Yanks Ahoy	Not Set
....	That Nazty Nuisance	Not Set
....	Victory Through Air Power	Not Set
....	Meet John Bonniwell	Not Set
....	False Colors	Not Set
....	Hi Diddle Diddle	Not Set
....	Riders of the Deadline	Not Set
....	Johnny Come Lately	Not Set
....	The Gun Master	Not Set

UNIVERSAL

7010	Between Us Girls	Sep. 4,'42
7021	Give Out Sisters	Sep. 11,'42
7035	Half Way to Shanghai	Sep. 18,'42
7020	Sherlock Holmes and the Voice of Terror	Sep. 18,'42
7017	Sin Town	Sep. 25,'42
7071	Deep in the Heart of Texas	Sep. 25,'42
7022	Get Hep to Love	Oct. 2,'42
7030	Destination Unknown	Oct. 9,'42
7026	Moonlight in Havana	Oct. 16,'42
7019	The Mummy Tomb	Oct. 23,'42
7038	Night Monster	Oct. 23,'42
7002	Who Done It?	Nov. 6,'42
7015	Nightmare	Nov. 13,'42
7072	Little Joe the Wrangler	Nov. 13,'42
7028	Strictly in the Groove	Nov. 20,'42
7029	Behind the Eight Ball	Dec. 4,'42
7034	Madame Spy	Dec. 11,'42
7008	Pittsburgh	Dec. 11,'42
7073	The Old Chisholm Trail	Dec. 11,'42
7032	The Great Impersonation	Dec. 18,'42
7027	Mug Town	Dec. 18,'42
7063	Arabian Nights	Dec. 25,'42
7016	When Johnny Comes Marching Home	Jan. 1,'43
7037	Eyes of the Underworld	Jan. 8,'43
7065	Shadow of a Doubt	Jan. 15,'43
7074	Tenting Tonight on the Old Camp Ground	Feb. 5,'43
7025	How's About It?	Feb. 5,'43
7024	Sherlock Holmes and the Secret Weapon	Feb. 12,'43
7005	The Amazing Mrs. Holliday	Feb. 19,'43
7031	Hi Buddy	Feb. 26,'43
7039	Hi'Ya Chum	Mar. 5,'43
7012	Frankenstein Meets the Wolf Man	Mar. 12,'43
7001	It Ain't Hay	Mar. 19,'43
7041	He's My Guy	Mar. 26,'43
7040	Keep 'Em Slugging	Apr. 2,'43
7023	It Comes Up Love	Apr. 9,'43
7042	Rhythm of the Islands	Apr. 16,'43
7004	White Savage	Apr. 23,'43
7018	Sherlock Holmes in Washington	Apr. 30,'43
....	Next of Kin	May 7,'43
7044	Good Morning Judge	May 7,'43
7033	Follow the Band	May 14,'43
7036	Cowboy in Manhattan	May 21,'43
....	Mr. Big	May 28,'43
7014	Captive Wild Woman	June 4,'43
7043	All by Myself	June 11,'43
....	Two Tickets to London	June 18,'43
....	Get Going	June 25,'43
....	Hit the Ice	July 2,'43
....	Girls, Inc.	July 9,'43
....	We've Never Been Licked	July 16,'43
....	Second Honeymoon	July 23,'43
....	Hers to Hold	July 30,'43
....	Frontier Bad Men	Aug. 6,'43
....	Corvette K-225	Aug. 13,'43
....	Phantom of the Opera	Aug. 27,'43

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7076	Raiders of San Joaquin	Not Set
....	Son of Dracula	Not Set
....	For All We Know	Not Set
7075	Cheyenne Roundup	Not Set
7077	The Lone Star Trail	Not Set
....	Always a Bridesmaid	Not Set
....	Cross Your Fingers	Not Set
....	Never a Dull Moment	Not Set
....	Cobra Woman	Not Set
....	Fired Wife	Not Set
....	Sherlock Holmes Faces Death	Not Set
....	Angela	Not Set
....	Sherlock Holmes and the Spider Woman	Not Set
....	The Mad Ghoul	Not Set

WARNER BROS.

202	Across the Pacific	Sep. 5,'42
203	Busses Roar	Sep. 19,'42
204	Desperate Journey	Sep. 26,'42
207	You Can't Escape Forever	Oct. 10,'42
205	Secret Enemies	Oct. 17,'42
206	Now, Voyager	Oct. 31,'42
208	The Hidden Hand	Nov. 7,'42
212	Gentleman Jim	Nov. 14,'42
210	George Washington Slept Here	Nov. 28,'42
211	Flying Fortress	Dec. 5,'42
215	Varsity Show	Dec. 19,'42
201	Yankee Doodle Dandy	Jan. 2,'43
216	The Gorilla Man	Jan. 16,'43
214	Casablanca	Jan. 23,'43
213	Truck Busters	Feb. 6,'43
209	The Hard Way	Feb. 20,'43
218	The Mysterious Doctor	Mar. 6,'43
217	Air Force	Mar. 20,'43
219	Edge of Darkness	Apr. 24,'43
220	Mission to Moscow	May 22,'43
221	Action in the North Atlantic	June 12,'43
222	Background to Danger	July 3,'43

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....	Watch on the Rhine	Not Set
....	Princess O'Rourke	Not Set
....	Adventures of Mark Twain	Not Set
....	Arsenic and Old Lace	Not Set
....	The Desert Song	Not Set
....	The Constant Nymph	Not Set
....	Crime by Night	Not Set
....	Thank Your Lucky Stars	Not Set
....	Old Acquaintance	Not Set
....	Devotion	Not Set
....	Adventure in Iraq	Not Set
....	The Last Ride	Not Set
....	Saratoga Trunk	Not Set
....	This Is the Army	Not Set
....	To the Last Man	Not Set
....	Animal Kingdom	Not Set
....	In Our Time	Not Set
....	Murder on the Waterfront	Not Set

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1363-1365.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1376-1377.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	91m	May 1,'43	1289	1001	.....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	....
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1280
Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	....	.....	....	1192	....
All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	1341
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1341
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Appointment in Berlin	Col.	....	George Sanders-Marguerite Chapman	July 15,'43	....	.....	....	1305	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
As Thousands Cheer (color) (formerly Private Miss Jones)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'42	1077	....	....
Avengers, The (British)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	1280
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	....	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	57m	June 5,'43	1350	1277	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	....
Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	....
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Behind the Rising Sun	RKO	....	Margo-Tom Neal-Robert Ryan	Block 7	...	.....	....	1362	....
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward (color)	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	....	.....	....	1305	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	....
Bombers Moon	20th-Fox	....	George Montgomery-Annabella	Not Set	....	.....	....	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karlof-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	....	.....	....	1276	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
Bordertown Gunfighters	Rep.	....	Bill Elliott-Gabby Hayes	July 24,'43	....	.....	....	1375	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....
Boy From Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....

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CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1341
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	Apr. 24,'43	1275	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1341
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1280
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, Fighting Guerrillas	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1280
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261	....	....
China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 20,'43	1226	1091	1341
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Colt Comrades	UA	....	William Boyd	June 18,'43	67m	.....	....	1339	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1280
Coney Island	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	90m	May 22,'43	1325	995	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	1280
Corvette K-225	Univ.	....	Randolph Scott-Andy Devine	Aug. 13,'43	....	.....	....	1240	....
Cosmo Jones, Crime Smasher	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	....	.....	....	1277	....
Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1341
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Cross Your Fingers	Univ.	....	Allan Jones-Kitty Carlisle	Not Set	....	.....	....	1351	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1341
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desert Victory (British)	20th-Fox	341	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	1341
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	1280
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	....	.....	....	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	89m	May 8,'43	1302	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	1280
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	....
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon in Danger, The	RKO	....	Tom Conway-Jean Brooks	Block 7	....	.....	....	1362	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	....
False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262	....	....
Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Find, Fix and Strike (British)	ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First Comes Courage	Col.	....	Merle Oberon-Brian Aherne	July 29,'43	....	.....	....	1362	....
First of the Few, The (British)	Howard	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1341
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1218
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	30	Wendy Barrie-Gordon Oliver	July 1,'43	....	.....	....	1104	....
Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	....
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....

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For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	1280
Frontier Bad Men	Univ.	....	Diana Barrymore-Robert Paige	Aug. 6,'43	....	.....	....	1375	....
Frontier Fury	Col.	....	Charles Starrett-Arthur Hunnicutt	June 24,'43	....	.....	....	1305	....
Fugitive from Sonora	Rep.	....	Don Barry-Lynn Merrick	July 1,'43	....	.....	....	1375	....
GAUCHO Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentle Gangster, A	Rep.	....	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British)	Two Cities-Gen'l	....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Going	Univ.	....	Grace McDonald-Robert Paige	June 25,'43	....	.....	....	1375	....
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	61m	May 15,'43	1314	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	52m	May 8,'43	1304	1241	....
Ghosts on the Loose	Mono.	....	East Side Kids	July 16,'43	65m	June 12,'43	1374	1351	....
Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Girls, Inc.	Univ.	....	Leon Errol-Grace McDonald	July 9,'43	....	.....	....	1375	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Luck, Mr. Yates	Col.	....	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	1341
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Gyandev of India	Ram Bagai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	1280
Happy Go Lucky (color)	Para.	4217	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1341
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	1280
Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Headin' for God's Country	Rep.	....	William Lundigan-Virginia Dale	July 20,'43	....	.....	....	1339	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait (color)	20th-Fox	....	Don Ameche-Gene Tierney	Not Set	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
Hers to Hold	Univ.	....	Deanna Durbin-Joseph Cotten	July 30,'43	....	.....	....	1375	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	1341
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	4218	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	....	.....	....	1104	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hi Diddle Diddle	UA	....	Martha Scott-Adolph Menjou	Not Set	....	.....	....	1375	....
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elisabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	1280
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082
Hit the Ice (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	July 2,'43	....	.....	....	1162	....
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1280
Hitler's Madman (formerly Hitler's Hangman)	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	....
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
Hostages	Para.	....	Luise Rainer-Paul Lukas	Not Set	....	.....	....	1277	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	....
Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Feb. 27,'43	1190	1019	1341
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	....	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1280
In the Rear of Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1280
Isle of Forgotten Sins (1943-44)	PRC	40	John Carradine-Gale Sondergaard	July 26,'43	....	.....	....	1339	....
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	....
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	1341
It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
It's a Great Life (formerly Blondie Buys a Horse)	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	....	.....	....	1241	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....

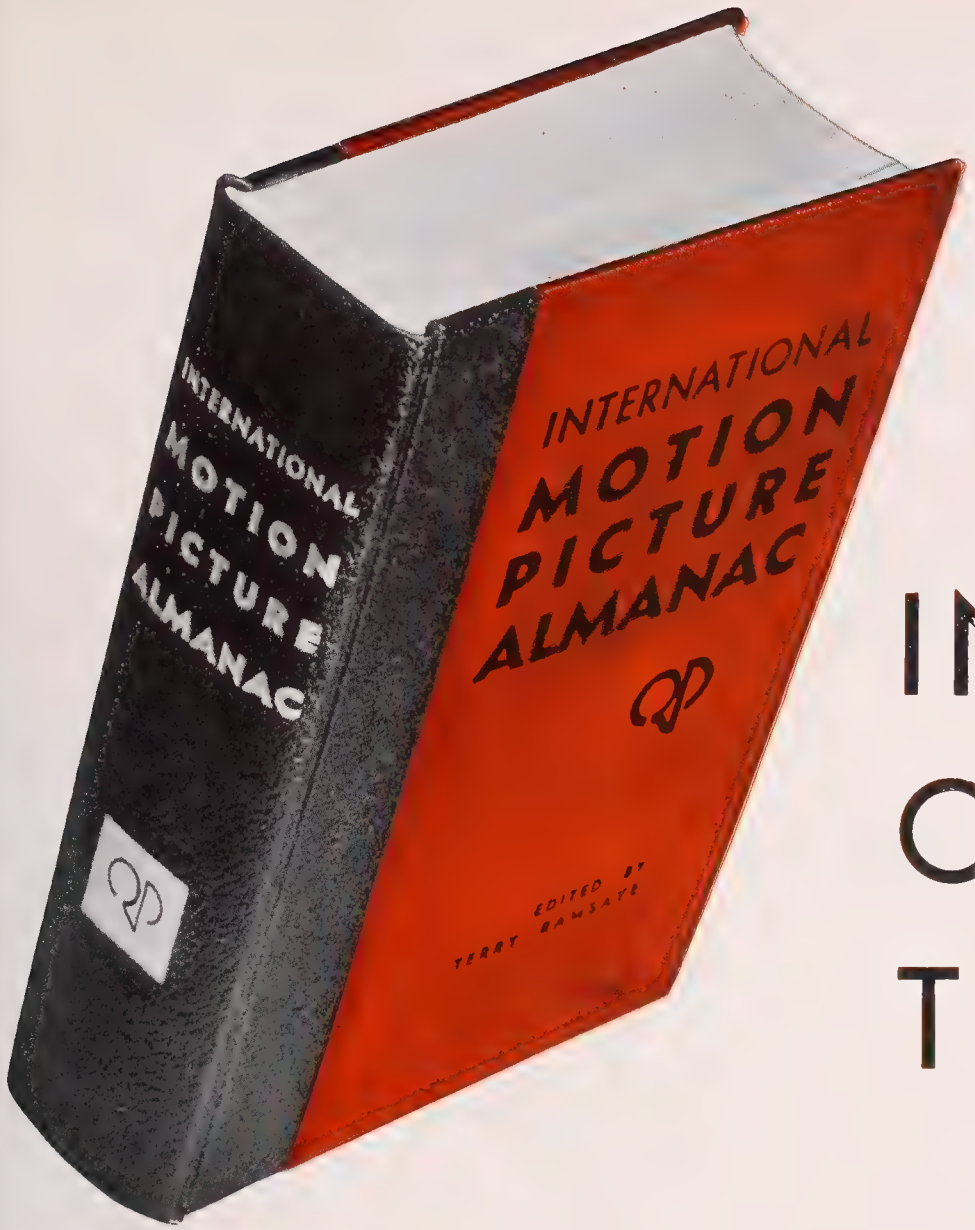
Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Advance Synopsis Page	Service Data Page
JACARE	UA	....	Animal feature	Nov.27,'42	65m	Dec. 26,'42	1077	....	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Jitterbugs	20th-Fox	342	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Johnny Come Lately	UA-Cagney	....	James Cagney-Grace George	Not Set	....	.....	....	1375	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Not Set	79m	June 12,'43	1374	1182	....
Keep 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	1280
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	4216	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	....
Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Apr. 30,'43	91m	May 1,'43	1289	1182	1341
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	Apr. 24,'43	1274	....	....
Lassie Comes Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (Fr.)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	July 23,'43	....	.....	....	1339	....
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	59m	May 8,'43	1303	1241	....
Let's Face It	Para.	....	Bob Hope-Betty Hutton	Not Set	....	.....	....	1277	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	63m	May 1,'43	1290	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-Mary McLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	Apr. 24,'43	1275	1058	....
Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
Lone Rider in Wolves of Plains	PRC	....	Bob Livingston-Al St. John	July 15,'43	....	.....	....	1362	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	....
Lone Rider, Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	58m	June 19,'43	1373	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1341
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	1341
Melody Parade (1943-44)	Mono.	....	Mary Beth Hughes-Eddie Quillan	Sept. 17,'43	....	.....	....	1339	....
Mexicali Rose (Reissue)	Rep.	....	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 1,'43	1304	1058	....
Miss London Limited (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	99m	May 29,'43	1339	....	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Mister Big	Univ.	....	Gloria Jean-Donald O'Connor	May 28,'43	74m	May 29,'43	1338	1277	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1341
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1280
More the Merrier, The	Col.	4041	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1341
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	....	1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43	65m	May 15,'43	1313	1079	....
My Friend Flicka (color)	20th-Fox	338	Roddy McDowall-Preston Foster	Apr. 23,'43	90m	Apr. 10,'43	1249	962	1341
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	218	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....

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NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960	....	....
Never a Dull Moment	Univ.	....	Ritz Bros.-Frances Langford	Not Set	....	.....	....	1351	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	1341
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	4219	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	....	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
North Star	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	1280
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1280
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	Apr. 24,'43	1274	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	....
PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1341
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	May 22,'43	1326	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Joan Carroll	Block 7	....	.....	....	1240	....
Phantom of the Opera (color)	Univ.	....	Nelson Eddy-Susanna Foster	Aug. 27,'43	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1341
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1341
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	....	.....	....	986	....
Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 1,'43	1290	....	....
Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	....
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Prodigal's Mother	Rep.	....	Mabel Paige-John Craven	June 4,'43	....	.....	....	1276	....
Professor Takes a Wife, The (formerly Faculty Row)	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	June 5,'43	1349	1009	....
Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rangers Take Over, The	PRC	351	Dave O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec. 5,'42	1043	....	....
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	59m	May 29,'43	1338	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1341
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	1280
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,'43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....
Ride, Tenderfoot, Ride (Reissue)	Rep.	....	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	....
Riders of the Rio Grande	Rep.	266	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	July 29,'43	....	.....	....	1057	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED — M. P. Herald Issue	REVIEWED — Product Digest Page	Advance Synopsis Page	Service Data Page
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....
Russian Story, The	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 27,'43	57m	May 8,'43	1302	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	Apr. 24,'43	1275	....	....
Saludos Amigos (color)	RKO	392	Disney South American Feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1174
Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	55m	May 15,'43	1314	1276	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	70m	May 15,'43	1314	1277	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	....
Second Honeymoon	Univ.	....	David Bruce-Harriet Hilliard	July 23,'43	....	.....	....	1375	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,'43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1280
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	1280
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....
She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	66m	.....	....	1192	....
Sherlock Holmes, Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes, Secret Weapon	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	7018	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad (Russian)	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1341
Silver Spurs	Rep.	....	Roy Rogers	July 18,'43	....	.....	....	1351	....
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Block 7	....	.....	....	1162	....
Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1280
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1341
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
Somewhere in Sahara	Col.	....	Humphrey Bogart-Bruce Bennett	Not Set	....	.....	....	1305	....
Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Not Set	93m	Aug. 14,'37	1374	....	....
So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	....	.....	....	1104	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Not Set	....	.....	....	1241	....
Song of Texas	Rep.	225	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spitfire (British)	RKO	....	Leslie Howard-Rosamund John	Not Set	90m	Apr. 17,'43	1275	....	....
Spotlight Revue (1943-44)	Mono.	....	Billy Gilbert-Frank Fay	Oct. 1,'43	....	.....	....	1351	....
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Not Set	132m	May 15,'43	1313	1115	....
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1341
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1280
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	Not Set	77m	May 29,'43	1337	1192	....
Stranger from Pecos	Mono.	....	Johnny Mack Brown	June 25,'43	....	.....	....	1277	....
Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	....	.....	....	772	....
Submarine Base (1943-44)	PRC	401	John Litel-Alan Baxter	July 15,'43	....	.....	....	1305	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
Sweet Rosie O'Grady (color)	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	1305	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	87m	May 8,'43	1302	1191	....
Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan's Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Block 7	....	.....	....	1362	....
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	1280
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	62m	May 22,'43	1326	1276	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	Bobby Watson-Joe Devlin	Not Set	43m	June 12,'43	1361	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....

Title	Company	Prod. Number	Stars	Release Date	Running Time	Reviewed: M. P. Herald Issue	Reviewed: Product Digest Page	Reviewed: Advance Synopsis Page	Service Data Page
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1341
This Is the Army	WB	....	Joan Leslie-George Murphy-Stage Cast	Not Set	....	.....	....	1276	....
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1341
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633	....	....
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	....
Thumbs Up	Rep.	....	Brenda Joyce-Richard Fraser	June 24,'43	67m	June 19,'43	1374	1351	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tonight We Raid Calais	20th-Fox	337	Annabella-John Sutton	Apr. 30,'43	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	June 5,'43	1350	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life (color)	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
Two Tickets to London	Univ.	....	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Not Set	138m	Apr. 29,'39	1374	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
Victory Through Air Power	UA-Disney	....	Disney Aviation Feature	Not Set	....	.....	....	1375	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
WAKE Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	....	....	....
We'll Smile Again (Brit.)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	54m	May 15,'43	1314	1277	....
West Side Kid	Rep.	....	Donald Barry-Dale Evans	July 11,'43	....	.....	....	1351	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	July 16,'43	....	.....	....	1115	....
What's Buzzin', Cousin?	Col.	....	Ann Miller-John Hubbard	July 8,'43	....	.....	....	1351	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1341
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1341
White Savage (color)	Univ.	7004	Maria Montez-Jon Hall-Sabu	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	June 25,'43	....	.....	....	1276	....
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1341
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	....
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1352.



Edited by TERRY RAMSAYE

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(In Product Digest)

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Dixie

Submarine Alert

Colt Comrades

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Alaska Highway

Get Going

Wings Over the Pacific

Guadalajara

Simon Bolivar

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VOL. 151, NO. 13 JUNE 26, 1943

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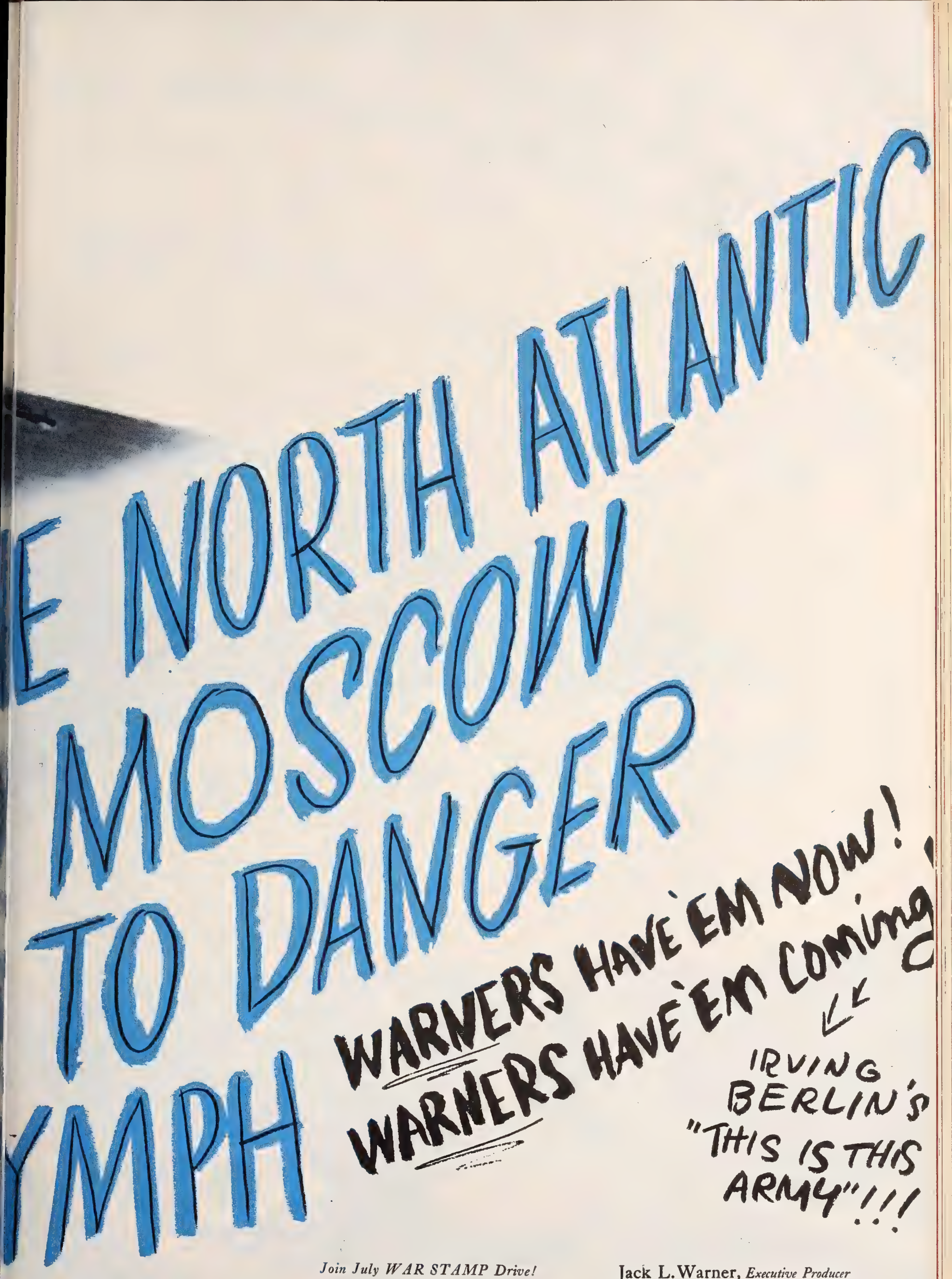
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MOVIETONE NEWS

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A Gandy Goose in Technicolor

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ACCENT ON COURAGE
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IN THAT HIT-MAKING TRADITION FROM

20th CENTURY FOX

MOTION PICTURE HERALD

COLVIN BROWN, *Publisher*

MARTIN QUIGLEY
President and Editor-in-Chief

TERRY RAMSAYE, *Editor*

Vol. 151, No. 13

June 26, 1943

OWI and THE SCREEN

DESPITE the much that has been said, and much of it in these columns, about the Bureau of Motion Pictures of the Office of War Information, it is an institution of earnest wartime service with which the motion picture industry has reached a generally competent working relation. Also, Mr. Lowell Mellett, chief of that bureau, has impressed this industry with his sincerity of purpose.

The movement in Congress, pending at midweek between House and Senate, to wipe out the Office and along with it, incidentally, the picture bureau, is to be viewed as a process of abandoning the horse in midstream.

The functions at which the OWI picture bureau has been addressed are essential to the war cause of the nation and to the conduct of the motion picture in wartime. Relations must be maintained by some agency. The existing relation enjoys the benefit of a deal of experience, and the cause is not to be served by waiting for a new arrangement and organization to acquire working experience.

△ △ △

STAG SHOWMANSHIP

THE bawdy art of burlesque now appears to be seeping into the susceptible consciousness of some of Hollywood's creative personages and luring them into screen dalliance with the gross indecency of what is known as "the strip tease".

Picture makers, who have apparently matured their study of the American audience by postgraduate courses in Fifty-second street, the marginal theatres of the "down by the depot" districts and stag dinner programs, seem to be in the way of accepting the obscene device of having a girl take her clothes off with a maximum of suggestiveness in song, dialogue and gesture as a dramatic staple.

The typical motion picture theatre is the place of entertainment for the typical American family.

The burlesque theatre is not a place of entertainment for the typical American family.

There is nothing that burlesque can give to the art of the motion picture theatre save indecency.

There are two current major attractions now on the screen which have been invaded and tinted by "the strip tease."

Now, it appears there comes another. It is recorded in a special article from Hollywood by Mr. Edward Lawrence in the New York *Times* Sunday motion picture department, discussing the return to the screen of Joan Blondell, that: ". . . Director Richard Thorpe called her in to discuss a role in 'Cry Havoc,' a revised version of the play which was so briefly stabled on Broadway. He wanted to know if she could portray a strip-teaser. 'Are you kidding?' asked Miss Blondell, who immediately went into her familiar routines, and walked off with the part."

Miss Blondell, so it is recounted, has been for fifteen months on tour with a USO vaudeville unit, and had evolved a number in which she strip-teased a bit, but " . . . where the professional stripper gets down to serious business . . . all the zippers stuck. . . ."

It is also to be recorded here that an army camp theatre is not necessarily representative of the institution of public amusement in America, either.

There is, out in Hollywood, an office and incumbent charged with the survey of scripts and a general vigilance against invasion of the theatre screen by factors of turpitude and elements of questionable moral implication. It is a device of the industry for its self-regulation.

Is some one nodding at his desk?

△ △ △

ADVERTISING

EIGHTY-FOUR per cent of the people of the United States, as of the month of May, considered that Advertising by Business was doing a good job in helping to win the war. This was reported to a meeting of the Association of National Advertisers in New York.

This report, from a survey by the Psychological Corporation, represents a new high in the status of advertising, and it is a plateau, not a peak, in the estimation of *Advertising Age*. The figure is a gain of four per cent over the state of the national mind in April of 1942. Only six per cent said, "No", and ten per cent replied, "Don't know".

It is to be observed that a large proportion of big business advertising to the public for a long time now has been addressed mostly at selling its own copy and telling stories of emotionalism. The New Haven takes us for a ride with "The Kid in Upper Four". We blend with the birdies and beasts of the Calvert zoo. Display lines oozing glamour and allure used to lead into sales copy for either perfume or a South Seas picture production; but now the reader is likely to find himself seduced into the small type which tells how some corporation's bolts and nuts are winning the war.

△ △ △

TALKING SELLS

A RESEARCH for Metro-Goldwyn-Mayer, reported in the news pages this week, reports that the biggest single influence on theatre attendance is "word-of-mouth". This is probably the oldest and best established advertising medium among the ultimate consumers in the history of the race.

It makes emphatic again that the place where motion pictures are sold is in the theatre.

The theatre is run by the exhibitor, who can have a lot to do with the promotion of "word-of-mouth" in his community. The inquiry rates "word-of-mouth" at 36 per cent and fan magazines at 2.8 per cent.

—*Terry Ramsaye*

THIS WEEK IN THE NEWS

Storm Signals

HOLLYWOOD studio publicity directors on Tuesday discussed but didn't decide what to do about the Chicago *Tribune's* Marcia Wynn. She is in town for a fortnight under the label of special writer assigned by Publisher Robert R. McCormick to pursue, it is reported, four lines of inquiry designed to yield as many feature stories unfavorable to the industry and the community. Up to Tuesday requests for interviews with studio personalities had been given soft, but delaying, answers by publicity men whose memories go back to *Tribune* stories about Wallace Reid, Roscoe Arbuckle, William Desmond Taylor, which set the precedent and pattern for anti-Hollywood newspapering, and who have had no *Tribune* reporters to worry about first hand for years. Two schools of thought prevailed among the publicity directors. One favored a continuation of courteous but definite evasion, a tactic developed to a fine edge in Hollywood. The other favored complete cooperation on the theory that enough facts would dissipate the four projects or, at worst, temper the expected gale. No uniform policy eventuated and each conferee departed the session to exercise his single judgment. An unconfirmed report had Chaplin, zoot suits, "Mission to Moscow" and administration pressure on production, on the Wynn agenda.

EXHIBITORS carry fight on rental terms to Congress Page 13

ON THE MARCH — Red Kann discusses censorship and films Page 14

BRITISH prepare blueprint for screen invasion after war Page 19

MOVE in Senate to save OWI after slash of budget by House Page 22

COLUMBIA to release 44 features and ten Western films Page 24

SCREEN must re-educate world when peace comes, says Coe Page 30

HOLLYWOOD will launch new Bond drive on June 30th Page 26

STORY buys drop below three-year average during May Page 37

MUSEUM contract with Co-ordinator is pending in Washington Page 40

REVOLT in Argentina halts allocation of raw stock from U. S. Page 44

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Service Data Page 1392

The Release Chart Page 1393

Ickes vs. Nelson

THE public, and owners of suburban and rural theatres in severely rationed eastern states, pondered this week declarations by War Production Board Director Donald Nelson, and Petroleum Administrator Harold Ickes.

Mr. Nelson promised motorists relief from gasoline rationing "in the very near future."

But Mr. Ickes said he foresaw "no possibility of supplying petroleum products to the East Coast beyond essential requirements." And he added: "I wish I could promise even this."

Union Square Tune

LUNCHEON music was provided at Union Square on Wednesday noon by the Skouras Theatres Corporation. Workers from nearby offices and the ever-present members of the Square's debating and political set were regaled with a band concert by members of Local 802, American Federation of Musicians.

The Skouras circuit paid the piper, at the rate of $17.50 per player. The concerts are part of a series arranged for the aid of unemployed musicians. It is presented in cooperation with the New York City Department of Parks. The programs are sponsored by banks, bakeries, department stores and other city business houses.

The circuit again will present free concerts on July 18th at Kings Park, Jamaica, and in August at the swimming pool on the World's Fair site. It is the first film company to sponsor the free entertainments. Last year also the circuit paid for several concerts. Arthur Lynch, deputy city treasurer, arranges the series for Mayor LaGuardia, who is himself quite handy on a bandstand.

Music of the Spheres

STUDENTS of celestial navigation at New York University, New York City, are conducted through the maze of the heavens by Erno Rapee, music director of the Radio City Music Hall. He teaches four hours per week. Mr. Rapee holds a navigator's certificate in the Coast Guard and is a graduate of the United States Power Squadron. He pilots his 30-foot *Mariska,* a power cruiser, 24 hours per week in Long Island Sound for the Coast Guard.

Calling All Dogs

THE motion picture, which has been aiding the war effort by collecting funds and scrap metal, by selling Bonds and Stamps, and by enlisting blood donors, and recruiting WAACS and WAVES—is now going to recruit dogs. Dogs for Defense, Inc., a national organization soliciting the canines for war purposes, has arranged with National Screen Service for a 50-word trailer to be added to all prints of Warners' short subject, "Rover's Rangers."

Why They Buy

QUEST of what gets the customers to the box office finds "word-of-mouth" at 36 per cent, and dominant, in a survey made by Dr. Leo Handel for Metro-Goldwyn-Mayer. The fan magazines so ardently devoted to the exploitation of screen personalities rate only 2.8 per cent and the big national magazines, in which large sums have been spent, trail the other media, near the bottom of the list.

The standing of the media:

	Per Cent
Word-of-Mouth	36
Preview trailers	16.4
Newspaper reviews, articles	16
Advance newspaper ads	10.6
Newspaper film page (on day of attendance)	5
Theatre front	3.6
Radio	3.1
Fan magazines	2.8
Posters and billboards	1.5
National magazines	1.4
Ads in or on other theatres	0.6
Other sources	2.8

Direct mail advertising or publicity did not figure in the report. Dr. Handel previously has conducted surveys in behalf of MGM to determine public reaction to pictures and the sources most responsible for patronage by persons who went to the theatre to see a particular picture. He is head of the Audience Research Institute. Currently he is on leave of absence for service in the Army.

Twenty-five Leaders

EDWARD L. BERNAYS of New York, noted counsel on public relations, in an address on democratic leadership at Western Reserve University in Cleveland, has named "the twenty-five most influential leaders in the country, however one may disagree with any of them . . . selected on the basis of their influence over large numbers of followers."

In his list Mr. Bernays, in the following order, selects: Franklin D. Roosevelt, Henry Wallace, Donald Nelson, Elmer Davis, Senator Robert LaFollette, Mrs. Franklin D. Roosevelt, Wendell Willkie, James F. Byrnes, Arthur Sulzberger, Roy Howard, Henry Luce, R. R. McCormick, Walter Lippmann, H. V. Kaltenborn, Raymond Gram Swing, Westbrook Pegler, Raymond Clapper, Walter Winchell, Philip Murray, William Green, John Lewis, Louis J. Taber, Edward A. O'Neal, William Kiplinger, Dorothy Thompson.

In his search for persons in positions of leadership in this wartime America Mr. Bernays found a total of 788,257 persons.

Of his top twenty-five he observes: "Who can say who the twenty-five will be tomorrow? Leadership changes constantly in a democracy. Tomorrow the public may reject today's leaders. Our leaders cannot be far behind or ahead of their followers."

Alaska Campaign

ARMY film makers of the Signal Corps have completed a four-reel color report on operations in the Aleutian Islands filmed under the direction of Captain John Huston and Colonel Darryl F. Zanuck. Whether to release it to the public has not yet been determined. Nor have policy-making officers in the Signal Corps and public relations section decided whether a public release, should it be obtained, be in the full 43-minute version, or shorter. Arthur Mayer, assistant executive vice-chairman of the War Activities Committee, said Wednesday that the Army had not submitted the Alaska pictures for consideration for distribution to theatres. They were shown privately at the Museum of Modern Art last Friday by the Army. The off-the-record opinions of documentary film experts, the press and other invited guests were solicited.

Philadelphia Party

TO encourage Philadelphians to remain at home over the Fourth of July holiday weekend, the City Council has appropriated $100,000 for the buying of entertainment. Plans call for neighborhood celebrations, and the bands and performers will shuttle from one neighborhood to the other during the weekend. The neighborhood parties, arranged by air raid wardens and American Legion posts, are designed to keep the city people away from the crowded trains and buses over the holiday weekend. And since film houses and other local amusement enterprises cannot handle a home-bound holiday crowd, the stay-at-home celebration was seen as a solution to relieve the holiday public transport problem. The facilities and grounds of the city's schools, both public and parochial, and the 42 recreation centers and playgrounds have been made available for the neighborhood holiday events. For the series of community parties, Isaac D. Levy, vice-president of WCAU, Philadelphia, and a member of the board of the Columbia Broadcasting System, has offered to obtain big name bands and radio and film stars.

So Sorry

THE Alien Property Custodian Tuesday disclosed that motion pictures owned not only by the German, but also by the Japanese and Italian Governments, and their nationals in the United States, and United States patents on a variety of products, including motion pictures of Italian and French inventors had been seized. A list of more than 400 Italian and 80 Japanese nationals and companies having ownership or interest in motion pictures was compiled by the APC, but there was no indication how many or what types of films were seized. However, it is understood that Italian and Japanese pictures are among the more than 3,000,000 feet of film known to have been taken over and now being sorted out by the APC preliminary to final disposition.

150% Attendance

PARAMOUNT'S "Star Spangled Rhythm" has been setting attendance records, according to the company. But last week it set a record of some novelty. The town of Keosauqua, Iowa, contains 830 inhabitants. The picture, on its first day, played to 590. In three days it had drawn 1,287—457 more than the total population.

Red to Green

ALL exit signs in Seattle theatres and other public buildings will be illuminated by green lights instead of the traditional red after July 1st. Orders to this effect have been issued by the Seattle Fire Department in a campaign to increase safety in public places. Two reasons are advanced by the Fire Department for the change: green through its widespread use in traffic signs has come to mean "go" to the public and consequently would indicate clear passage; second, red exit signs when smoke is present often have the appearance of additional flames and constitute a hazard in themselves when crowds are involved and excitement prevails.

How Old Is 16?

HOW to tell a 16-year-old is worrying New York state theatre operators. A recent decision in the Special Sessions Court convicting Irving Gerber, operator of the Photoplay theatre, Manhattan, of admitting a minor under 16 was attacked last week by the Unaffiliated Independent Exhibitors at New York City. The ruling, they declared, places an unfair burden of proof on the theatre manager in establishing the age of children admitted to his theatre.

In the Photoplay case the boy in question was 15 and a half years, 5 feet 9 inches tall, weighed 165 pounds and shaved. He testified that he attended circuit theatres regularly without supervision. The court held that if he was in fact under 16 the manager and ticket taker violated Section 484 of the Penal Law.

The age of juvenile patrons has been a vexing problem to New York City managers lately. Truant officers, special police and juvenile aid officials recently made an extensive check of Broadway first run houses in search of school pupils playing hookey to hear bands or see musical pictures.

One of the best proofs of age in New York City, managers report, are the identification tags recently issued in all schools as a civilian defense precaution. Many are asking youngsters to show the tags when their ages are in question.

Fatter Purses

INCOME of the average American is currently about 1.8 times what it was in July, 1940, the Office of War Information announced Wednesday. In July, 1940, the average income—man, woman or child—was $47.92. In April of this year they received $85.03. War expenditure has pushed the average up. The war costs averaged $53.52 in April.

"But it isn't exactly the same kind of money," OWI added. The force that pushed up income altered its character by reducing the number of consumer outlets on which to spend it. "Temporarily, money represents wealth only in a limited sense," the Government said. If used to bid for the reduced supply of goods it will bid up their price, but buy no more than if prices and income remained at a lower level.

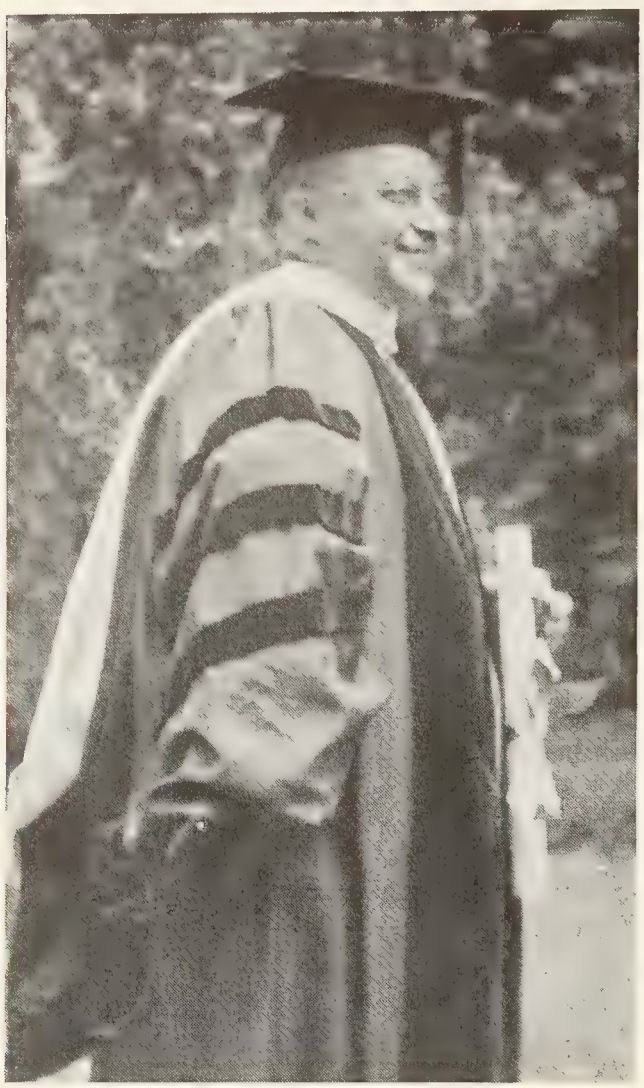
The Government urged the public to pay debts, pay taxes and buy Bonds with its excess earnings.

Best Actor

M. A. LIGHTMAN, Tennessee exhibitor leader and head of the Malco circuit, is also an actor in, and supporter of, the little theatre movement. He has been reelected president of the Memphis Little Theatre, and awarded a silver "Oswald" for the best supporting role in "On Borrowed Time."

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THIS WEEK the Camera observes:



THE DEGREE of Doctor of Humane Letters was conferred last week on Harold Rodner, above, of Warners, by Rollins University, Florida, for his charitable work.



■ FIRST CITY to enroll at least 90 per cent of businesses employing 25 or more in the Treasury's payroll deduction plan for War Bond purchases was Ferndale, Michigan. Above, at the flag presentation are Frank Isbey, Treasury Savings Staff; Thomas Ealand, owner of the Ferndale theatre; Mayor Carl Forsythe.



GENERAL MANAGER of A.B.F.D., Ltd., now known as Ealing Distributors, Ltd., of Great Britain, is D. E. Griffiths. The company will distribute the product of Ealing Studios, formerly handled by United Artists. Mr. Griffiths recently assumed his post.

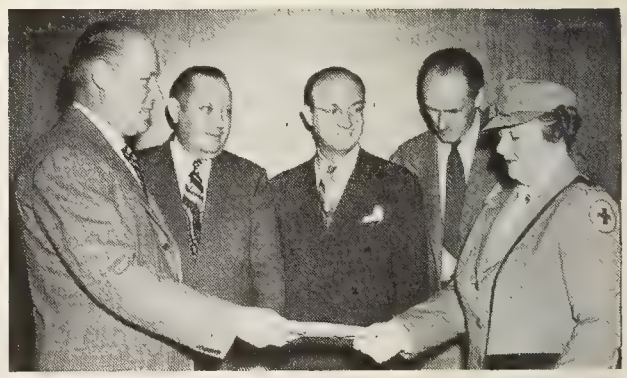


CONTRIBUTOR. Mrs. J. J. Parker, Portland, Oregon, circuit operator, seated, center, in the day room at the Portland Army Air Base which she dedicated to her late husband.

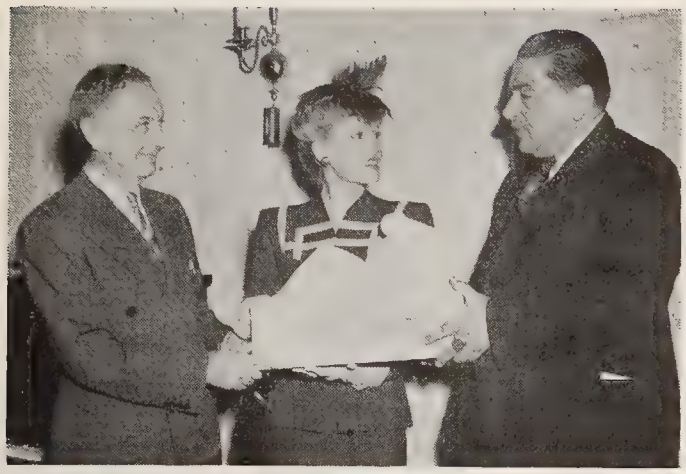


By Staff Photographer

■ MANPOWER. William Jaffe, New York film attorney, has been appointed chairman of the regional manning tables committee of the War Manpower Commission, covering New York State. He is a law partner of Sol Rosenblatt, who left the practice during the 1932-33 emergency to become deputy administrator and the compliance director of the ill-fated NRA, and who returned to law in 1935.



CASH from Kansas City theatre patrons to the Red Cross. The check for $12,509 is handed Mrs. Charles Bush of the Red Cross by Elmer C. Rhoden, Fox Midwest circuit chief and local WAC chairman. Onlookers are Stanley Schwartz, Jerry Zigmond and Senn Lawler.



IMPORTED OSCAR for "Our Town". A marble statuette, from the University of Chile, is handed Sol Lesser, left, producer of the picture, by Juan Predenas, Chilean Consul General at Los Angeles, in Hollywood. Martha Scott, the film's star, is the spectator.



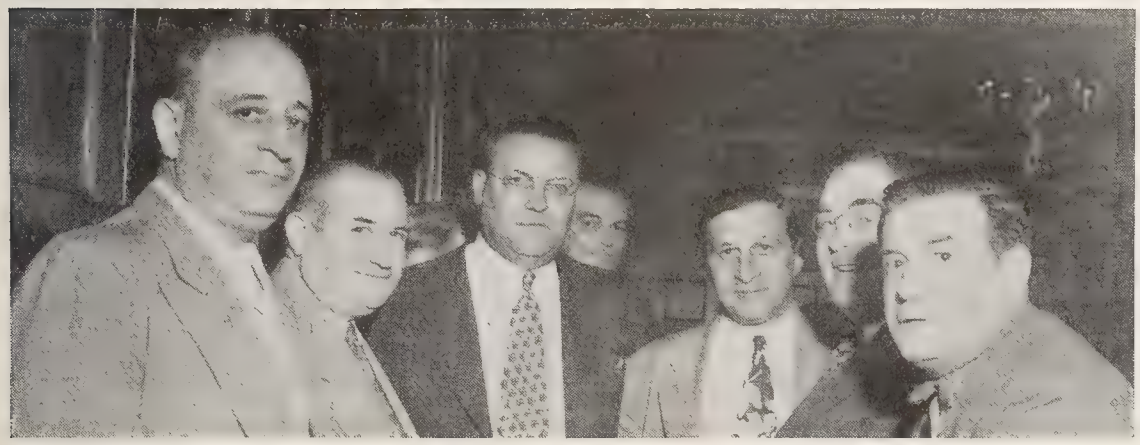
■ BIG BLOWUP. Said to be the largest pin-up picture in the world, an eight by ten foot enlargement of "oomphy" Ann Sheridan is delivered to the Norwegian Royal Air Forces at Little Norway, Toronto.



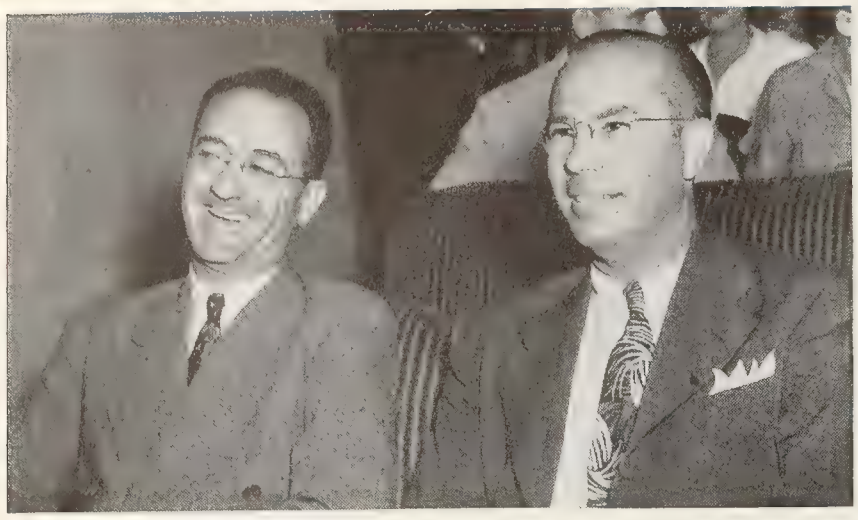
WOMEN ONLY manage the Grand and Isis theatres, Preston, Idaho. Seated are Myrlee Peterson, Betty Jean Smith, Pauline Nelson, Anne Mae Palmer and Lou Jean Graves. Standing are Beatrice Harmer, Colleen Jones, Norma Kofoed, De Lois Jensen, Patricia Lamoreaux, Valetta Evans.



HAROLD DUNN, above, has returned from Japan to Warner Theatres' Philadelphia office, as assistant film buyer. He left in 1931 to be the picture company's Far Eastern supervisor. The Japanese, after December 7th, held him nine months. He has been a Warner man 18 years.



■ KANSAS CITY CONFERENCE. At Producers Releasing Corporation's sales meeting there are Arthur Greenblatt, general sales manager; Nat Lefton, Cleveland and Cincinnati franchise holder; Clarence Schultz, Commonwealth Theatres manager; Fred Rohrs, southwestern manager; Leon Fromkess, production head; Leo McCarthy, assistant sales manager; Henri Elman, Chicago franchise holder.



CIRCUIT EXECUTIVES, as they attended Paramount's New York trade showing of "So Proudly We Hail", are, above, Jack Hattem, Interboro; Irving Renner, Endicott. Below, at the same showing are Leslie Schwartz and Sam Goodman, Century Circuit; Arthur Wakoff of the Walter Reade Circuit.





■ FOR LIFE. Harry Cohn, president of Columbia pictures, completes the deal whereby Al Jolson, watching, agrees that Columbia may film the story of his life in the entertainment world.



UNDEFEATED is the 1943 Simplex Soccer team of the International Projector Corporation, members of which are, above, front, Joseph Ronzo, Dominick Sommo, Walter Dermody, Frank McGowan (captain), Joe Pascale; rear, William Catalina, Carl Fehre, Michael Ronzo, Martin Schneider, Nick Bambardi, Eileff Reff, Jake DeLuca, Edward Lyde (manager).



J. HAROLD BOOTH, above, has been appointed a vice-president of the Bell & Howell Company, manufacturers of motion picture equipment. He will have charge of war negotiations, personnel and public relations, sales, service, and advertising.

EXHIBITORS CARRY FIGHT ON RENTALS TO CONGRESS

Minnesota, New York and New England Units Lead Battle for Ceilings

Exhibitor concern over the level of film rentals turned this week toward agitation for legislative controls of motion picture prices.

A group of New England independents on Monday retained counsel at Boston to lead a fight for Congressional support of a Federal ceiling on film rentals.

New York exhibitors sent a delegation to Washington to confer with the Office of Price Administration and the Department of Justice.

Minnesota independents studied the results of a similar mission and the national leadership of both the Motion Picture Theatre Owners of America and the Allied States Association indicated that they were giving careful thought to concerted drives to force prices down.

There was no sign of common action among the numerous local and national exhibitor groups. All, however, appeared concerned over the same issues of film price, and their attacks were taking similar directions. Several independent groups indicated willingness to join forces with others in a national crusade against what they charged were unjustifiably high rental prices and unreasonable conditions.

George R. Farnum, a former Assistant United States Attorney General and prominent Boston lawyer, has been retained by an important group of New England independents to lead their fight for a Federal film rental law, it was learned Monday. He refused to identify the group whom he represented. It was learned, however, that they include some of the largest independent operators in the New England area, including members of the Independent Exhibitors, Inc.

To Seek Congressional Support for Move

This association, under the leadership of Nathan Yamins, chairman of the executive committee, and Francis C. Lydon, of Dorchester, the president, broke away from the ranks of national Allied a year ago during the United Motion Picture Industry conferences. It has since been an outspoken critic of trade practices and rentals under the Consent Decree.

Francis Perry, president of the Independent Exhibitors, Inc., Wednesday said that his group had not retained Mr. Farnum. "Nevertheless, I personally feel that the film rental demanded by the film companies today must be curbed," Mr. Perry said.

The Independent group will meet in August, he said, predicting that action then would be taken on the rental question.

"In New England, the majority of small independent exhibitors has not felt the boom at the box office that downtown key theaters and boom town theatres are getting," he said. "The majority of small theatre owners are suffering a loss of business because of shifting populations and the very strict gasoline ban enforced here."

Mr. Farnum will seek to obtain support of New England Senators and Representatives for a bill which would provide for Federal regulation of motion picture sales and a ceiling on film prices. He will go to Canada soon to study the effect of Dominion controls over theatre rentals and admission prices and to meet with exhibitor leaders at Ottawa and Toronto, he said.

Motion picture rentals were specifically exempted, along with newspapers and radio time, in the original Price Administration Act passed by Congress. They were omitted for fear that ceilings on these communications media might be declared an infringement on Constitutional guarantees of freedom of the press and the whole price control law set aside by the courts.

Sponsors of Mr. Farnum at Boston were hopeful that their move would spur support in other sections of the country for a ceiling law. They said several exhibitor leaders already had promised support.

Take Action to Upset Percentage Selling

The move for Congressional film price controls was calculated, the New England independents said, to upset the entire present plan of percentage selling. It would give independent theatre owners throughout the nation a chance to compete with circuit theatres in every locality at fairly established ceiling prices, they claimed.

"There has been a terrific increase in the film prices demanded by most companies," Mr. Farnum said, charging that "they are permitted by virtue of the monopoly now existing to demand and in most instances to receive these prices.

"No new producer can enter the field and all established producers have been held to 75 per cent of their 1941 raw stock consumption by the War Production Board. Accordingly most producers have deliberately curtailed production in order to keep the prices up and to cause the demand to be greater than the supply," Mr. Farnum said.

"Companies which made 50 to 60 pictures annually have cut to 30 or less," he continued, "and in one notable instance announcement was recently made by one of the large companies that only 18 pictures will be produced next year.

"By reason of this monopoly created in this manner these companies are able to demand higher prices despite the fact that none of them are permitted by the Government to spend as much money as formerly on production. This has in turn created phenomneal profits for these companies and the only possible way the independent theatre owner could survive would be to increase the price of admissions.

Says Public Eventually Would Pay Bills

"In the long run the public itself would pay the bills and it is for the protection of our theatre-going patrons that we intend to demand an equitable adjustment and a ceiling price. The margin of profits has been vitiated for the independent exhibitor by these increased film rentals and the only way out would be to further burden the ticket buyers—the general public," Mr. Farnum said.

At New York on Thursday the Unaffiliated Independent Exhibitors, Inc., a group of Brooklyn, Queens and Manhattan independent subsequent run operators, voted to send a committee to Washington to seek Federal aid in their fight against current rental terms.

Jesse Stern, president, and operator of the Arena theatre, said that in addition to carrying its own plea to Washington his group was ready to cooperate with any other independent theatre group seeking the same remedies. He said that the Unaffiliated Exhibitors had not received a satisfactory reply to protests which they addressed to company sales departments on May 5th.

The committee which will visit Washington next week will seek appointments with Robert Wright, of the Department of Justice film unit; Prentiss Brown, price administrator, or his deputy. Possibly the New York members of Congress would be visited, Mr. Stern said.

Exhibitors Named To Committee

The committee includes Mr. Stern, Jacob Leff, counsel and treasurer for Unaffiliated; Leo Storch, Max Cohen, Brooklyn independent; Lou Goidel, Julius Charnow, George Reisner, Jack Leff, Abe Leff, Ben Resnick, William Demmemen and Irving Gerber.

Mr. Stern said they would urge Mr. Wright to bring to trial the government's divorcement prosecution of the distributors. A return to full season selling, with cancellation privileges and fair control on prices is essential to the continued existence of independent subsequent run theatres, he added. A serious product shortage exists, Mr. Stern said, with companies refusing to sell reissues and cutting down the number of annual releases.

The Independent Theatre Owners of America, New York independent group, which recently hired James J. Walker, former mayor of New York, to serve as counsel in its rental fight is also considering making a campaign for legislative control of prices a part of his assignment, it was reported this wek. Neither Mr. Walker, nor his principal sponsors, Harry Brandt or Max A. Cohen, could be reached for comment. However, they have indicated that Mr. Walker would soon have a battle plan drawn up and ready for disclosure.

The Motion Picture Theatre Owners of America through its trade policy and grievance committee this week under the leadership of Herman Levy of New Haven, chairman, wrote all distributors asking their suggestions on a method of treating certified exhibitor complaints. It is the first step toward setting up adjustment machinery, authorized by the MPTOA directors last May.

Reported to Have Number Of Complaints On Hand

The committee is reported to have a number of complaints on hand. When the distributors reply with suggestions for handling complaints they will present these initial grievances. It is understood that the committee urged flexible machinery on the part of distributors to enable settlement at field meetings with branch or district managers wherever possible. Appeal to the home office is seen as a last recourse in the committee's plans. Only those exhibitors who have substantial evidence of complaints will be represented by the MPTOA group.

National Allied is also preparing to organize complaints on price and terms. Its Caravan is again on the road. M. L. Rosenberg, president, and Abram Myers, general counsel in recent messages have criticized rising prices, high percentages and other terms and warned that unless distributors volunteered to adjust differences the only other course open to exhibitors would be controlling legislation.

In Minneapolis no further action has been reported by the North-Central Allied Independent Theatres which two weeks ago threatened a revival of northwest independent attempts to regulate film sales by state law. According to Don Guttman, president, the group is studying the possibilities of both state and Federal regulatory legislation.

ON THE MARCH

by RED KANN

HOLLYWOOD

EVERYBODY was pleasant enough. There may have been more back-and-forth traffic than the situation would have exacted under other conditions. Finally, however, the case of "Cowboy Commandos," which came to flower on this page last week, was determined for the defendants: George Weeks, producer; Monogram, distributor. The good name of the nation was preserved, too.

For those who came in late, this case, one of a number, points up the system under which two government bureaus, certainly committed to the identical end result, travel differing routes and make the passenger bilious on the curves.

The passenger is the industry.

The Office of War Information had recommended the original characters be converted from Nazis to Americans with Nazi ideas. It was done, the picture was finished, then rejected by the Office of Censorship, through its Los Angeles Board of Review, on the ground American cowpunchers would appear no different from Nazis to overseas audiences which are asked to believe America harbors no Axis sympathizers and no home-brew Fascists, either.

After the first rejection, OWI took a second look. So did the reviewing board of the Office of Censorship, which insisted upon two changes. One was a dialogue shift eliminating a reference about two of the saboteur ring originating in Canada; that squared any subsequent, real or imagined, repercussions from the neighbor on the north. The other was a story alteration removing a draft evasion tag from one of the mob; that kept from the eyes and ears of foreign spectators the suggestion any American ever thought of dodging the Selective Service Act.

In this form, "Cowboy Commandos" was permitted out of the country. Likewise was this the process by which the good name of the nation was imperishably protected. Now.

"The purpose of film censorship is to keep information concerning possible bombing objectives, technical data, military or economic conditions and adverse propaganda harmful to the war effort from leaving the country. Likewise, film censorship is designed to prevent enemy propaganda and information leading to subversive activities from entering the country," the Office of Censorship outlined in instructions to its postal censorship boards and its film boards of review.

"There is no hard and fast rule of thumb applicable to censorship. Interpretation and application of the following principles must be governed by the knowledge, understanding, intuition and judgment of those applying them," these instructions read further. Insofar as films are invoked, final responsibility is vested in the Boards of Review.

It Gets More Interesting

THE objective is not to be questioned, and is not. Not here, anyway. But traveling a bit further the stipulation unfolds that "certain types of material also require written approval from the War Department, Navy Department or other government agency having direct supervision over the subject involved." And underscored is this:

"Written approval by any other agency represents only release insofar as that agency is concerned and is not binding on the Board of Review."

The bulk of this material embraces military installations, shore lines, movements of the troops, et al—all of it specific in nature and attuned to home security and military defense. But there are two other almost limitless categories covered as well. Even a surface reading tells, and in a hurry, how far-reaching postal censorship can be in pursuing the avowed intention of presenting America to the outside world as the land where nobody makes any errors, nobody transgresses any laws or grumbles and protests over wartime restrictions. In a word, a dream land, where the realistic is not acknowledged, where a perfection punctured by cold and hard facts in foreign newspapers and over foreign radio is insisted upon and where one penalty is inability to ship a film abroad if the Office of Censorship rules otherwise under these magnificently sweeping mandates:

"8.—Labor, class or other disturbances which might be distorted into enemy propaganda.

"9.—Undue emphasis on rationing of essentials or other information revealing economic preparation by this country for prolonged war effort."

Presumably, it was "other disturbances" under Point 8 that created trouble for the American cowboys playing Nazi followers and agents in "Cowboy Commandos." Presumably, the same yardstick now applies to "Black Market Rustlers"—it so happens another Weeks-Monogram Western—which also is in a censorship snarl. The dialogue declares it is pointless to ship stolen cattle because the Federal authorities have overcome the black market. That, plus title, presumably tells foreign audiences what they already know but which the screen must not admit. Ideological conflict enters into this, too, in that the OWI has seen the film and finds nothing wrong.

By this time, the reader is nicely mixed up, provided he responds as expected. And with reason. For instance and even if Army, Navy, Coast Guard or Marines, OWI or you name it provides the go-ahead, the Board of Review, proceeding under Washington instruction, can negate that signal and rule a film from the export market for what in its judgment is a censorship violation.

This could suggest many things. For example, it could suggest Army, Navy and the and-so-forth either do not know the pitfalls, are not always protecting their responsibilities or cannot be trusted to pre-determine what footage is proper for overseas and what is not. Your newsboy claims no confidential approach to how all of this sets with the assorted officials concerned. Relying on a passing knowledge of Washington jealousies and manoeuvers for place in the conduct of the war, his guess is it does not set.

In the middle, which is a position occupied with much regularity these days, is the industry. Long ago having demonstrated its cooperation and its willingness to do handsprings if handsprings help win a war, it is in the middle because its producers constantly face conflicting requirements. They meet what has to be met in one direction only to run into a solid wall in another. This causes delay, costs money, frays tempers unnecessarily.

The ultimate objective in suggestion from OWI and in censorship from OC is designed to be identical, but the way is not. Does this have to be? We think not.

Land of Shimmering Contrast

HOLLYWOOD, where they don't surprise easily, was surprised out of its sockets by the Chaplin-O'Neill marriage trailing so rapidly on the heels of that case. The report is the arrangements were made with due respect to Climaxes and Drama; that Chaplin would "take care" of the Los Angeles *Times* because of Hedda Hopper and her column by giving the Los Angeles *Examiner* and Louella O. Parsons the first crack at photos of the nervous bridegroom (54) and the smiling bride (18). Which he did, including a facsimile of the certificate of binding. The result: Almost a full page of publicity, via photos, in the Hearst paper the following morning, plus a two-line banner on page one in both *Examiner* and the picture-less *Times*.

While the first pages blazoned this love ablooming, these headlines either were subordinated or moved inside:

British Army May Be On Move in Syria, London Paper Says.

Allies Batter 5 Airfields in Sicily.

New Floods Sweep Kansas and Missouri.

Martial Law Declared in Texas Race Riots.

Rumania Reported Ready to Seek Separate Peace.

RAF Heavy Bombers Over Germany Again.

". . . The party sped on its way again at a rate of 80 miles an hour, which caused raised eyebrows and formal inquiries from the OPA," reported the *Daily News*.

Ah, Hollywood!

■ *Errol Flynn will star in "Singing in the Wilderness," the life story of James Audubon, the great naturalist. Jesse L. Lasky will produce. The National Audubon Society will cooperate. Camera crews will gather material in the important aviaries.*

Warner giving Errol the bird?


I'm
"Lucky

and are you

NATURAL!

"Get it in early and get it in long, for what Cary Grant has done to the box-office in the past is a small example of what this picture will do."

— Showmen's Trade Review

GRAND SLAM!

"'Mr. Lucky' should prove just that to the exhibitor who plays it."

— Film Daily

JACKPOT!

"As entertaining, exciting and suspenseful a picture as has come to the screen in many a day."

— Motion Picture Herald

BINGO!

"One of the best Cary Grants . . . audiences will get a good ride for their money."

— Motion Picture Daily

TRIPLE SIXES!

"As fresh as this week's ration coupon . . . top entertainment aiming for hefty grosses."

— Variety

BLACKJACK!

"Peg it for top money."

— Boxoffice

GIN!

"Box office importance guaranteed . . . Cary Grant scores a solid personal hit."

— Hollywood Reporter

PAYOFF!

"Class entertainment . . . will register big at the box office."

— Hollywood Variety



Lucky, Too!



CARY GRANT

in the story he chose himself

Mr. Lucky

with LARAINE DAY

CHARLES BICKFORD • GLADYS COOPER

ALAN CARNEY • HENRY STEPHENSON

Nationally advertised in MAGAZINES, NEWSPAPERS AND ON THE RADIO!

Full pages in LIFE, LOOK, COLLIER'S and the entire FAN GROUP totaling 13,247,981 circulation . . . to send the nation's millions to the theatres showing the picture that's 100% the kind of happy entertainment *everybody's* eager for right NOW!



LET'S KEEP SELLING WAR BONDS!

BRITISH PREPARE BLUEPRINT FOR SCREEN INVASION

Set Up Marketing Board to Aid Development of Post-War Film Sales

by AUBREY FLANAGAN
in London

Industry observers appear to have been correct when they forecast that the British Government would play a more than normally active role in the development of the foreign market for British films. Their point is borne out by the recent formation of a marketing board for British films, designed to function not only during the war period but in the post-war era as well.

It is fairly clear now that, unless things of a more crucial kind go wrong, or a change of government should bring about a change of heart and policy, there will be official backing for the foreign invasions of the British film when the military invasions are past. The Government may well play a part in helping British producers to sell British films in foreign markets.

Just how far this assistance will go, precisely what form it will take, time alone will tell. It would seem likely, however, that the present marketing scheme created by the British Film Producers Association and blessed with the practical assistance of the Ministry of Information and the Board of Trade, may be the operating nucleus from which future developments will spring.

Already in producer circles, talking and acting about foreign markets, discussion has proceeded from the immediate emergency into the post-war period, and B.F.P.A. councils, closely associated as they are with certain sections of the legislature, are talking of long term policies. All of which, as Terry Ramsaye, editor of MOTION PICTURE HERALD, has said, "pertains to world politik and the larger pattern."

Board of Trade May Aid Foreign Sales

It would seem clear that when with the replacement of more bellicose machinery by the ploughshares of peace, the Ministry of Information withdraws from the scene, the Board of Trade, under whose auspices the Films Act is operated and one of whose duties is the furtherance of trade in motion pictures, may take an active and helpful part in aiding the sales of British films abroad. The motion picture, in short, seems likely to be considered as a world commodity and its distribution and sales furthered.

The approval and practical assistance given by the Board of Trade and the Ministry of Information to the B.F.P.A. scheme, the generalities and much of the detail of which have been recorded in MOTION PICTURE HERALD, indicate the way the wind is blowing, and indicate, too, it would seem, that if the British industry does something to help itself, the British Government is ready to assist that process, inasmuch as it is assisting the commercial prestige and progress of industrial Britain. This apart from the world politik involved.

In the sphere of practical assistance and the realm of the present, something concrete has been achieved. Already studio space sound stages, theatres and offices, have been freed at the Government-controlled and commandeered Pinewood, for the use of the B.F.P.A. marketing board. This has been made possible largely by the interest of the M.O.I. and the financial goodwill of the British Treasury.

Subtitling Process Is Under Way at Pinewood

There selected British films, approved by the Board, on which, in advisory capacity, sit M.O.I. and B.O.T. representatives, will be subtitled in various foreign languages. The aid of friendly governments has been canvassed and it is now certain—so fast has the movement been—that as soon as various occupied territories are liberated and the invading armies advance, the audiences will be entertained with shows of British films subtitled in a language they can understand.

As already recorded in these pages, uniformed officers, appointed by the M.O.I., the Army, and presumably the motion picture industry, will have charge of these operations, for agents will immediately be established in the appropriate territories. Already a first selection of suitable films has been made. These include: "In Which We Serve," "Pimpernel Smith," "Quiet Wedding," "One of Our Aircraft," "French Without Tears," "Contrabrand," "The Ghost Train," "The Gentle Sex," "Silver Fleet," "Gas Light" and "Nine Men." There is the first blueprint of world politik *a l'anglaise.*

Sight has not been lost of the competition offered by Hollywood, and not alone the competition today, but no less the competition of a post-war period. Late as was the entry into North Africa, that territory is, state the B.F.P.A. spokesmen, already proving a fruitful source of revenue. For the time being the direction of the marketing board's offensive will be liberated Europe. Later toll will be taken of South America. There is no reason to doubt that the producers' vision is fixed even further afield.

Anxiety Expressed on Raw Stock Shortage

First practical step is the formation of a company built on commercial lines with a capital to be agreed and approved by the B.F.P.A. sub-committee and the organization itself. Details of the company's constitution and financial structure have not yet been worked out but these are not likely to prove a formidable obstacle. Subtitling is to cost £150 per film per print, a reasonable figure in view of the revenue aimed at. Subtitling will be the accepted device and dubbing the exception.

A matter currently concerning British producers in regard to foreign distribution is the relation of the raw stock situation to foreign sales. It is feared here that unless producers are assured of adequate motion picture stock on the American side of the Atlantic, deals for distribution of films in that territory will be prevented. The instance has already been given of one British film which was the subject of an American deal, being, so to speak, put back on the shelf because there was no assurance of sufficient raw stock to ensure distribution.

Approaches are to be made to British Government agents in Washington to ask their interested action in the direction of relief on the situation. Just what figure of footage would be needed it is difficult to assess since all British motion pictures are not necessarily of a standard to merit distribution on the U. S. market. There are, however, not more than 45 films per annum produced here nowadays, cannot in fact be more than that figure, so the total positive involved need not be considerable.

British Theatres Protest to Hays

British exhibitors this week charged that American film companies were grading films in high percentage brackets in violation of the 1938 agreement. The General Council of the Cinematograph Exhibitors Association cabled a protest on Thursday to Will H. Hays, president of the Motion Picture Producers and Distributors of America.

Carl E. Milliken, secretary and foreign manager of the MPPDA, said Friday the message had been received and that Mr. Hays was preparing an acknowledgment. The question of sales terms was a matter for the individual companies, however, Mr. Milliken said, and not within the province of the association.

Foreign managers at a meeting at the MPPDA offices Friday were given copies of the CEA protest. Mr. Hays was in Washington Monday but it was reported that he had informed the CEA that the price question properly should be discussed with the respective British managers of the American distributors.

Most of the major distributors indicated that they would defer replies until they heard from their London offices or received specific protests direct from the exhibitor group.

Phil Reisman, vice-president and foreign manager of RKO, said that he had received no complaints from his London office. At Warners it was reported that the matter had been referred to H. M. Warner, president, in California, in the absence from the country of Robert Schless, foreign manager. At Paramount it was indicated the company would take no action until David Rose, British general manager, reached this country in July. MGM, Twentieth Century-Fox and Universal also indicated that they would await further details.

The message to Mr. Hays signed by Boyd Oxford, Mansfield independent, for the CEA general council, said the grading system and new trading practices now being introduced, were a "breach of the 1938 agreement" between the CEA and MPPDA, and that "this excessive pressure" would do much harm to Anglo-U. S. understanding. The CEA asked Mr. Hays to issue orders to MPPDA representatives in England to rescind the present practices and revert to accepted pre-war methods of trading.

HOT AS A BISCUIT AT THE BOX-OFFICE



SAMUEL GOLDWYN

presents

LESLIE HOWARD

DAVID NIVEN

in

Join the special War Stamp drive during July!

A

LESLIE HOWARD

Production

SPITFIRE



PILOTS AND OTHER PERSONNEL OF THE R.A.F. FIGHTER COMMAND

Released by RKO Radio Pictures

MOVE IN SENATE TO SAVE OWI AFTER HOUSE SLASH

Hays and Industry Heads Tell Senators Value of Film Bureau's Work

WASHINGTON BUREAU

The fate of the Motion Picture Bureau of the Office of War Information at mid-week awaited Senate action, following the House of Representatives' drastic elimination of the domestic war propaganda services of the OWI last Friday night.

While the Senate Appropriations Committee on Wednesday had not reached the OWI supply bill, there were indications that the reaction to the House's denial of funds was having its effect, and it was considered likely that some, if not all of the $5,500,000 wiped out last week would be restored.

By a vote of 218 to 114, the House of Representatives threw out the $5,500,000 fund for the OWI, recommended by the Appropriations Committee. As approved by the Budget Bureau, a total of $8,805,906 had been provided for OWI's domestic activities, but the committee pared it down to $5,500,000 before reporting the bill. The domestic operations' branch runs the news service for all war agencies except the Army and Navy, and conducts film, radio, poster and other propaganda programs.

In a telegram addressed to Chairman Clarence Cannon of the House Appropriations Committee last Friday, Will H. Hays, president of the Motion Picture Producers and Distributors of America, expressed unequivocal support of the OWI film division. It was indicated that the motion picture industry, represented by Mr. Hays, would have a voice in the Senate hearings on the War Agencies' bill this week. Elmer Davis, chief of the OWI, was expected to appear before the Senate in an effort to restore the OWI domestic budget.

Members of the film industry, strongly in support of Lowell Mellett, chief of the film bureau, this week were contacting their Senators to express their belief that the motion picture bureau should be continued and Mr. Hays conferred with Mr. Mellett Monday regarding the situation.

Throughout the industry, those who had been in contact with Mr. Mellett were emphatic in their praise of his policies and conduct, declaring him probably the best friend the commercial screen has in Washington.

President Could Act To Save OWI

It was believed in Washington that if the Senate accepted the House action, only one recourse would be open to the OWI to restore its war-time functions on the home front, and that would be a Presidential executive order, such as that which originally called the OWI into being in July of last year.

The text of Mr. Hays' message was as follows:

"I note in the report on the hearings of your committee on the War Agencies Appropriations Bill the inclusion of certain criticisms of the Office of War Information as they relate to the motion picture industry. The effect of this is to suggest that OWI has attempted to unduly influence the content of American motion pictures.

"I speak from the best information when I say that this view is not that of the industry. We have been greatly pleased by the understanding shown by the Bureau of Motion Pictures of the OWI and by the complete lack of any effort on its part to dominate our operation. The industry on its own initiative offered to cooperate completely with the Government in the war effort, and the Bureau of Motion Pictures of the OWI has aided our efforts to make our cooperation one hundred per cent effective.

"I know the motion picture industry's feeling is one of genuine appreciation for the service being rendered to the industry."

OWI executives and personnel, meanwhile, were in a dither this week over the possible effects of sharp cuts in appropriations ordered by the House, but more interesting to the film industry was the public disclosure that top officials were in sharp disagreement.

Although he said that reports of such differences were news to him, OWI Director Elmer Davis, questioned by newsmen at a press conference over the weekend, said he "didn't know" whether he would dispense with the services of Lowell Mellett, chief of the Motion Picture Bureau. Mr. Mellett, he said, "has done an excellent job in motion pictures" but in view of the curtailed appropriations "I don't know whether we will have a motion picture bureau."

Reports that all was not serene in the OWI have been floating about in the industry for some time—ever since the War Department started its drive to have every theatre in the country show the Frank Capra training films.

Mr. Davis supported the department but Mr. Mellett felt no pressure should be brought to bear on the industry to take films which it did not believe desirable for general showing. The controversy finally was settled at meetings with the War Activities Committee, and "Prelude to War" is in circulation, but Mr. Davis' coolness toward Mr. Mellett remained.

In sharp contrast to the way the House jumped on the OWI was the lack of criticism of Nelson Rockefeller's Coordinator of Inter-American Affairs agency, Byron Price's Office of Censorship and the Board of Economic Warfare, all of which were conceded to be doing a good job without friction. In fact, OWI and the Office of Price Administration were the only agencies attacked.

The denial of funds to the OWI was attributed to Congressional resentment over alleged "fourth term" propaganda put out by the OWI; to expensive "slick paper" books which it sent abroad; Mr. Davis's sniping at the newspapers for their reporting of inter-agency and intra-agency friction. The remarks of Walter Wanger, president of the Academy of Motion Picture Arts and Sciences, in the spring issue of *Public Opinion Quarterly,* on the motion picture activities of the OWI, also were understood to have added fuel to the Congressional fire against the war agency. Mr. Wanger's charges were read into the record by Congressman John Taber last May during the OWI budget hearings.

Recommendations for the improvement of relations between the OWI and the film industry, made in the article by Mr. Wanger, were incorporated in the *Congressional Record* Wednesday by Representative Will Rogers, Jr., of California.

Mr. Wanger, in his article, proposed the drafting by the OWI of Y. Frank Freeman as over-all director of the film bureau; Edgar J. Mannix for production liaison; Spyros Skouras for distribution liaison, and Carl Hoblitzelle as exhibition liaison. He said such a team could arrange the production, distribution and exhibition of special purpose films "which would come out right and would interest and thrill theatre-goers."

Mr. Wanger admitted such a setup was unlikely but insisted upon the need of a change "from a take-over attitude to one of cooperation."

On June 12th, the Washington *Post,* in an editorial, commented on the article, and quoted the producer as saying that the OWI " 'has entrusted the full sweep of war power and the intangible but strong leverage of the desire the producer shares with all citizens to be a patriot, to gentlemen with no previous film experience. An inevitable result is that producers are continually urged, under pressure, to make so-called propaganda pictures that can effect no purpose except to empty theatres.' A better method, in his judgment, would be for the Government to suggest only the broadest indication of policy and leave the execution of it exclusively in the hands of studio executives. . . ."

OWI Film Unit Produced 20 Pictures Since Last July

Since last July, when President Roosevelt's executive order created the Office of War Information, the film division of OWI produced and distributed 20 war propaganda motion pictures, including 19 shorts and one feature. In addition, the bureau released three shorts made by the film division of the British Ministry of Information; produced four issues of U. S. News Reviews in 16mm for non-theatrical distribution, and two short subjects, "Campus on the March" and "Report on Russia," both in 16mm and distributed non-theatrically. The 20 subjects do not include those produced by the motion picture industry, which the War Activities Committee distributes to the more than 16,000 theatres.

The OWI pictures are: "Colleges at War," "Community Transportation," "Doctors at War," "Dover" (British), "Farmer at War," "Food for Fighters," "Fuel Conservation," "Japanese Relocation," "Keep 'Em Rolling," "Lake Carrier," "Mission Accomplished," "Night Shift" (British), "Paratroops," "Right of Way," "Salvage," "Troop Train," "Vigilance," "The World at War," feature; "Message from Malta," "Lift Your Heads" (British), and "War Town," which will be released this week.

RKO RADIO PICTURES INC. TRADE SHOWINGS

OF FIVE PRODUCTIONS

BRANCH	PLACE OF SHOWING	ADDRESS	PETTICOAT LARCENY		THE SKY'S THE LIMIT		THE FALCON IN DANGER		BEHIND THE RISING SUN		MEXICAN SPITFIRE'S BLESSED EVENT	
			Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time	Day and Date	Time
Albany	Fox Projection Room	1052 Bway.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Atlanta	RKO Projection Room	191 Walton St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Boston	RKO Projection Room	122 Arlington St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Buffalo	Fox Projection Room	290 Franklin St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Charlotte	Fox Projection Room	308 So. Church St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Chicago	RKO Projection Room	1300 So. Wabash Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Cincinnati	RKO Theatre Proj. Rm.	12 E. 6th St.	Mon. 7/12	8:15 P.M.	Mon. 7/12	9:30 P.M.	Tues. 7/13	8:15 P.M.	Tues. 7/13	9:30 P.M.	Wed. 7/14	8:15 P.M.
Cleveland	Fox Projection Room	2219 Payne Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Dallas	Fox Projection Room	1801 Wood St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Denver	Paramount Projection Rm.	2100 Stout St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Des Moines	Fox Projection Room	1300 High St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Detroit	Blumenthal Projection Rm.	2310 Cass Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Indianapolis	Fox Projection Room	326 No. Illinois Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Kansas City	Paramount Proj. Rm.	1800 Wyandote	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Los Angeles	RKO Projection Room	1980 So. Vermont Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Memphis	Fox Projection Rm.	151 Vance Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Milwaukee	Warner Proj. Rm.	212 W. Wisconsin Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Minneapolis	Fox Projection Room	1015 Currie Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
New Haven	Fox Projection Room	40 Whiting St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
New Orleans	Fox Projection Room	200 So. Liberty St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
New York	RKO Projection Room	630 Ninth Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2 & 4 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2 & 4 P.M.	Wed. 7/14	11:00 A.M. & 2:30 P.M.
Oklahoma City	Fox Projection Room	10 No. Lee St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Omaha	Fox Projection Room	1502 Davenport St.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	11:00 A.M.	Wed. 7/14	2:30 P.M.	Thur. 7/15	2:30 P.M.
Philadelphia	RKO Projection Room	250 No. 13th St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Pittsburgh	RKO Projection Room	1623 Blvd. of Allies	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Portland	Star Preview Room	925 N. W. 19th St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
St. Louis	S'Renco Projection Rm.	3143 Olive St.	Tues. 7/13	11:30 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	11:30 A.M.	Wed. 7/14	2:30 P.M.	Thur. 7/15	2:30 P.M.
Salt Lake City	Fox Projection Room	216 E. 1st St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
San Francisco	RKO Projection Room	251 Hyde St.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Seattle	Jewel Box Projection Rm.	2318 2nd Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.
Sioux Falls	Hollywood Theatre	212 No. Philips Ave.	Mon. 7/12	10:00 A.M.	Mon. 7/12	11:30 A.M.	Tues. 7/13	10:00 A.M.	Tues. 7/13	11:30 A.M.	Wed. 7/14	11:00 A.M.
Washington	Fox Projection Rm.	932 New Jersey Ave.	Mon. 7/12	11:00 A.M.	Mon. 7/12	2:30 P.M.	Tues. 7/13	11:00 A.M.	Tues. 7/13	2:30 P.M.	Wed. 7/14	2:30 P.M.

COLUMBIA TO RELEASE 44 FEATURES, 10 WESTERNS

Also Plans 118 Shorts and Three Serials Next Season; Two Specials on List

Columbia Pictures this week announced the full schedule of its 1943-44 program of 44 features, 10 Westerns, 118 shorts and three serials. At the company's annual convention held in Chicago recently, sales and production executives said that emphasis next season would be placed on 16 "AA" top-budgeted pictures and two special "BB" productions.

In addition to the 44 features will be "The Land Is Bright," which Sam Wood will produce and direct, and another special of equal importance, according to the announcement. The two pictures will be screened before sale and offered as individual units, apart from Columbia's regular product, it was said.

Three Technicolor films are to be included in the company's top-budget features. They will be "Cover Girl," starring Rita Hayworth and featuring Jinx Falkenburg, with songs by Jerome Kern and Ira Gershwin, directed by Charles Vidor, produced by Arthur Schwartz; "Heart of a City," co-starring Miss Hayworth and Janet Blair, and "Gone Are the Days," co-starring Cary Grant and Miss Hayworth and featuring Janet Blair and Charles Coburn.

Several Important Films Are On Schedule

On the roster of important productions are: "Sahara," war story of North Africa, starring Humphrey Bogart; "My Client Curley," starring Cary Grant, a romantic comedy based on the prize-winning radio play by Norman Corwin and Lucille Fletcher Herrmann; a comedy to follow "The More the Merrier," starring Jean Arthur; "Ten Percent Woman," comedy-drama of a modern business girl, co-starring Rosalind Russell and Brian Aherne.

In the field of musical productions, Columbia has scheduled the following for next season: "The Life of Al Jolson," "Jam Session," with eight name bands and popular radio acts; "Good Night Ladies," based on the Broadway farce of some years ago; "When My Baby Smiles at Me," starring Ted Lewis and his orchestra; "Louisiana Hayride," starring Judy Canova; "Hey, Rookie," with Ann Miller in the top role and featuring Joe Besser; "Victory Caravan," musical romance; "Doughboys in Ireland," an Army musical; "Rhapsody in A-Flat"; and two Joan Davis-Jinx Falkenburg musicals, "Beautiful But Broke" and "Kansas City Kitty."

Program Will Include Topical Pictures

Among the pictures which will draw heavily on topical news for background and themes will be: "Knights Without Armor," drama of Europe's guerrilla fighters; "Mr. Winkle Goes to War," based on the best-selling novel, which will be a Harold Lloyd production; "Dear Mr. Private"; "Sailor's Holiday," comedy-drama about the U. S. Coast Guard; "Blimp Patrol"; "Soldiers in Slacks," story about women in war industry; "Two-Man Sub," film about the battle against Japan's undersea suicide squadron at Pearl Harbor; "The Home Front" and "Twelve Is Company."

Rounding out the comedy, musical, romance, drama and war background pictures on the schedule, the company has on its roster a number of mystery thrillers, including: "Crime Doctor," starring Warner Baxter, based on the radio play; "Vampires of London"; "A Night of Adventure," a "Lone Wolf" mystery with Warren William and Eric Blore; a new "Boston Blackie" mystery with Chester Morris in the title role; "Beyond the Grave" and "Nine Girls."

Also scheduled for 1943-44 are a new "Blondie" picture featuring Penny Singleton and Arthur Lake; and "Klondike Kate," written by the famous Klondike Kate herself and Robert L. Johnson.

Extra-Budget Westerns Also Planned

In addition to four Charles Starrett and four Russell Hayden Westerns, Columbia will produce two extra-budget special Westerns, "Nevada" and "Empire of the West," both musicals.

The program of 118 shorts planned by the company will include 28 "big name" two-reelers, among them four Hugh Herbert specials, eight "Three Stooge" specials, and 16 comedy subjects featuring such stars as Vera Vague, Slim Summerville, Billy Gilbert, Cliff Nazarro, Una Merkel and Andy Clyde.

Included in this two-reel group is a series of "All-Star" musical comedies. The 90 single reels will feature four Li'l Abner color cartoon specials, based on the cartoon strip, and four Fox and Crow special color cartoons, plus 82 novelty musical and comedy reels comprising Color Rhapsody cartoons, Phantasies (black-and-white cartoons), Film Vodvil, Community Songs, World of Sports, Screen Snapshots, Panoramics and Columbia Tours.

Three serials will be produced next season. They are: "The Batman," based on the cartoon character created by the originators of "Superman"; "The Fighting General," based on the great battles raging in the Pacific; and "The Phantom," creation of Lee Falk and Ray Moore, which is based on the syndicated newspaper serial.

Roster of Players and Directors Listed

In addition to the stars and featured players already mentioned, those who will appear in next season's pictures include: Kenny Baker, Vi Athens, Jess Baker, Lloyd Bridges, Bruce Bennett, Leslie Brooks, Stanley Brown, Edgar Buchanan, William Carter, Marguerite Chapman, Charles Coburn, Jeff Donnell, Douglass Drake, Michael Duane, Jonathan Hale, John Hubbard, Rex Ingram, Allyn Joslyn, Evelyn Keyes, Richard Lane, Eddie Laughton.

Also: Douglas Leavitt, Anita Louise, Edmund Lowe, Adele Mara, J. Carroll Naish, Tom Neal, Shirley Patterson, Larry Parks, Ann Savage, Larry Simms, Robert Stanford, K. T. Stevens, George E. Stone, Frank Sully, Walter "Dub" Taylor, John Tyrell, Lewis Wilson, Craig Woods, Nan Wynn, El Brendel, Larry Fine, Jerry Howard and Moe Howard.

Among the director-producers, directors, producers and associate producers who will contribute to Columbia's 1943-44 program are: Charles Barton, William Berke, Sam Bischoff, Irving Briskin, Colbert Clark, Andre DeToth, Louis Edelman, Jack Fier, Rudolph Flothow, Isador Goldsmith, Alfred E. Green, Alexander Hall, Leigh Jason, Burt Kelly, Bennie Kline, Zoltan Korda, Harold Lloyd, Wallace MacDonald, Kurt Neumann, Arthur Schwartz, Sol Siegel, Sidney Skolsky, Frank Strayer, Charles Vidor, Richard Wallace, Jules White, Sam White, P. J. Wolfson, Sam Wood.

Company Announces Contract Writers

The writers who will be identified with new season productions are: Edward Eliscu, Doris Anderson, Elliot Arnold, George Beck, Lou Breslow, Erik Charrell, Lester Cole, Adele Comandini, George Corey, Norman Corwin, Karen DeWolf, Edna Ferber, Irving Fineman, Richard Flournoy, Paul Frank, Harold Goldman, Jay Gourney, Howard J. Green, Thelma Hanover, Laurence Hazard, Jack Henley, Heinz Herald, Lucille Fletcher Hermann, Robert L. Johnson, George S. Kaufman, Gina Kaus, John Lawson, Connie Lee, Sonya Levien, Philip MacDonald, Horace McCoy, Patterson McNutt, Mrs. "Klondike Kate" Rockwell Matson, Lewis Meltzer, Henry Myers, Alden Nash, Alfred Neumann, Wilfrid Pettit, Theodore Pratt, Oscar Saul, Paul Schiller, Manny Seff, Harry Segall, Sid Silvers, Detlef Sierck, George Sklar, Andrew Solt, John Stone, Lesley Storm, Joseph Than, Jack Townley, Paul Trivers, Wanda Tuchock, Virginia Van Upp, Harlan Ware and Philip Yordon.

With 14 features in production between now and the autumn, in addition to two serials and several comedies, Columbia this week reported its "biggest summer production schedule in the company's history." A number of the studio's top pictures are set for shooting within the next few weeks, including "Cover Girl," "Tropicana," with Victor Moore, Bill Gaxton and Mae West, which will be produced by Gregory Ratoff and Harry Goetz, with Mr. Ratoff directing; "Mr. Winkle Goes to War," the Harold Lloyd production, and "My Client Curley."

Several Productions On Summer Program

Now in the last stages of preparation are "Life of Al Jolson," which Sidney Skolsky will produce; "Ten Percent Woman," the Rosalind Russell film, and "Heart of a City," with Rita Hayworth and Janet Blair.

Other pictures on the summer schedule include: "There's Something About a Soldier," "Footlight Glamour," latest in the "Blondie" series; "When My Baby Smiles at Me," "Doughboys in Ireland," "Jam Session," "Nine Girls" and "The Gamble of Boston Blackie."

Details on the top productions scheduled by the company for the new season follow:

THE LAND IS BRIGHT: based on the play by Edna Ferber and George S. Kaufman, produced and directed by Sam Wood, an important cast.

SAHARA: starring Humphrey Bogart, with Lloyd Bridges, Guy Kingsford, J. Carrol Naish, Rex Ingram and Bruce Bennett. Directed by Zoltan Korda.

MY CLIENT CURLEY: starring Cary Grant. Based on the radio show by Norman Corwin and Lucille Fletcher Herrmann. Produced by Louis Edelman.

COVER GIRL: Technicolor production starring Rita Hayworth, with Jinx Falkenburg and 15 magazine cover girls selected by 15 magazines. Music by Jerome Kern, with lyrics by Ira Gershwin. Directed by Charles Vidor, produced by Arthur Schwartz.

A JEAN ARTHUR PRODUCTION: designed to

(*Continued on opposite page, column* 1)

Columbia Plans To Emphasize 'AA' Pictures

(*Continued from opposite page*)

capitalize on the success of "The More the Merrier."

HEART OF A CITY: Technicolor production co-starring Rita Hayworth and Janet Blair. Louis Edelman will produce from Lesley Storm's Broadway play.

TEN PERCENT WOMAN: Rosalind Russell and Brian Aherne co-starred in a romantic comedy of a modern business girl who thinks she can turn her back on romance. Produced by P. J. Wolfson.

Technicolor Production Stars Grant, Hayworth

GONE ARE THE DAYS: Technicolor production, co-starring Cary Grant and Rita Hayworth, featuring a cast headed by Janet Blair and Charles Coburn. Arthur Schwartz, producer.

THE LIFE OF AL JOLSON: a musical, presenting the life story of the great entertainment figure. Produced by Sidney Skolsky.

JAM SESSION: Ann Miller starred in a musical, with eight name bands and radio acts—Alvino Rey and his orchestra, Louis Armstrong and his orchestra, Jan Garber and his orchestra, the Pied Pipers, Glen Gray and his Casa Loma orchestra, Jan Savitt and his orchestra, Teddy Powell and his orchestra and Charlie Barnett and his orchestra.

GOOD NIGHT LADIES: from the musical comedy by Avery Hopwood.

KNIGHTS WITHOUT ARMOR: drama of Europe's guerillas who are waging war against the Nazis. P. J. Wolfson, producer.

MR. WINKLE GOES TO WAR: based on the novel by Theodore Pratt. Produced by Harold Lloyd.

DEAR MR. PRIVATE: an unusual romance of a girl who wrote a "blind date" letter to a soldier. Produced by P. J. Wolfson.

WHEN MY BABY SMILES AT ME: starring Ted Lewis and his orchestra, the combination which made the title song famous.

LOUISIANA HAYRIDE: a musical starring Judy Canova.

To Screen Popular Radio Play

CRIME DOCTOR: starring Warner Baxter in the film based on the coast-to-coast CBS network show heard weekly over 113 stations.

VAMPIRES OF LONDON: horror story set in blitz-stricken London.

HEY ROOKIE: starring Ann Miller with Joe Besser, star of "'Sons O' Fun" and the Fred Allen radio show. Written by Edward Eliscu, Jay Gorney and Henry Myers. Based on the musical staged and portrayed by the men at Fort MacArthur.

SAILOR'S HOLIDAY: a riotous yarn of gobs on shore leave.

VICTORY CARAVAN: produced by Burt Kelly, a timely, topical, romantic musical.

SUB-BUSTERS: filmed with the cooperation of the U. S. Coast Guard.

A "BLONDIE" PRODUCTION: Penny Singleton, Arthur Lake and Larry Simms in another adventure of the Bumsteads. Based on the comic strip created by Chic Young.

DOUGHBOYS IN IRELAND: An Army musical featuring Kenny Baker.

TWO JOAN DAVIS-JINX FALKENBURG MUSICALS: BEAUTIFUL BUT BROKE and KANSAS CITY KITTY, a pair of musicals.

RHAPSODY IN A-FLAT: a symphony of music and laughs, with the Vagabonds.

A NIGHT OF ADVENTURE: another "Lone Wolf" adventure, with Warren William, Eric Blore.

A "BOSTON BLACKIE" ADVENTURE: with Chester Morris in the title role.

BLIMP PATROL: action thriller of the men they call "the eyes of the Navy."

BEYOND THE GRAVE: horror thriller.

SOLDIERS IN SLACKS: women at war—a salute to the girls on the home front.

KLONDIKE KATE: screenplay by Mrs. "Klondike Kate" Rockwell Matson and Robert L. Johnson. This will be the drama of the pioneer woman.

TWO-MAN SUB: story of the battle against Japan's undersea suicide squadron at Pearl Harbor.

THE HOME FRONT: drama of the effects of war on those who must stay behind.

TWELVE IS COMPANY: comedy of 12 hard-boiled guys who turn "angel" to give Broadway kids a break.

NINE GIRLS: from the Wilfred Pettit Broadway melodrama of nine beauties stalked by murder. Produced by Burt Kelly.

PRC Discusses Film Budgets

Analysis of the budget appropriations for Producers Releasing Corporation's 1943-44 program of 40 pictures was made last week by Arthur Greenblatt, vice-president in charge of sales, at the company's two-day national franchise holders' meeting at the President Hotel in Kansas City, June 18th and 19th.

Each of the four "Producers Specials" is budgeted at more than five times the amount spent on PRC features in former years, he said. The six "Victory Specials" on next season's schedule will cost in excess of three times the ordinary budget, and the remainder of the features will be increased in budget 50 to 100 per cent over the amounts which were spent former years.

Leon Fromkess, production chief of PRC, told the delegates that within 90 days, 50 per cent of the new product would be completed or in work. He pointed out that with increased working capital, the higher budgets enable the studio to extend the shooting time on all product, and that despite manpower and talent shortage, PRC would deliver its complete line-up on schedule.

Joseph O'Sullivan, director of advertising and publicity, said the appropriation for advertising was commensurate with the increased production budgets and that advertising on the Specials would, in many cases, be four times the amount spent on any previous PRC film.

Reporting on the foreign operations of the company, Robert D. Socas, export manager, said the company had representatives in every country in the world, that deals already had been completed with countries at war, but that deliveries would be made to these countries when the war is over. He also stressed concentration on the needs of the Latin American market.

Others who spoke included Leo J. McCarthy, assistant general sales manager; and Fred A. Rohrs, southwestern division sales manager, and Nat Lefton, who recently joined PRC, taking over the Cleveland and Cincinnati franchises.

Those who attended the luncheon held last Saturday prior to the closing session of the convention, were Clarence Schultz, general manager of the Commonwealth Theatres; Claude Morse, Fox Midwest Theatres; Senn Lawlor, district manager, Fox Midwest Theatres, and Lester Gibbs, Griffith Theatres, Oklahoma City.

MGM Begins Product Talks In Hollywood

Metro-Goldwyn-Mayer began a series of conferences this week at the company's Hollywood studio bearing on next season's production and release schedules. Nicholas M. Schenck, president of Loew's, and William F. Rodgers, vice-president in charge of distribution, were scheduled to arrive on the west coast at mid-week. Howard M. Dietz, vice-president and director of advertising and publicity, who has been in Hollywood for the past two weeks, remained at the studio for the meetings. Marvin Schenck, eastern talent head, and Olin Clark, home office story editor, also on the coast for product conferences, were to remain for the sessions.

The company announced this week that it would eliminate regional pre-season sales meetings because of transportation curtailments and instead, would designate district or divisional managers to carry plans for the 1943-'44 product and policy to the sales forces in the field.

It was indicated that following the Hollywood conferences, Mr. Rodgers would announce from 10 to 12 pictures for the first block of the new season, with selling likely to get under way sometime in August. MGM's first group for the 1942-43 season totaled 12. The second block numbered 10, the third block, five, and the last, seven. "Random Harvest" and "The Human Comedy" were sold separately.

Warners Shift Summer Releases

Ben Kalmenson, general sales manager of Warner Bros., announced this week changes in the company's summer release schedule, putting "The Constant Nymph" on the July list, with Irving Berlin's "This Is the Army" to follow in August. Mr. Kalmenson recently returned from a visit to Hollywood where he discussed new product plans with Jack L. Warner, executive producer, and Charles Einfeld, director of advertising and publicity.

"The Constant Nymph," starring Charles Boyer and Joan Fontaine, will go into general distribution July 23rd, on which date the film will open at the New York Strand. August 14th is the date set for release of "This Is the Army." Tentative premiere date for the screen version of Irving Berlin's Army show has been set for late in July in New York.

"Watch on the Rhine," starring Bette Davis and Paul Lukas, will go into the Strand following "Constant Nymph" as the Labor Day holiday attraction.

Twentieth Century-Fox this week announced its 11th and final block which includes the following three pictures: "Stormy Weather," the all-Negro musical starring Bill Robinson and Lena Horne, which has been trade shown; "Heaven Can Wait," Technicolor production starring Don Ameche and Gene Tierney, and "Bombers Moon," war film with George Montgomery and Annabella. These three films bring the total number of Twentieth-Fox 1942-43 releases to 45. Trade screenings for the latter two films and release dates for all three will be announced shortly.

Paramount's annual Canadian sales meeting was held at the King Edward Hotel in Toronto this Friday and Saturday, June 25th and 26th. Sales policy and plans for the 1943-44 product to be released in Canada were discussed. Neil Agnew, vice-president and general sales manager; Oscar Morgan, general sales manager of short subjects, and Robert M. Gillham, director of advertising and publicity, were expected to address the meeting.

The company also held an exploitation meeting on "So Proudly We Hail" in Los Angeles Thursday at the Ambassador Hotel. Another meeting is set for the Hotel Pierre in New York next Monday. Circuit advertising executives were to attend.

"Miss BOXOFFICE" 19



BREAKS ALL RECORDS in the history of New York's Roxy and smashes into a second week!



"TERRIFIC!" WIRES IKE LIBSON! "Smashed Albee house record on opening day!" Held over!



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SRO BUSINESS
A second stan
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the Fox!

"CONEY

IS BREAKING AL

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HITS AN ALL-TIME HIGH at *Denver & Esquire!*

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CLEAR ACROSS THE COUNTRY

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OF COURSE IT'S FROM

20th CENTURY-FOX

National Circuit Plans to Stage Food Show

National Theatres Corporation, headed by Charles Skouras, is planning to present the 45-minute tabloid version of "It's Up to You," U. S. Department of Agriculture "living newspaper" show on wartime food conservation which was sponsored in April in New York by the Skouras theatre circuit, the American Theatre War Wing Service and national food industry associations.

It was learned in New York this week that Charles Skouras, upon his return to the west coast, shortly will announce the schedule of National Theatres which will exhibit the play, free of charge, to the public. A special press book, informing theatre managers on the manner of presentation of "It's Up to You" and advising on community participation in the event, is expected to be sent out within a week to circuit managers.

About 30 amateur theatrical groups, with the assistance of the American Theatre Wing, are being organized in the northwest and on the west coast, important National Theatres' territory. According to present plans, one night a week for specific theatres in the circuit will be turned over to presentation of the play, although it has not yet been determined how many of the 590 theatres in the circuit will stage the show.

Following the New York premiere of "It's Up to You" at the Skouras Academy of Music house in New York, in March, the show was given in seven other theatres of the circuit in the Metropolitan area, by a professional group which was directed by Elia Kazan, Broadway director now under contract to Twentieth Century-Fox.

Since that time, highlights of the original show were telescoped into a 14-minute film prepared by the Department of Agriculture and included in the 45-minute tabloid version, specifically designed for use by amateur theatrical groups. The film was produced in both 35 and 16 mm versions, for both theatrical and non-theatrical staging, so that the tabloid version, according to reports, could be presented even by high school groups, with a minimum of production difficulties.

In July, three Skouras theatres in New York will stage the 45-minute show, using the 14-minute film. The schedule is as follows: Crotona, July 14th; Ogden, July 15th, and Tuxedo, July 19th. All three houses are in the Bronx.

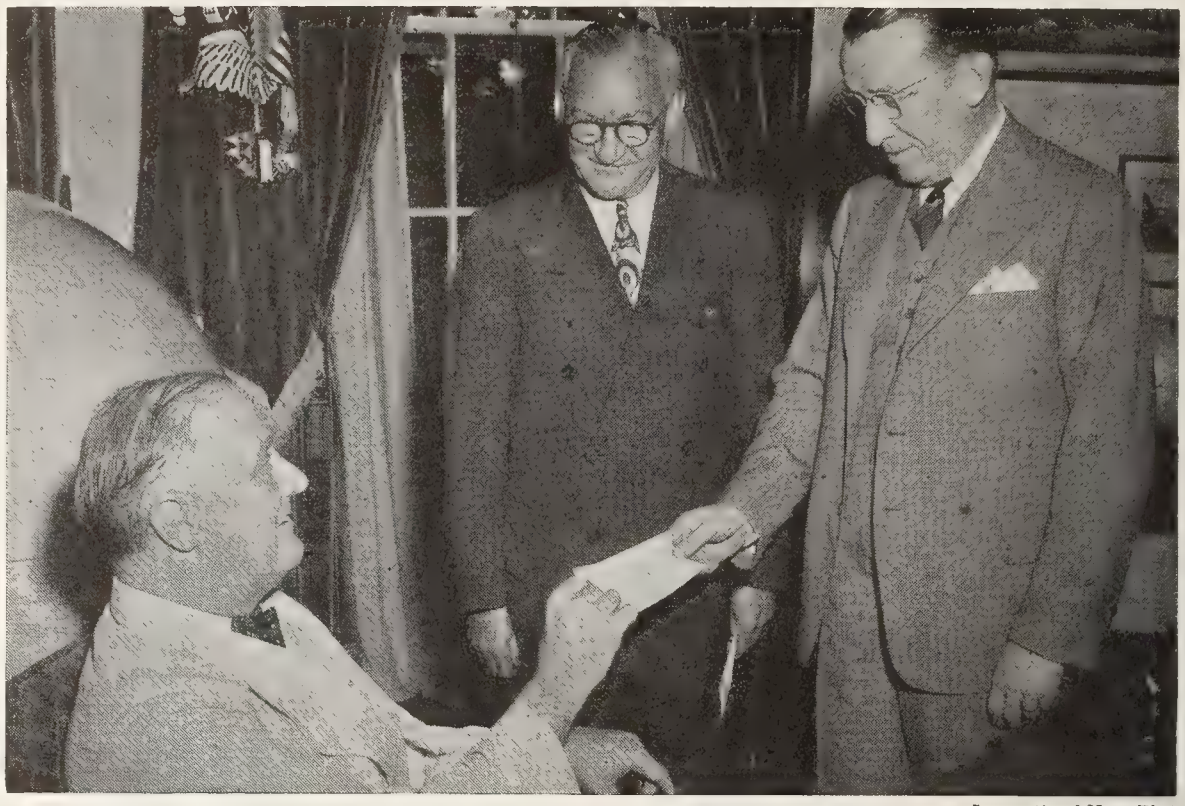
It is understood that prints of the 14-minute film prepared for the tabloid version will be distributed to National Theatres by Twentieth Century-Fox exchanges. It was learned that the Department of Agriculture and the Office of War Information were cooperating with National Theatres in promoting the amateur group presentations.

Commendation of the play was read into the *Congressional Record* last month by Representative John M. Coffee, who praised the Skouras circuit in New York, the Food Industry Association, American Theatre Wing, and other cooperating groups for making the production possible. He criticized a national magazine for its recent spread on "It's Up to You," saying that the "brevity and selection of picture material chosen," gave an "inaccurate exposition of the subject matter, purpose and sponsorship of the play."

Form Terneen Productions

Pat O'Brien, Philip L. Ryan, Judge Lester Roth and Howard B. Henshey have formed Terneen Productions in Hollywood to produce independent films starring Mr. O'Brien. The company has a capitalization of 12,500 shares of common stock.

$1,000,000 Contribution



International News Photo

President Roosevelt receives a $1,000,000 check, half the proceeds from the March of Dimes theatre campaign, from Nicholas M. Schenck, chairman of the drive. Presenting the check, at right, is Basil O'Connor, head of the Warm Springs Foundation.

A million dollars—approximately half the amount raised in the theatres of the country last February to help victims of infantile paralysis walk again—was turned over to President Roosevelt last Thursday by Nicholas M. Schenck, chairman of the motion picture committee for the 1943 March of Dimes.

Mr. Schenck who, with Basil O'Connor, was a luncheon guest at the White House, reported to the President formally on the results of the drive, promising him that another check would be forthcoming after final audit of the collections to make an exact 50 per cent. The other half of the funds remain in the counties in which the money was raised, for local relief.

Mr. Schenck's report was in the form of a letter to the President, as follows:

June 16, 1943

My dear Mr. President:

On behalf of the motion picture theatres of America, it is my privilege to hand you herewith check for $1,000,000 made payable to the National Foundation for Infantile Paralysis.

This represents approximately one-half the money raised in February through collections in some 12,000 theatres throughout the nation. Half of the collections remain in the counties collecting. An additional check will be sent to the Foundation when auditing is completed.

The collections this year compare very favorably with the $1,450,000 raised through our theatre drive in 1942. The gratifying increase in results may be traced to the enthusiastic cooperation of theatre owners and their staffs everywhere throughout the nation, and to the interest of the public in this worthy cause.

It is noteworthy that the two million dollars contribution represents millions of donors. Not only grownups contributed but millions of children paid their share, as evidenced by the number of pennies collected from them.

Our committee is proud to advise you that the campaign was conducted with a minimum of expense, which we estimate will not exceed two per cent of the total. Most of this expense was for raw film purchased for the making of the trailers.

Attached is statement from accountants, showing tabulations of collections represented by the states to date.

The entire motion picture industry is grateful for this opportunity to serve in your fight against infantile paralysis.

Sincerely,

NICHOLAS M. SCHENCK,
Motion Picture Committee Chairman,
1943 March of Dimes.

The presentation to President Roosevelt of proceeds from the theatre drive has been an annual film industry ceremony since the March of Dimes campaign started during the President's first term. In addition to the theatre participation, each year scores of Hollywood stars travel eastward for the annual President's Birthday Ball in Washington and also appear on radio broadcasts presented in conjunction with the infantile paralysis fund campaign.

Theatres Urged To Stock Coal

The Office of War Information this week advised those theatre owners who have not already done so, to convert to coal burners. The OWI specifically mentioned consumers using more than 10,000 gallons a year. During the past year many circuit and independent theatres converted their heating systems to coal.

The OWI further recommended that orders for coal be placed with dealers immediately to assure an adequate supply for next winter. The nation's 1943 requirements, it was said, were the largest in history with five million more tons than last year needed to fill the demand for 1943.

Although the Solid Fuels Administration is studying a program for anthracite conservation, theatres were warned that unless the dealer was given as much latitude possible as to kind, size and quality of coal required, they might be "caught short" during the heating season if a sufficient amount of coal had not been stocked in their bins.

The ever-increasing need for crude oil, it was pointed out, indicated that for the next heating season there would be no relaxation of restrictions. Harold L. Ickes, petroleum administrator, cautioned oil users along the eastern seaboard to refrain from optimism because of the near completion of the "Big Inch" pipeline.

"What the completion of the pipeline means," he said, "is that thousands of barrels of precious oil will be made available for shipment to the east coast and transshipment to the fighting fronts."

The Office of Price Administration's Fuel Rationing division, under the direction of Joel Dean, recently announced a rationing program for the coming winter, designed to spread out the supplies of available fuel oil and to speed up distribution and delivery. Renewal applications are now going into the field and new ration coupons are expected to be issued in July.

The OWI emphasized the importance of the Office of Defense Transportation, which, it said, would be called upon to increase its facilities to a new peak. It advised coal users to keep a supply on hand of from 60 to 90 days. Essential industries were told to keep a 120-day supply in their bins.

A directive from the local fuel rationing division of the OPA in Philadelphia is expected to bring additional hardships to theatres in that area next winter. With other amusement places, schools, office and other buildings, theatres must prove that conversion to coal burners is impossible before being granted application forms for oil supplies.

Engineering reports are in the hands of the local officials, listing practically all oil-heated buildings in the Philadelphia region, and they will serve as a guide in sending out applications.

OPA Sets Ceiling On Film Scrap

The Office of Price Administration this week fixed ceiling prices for film scrap such as washed and unwashed X-ray and photographic film used by manufacturers of novelties like billfolds, menu covers and the like. The ceiling was set to conform to price levels of October 1st to 15th, 1941.

The only previous order applying to scrap film affected motion picture nitrocellulose film scrap. The latest order, it was said, would bring about a reduction of prices by some dealers of as much as 50 per cent of current prices.

A study by OPA of the industry's costs and prices showed that the new ceilings, reflecting October, 1941, prices are about eight per cent higher than the average prices for unwashed film during 1936-39, and that the new washed film ceilings are about 20 per cent above the average for that period, because of price increases made by the industry before the war.

The roll-back, the OPA stated, should not inflict financial hardships, since its survey showed that the margins between the prices of unwashed and washed film scrap prevailing between October 1-15, 1941, were sufficiently above the average margins for the preceding three years to allow for the increased costs.

A DAY WITH MR. DISNEY

In which Motion Picture Herald gets a cover



Walt, arriving at the studio, is greeted by a reception committee bearing messages. . . .



The army and navy join Walt at the conference table. . . .



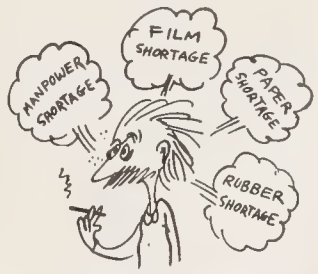
Joe Grant, offering an idea to Walt, holds him with his electric eye while Dick Huemer prays hopefully. . . .



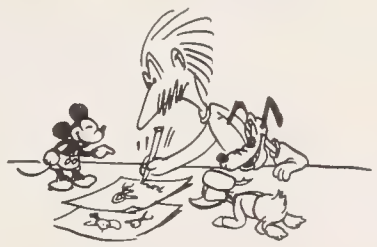
—gives careful consideration to Donald Duck's comments about his work for the day. . . .



—eats lunch, talking to three tables at the same time. . . .



—enjoys a quiet cigarette while his mind roves. . . .



—answers fan mail. . . .



—speaks Mickey Mouse's voice, an assignment which has always been his exclusively. . . .



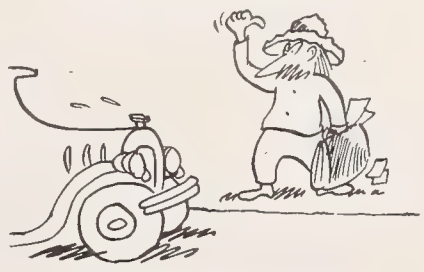
—journeys into the hall, where he is approached by persons having problems. . . .



—listens to the gang "selling" a gag in "Victory Through Air Power." . . .



Walt comes off the nest with Motion Picture Herald's Fourth of July cover idea. . . .



—hitches a ride with a car pool.

The drawings by Roy Williams, the words by Ralph Parker, from Disney's "Dispatch"—with variations.

SCREEN MUST RE-EDUCATE THE WORLD, SAYS COE

Tells San Francisco Advertising Men of Film Use in Post-War Era

Declaring the motion picture "the strongest single instrumentality of human education," Charles Francis Coe, vice-president and general manager of the Motion Picture Producers and Distributors of America, drew a verbal blueprint on Tuesday for the wielding of that instrumentality on a global scale in the post-war world.

He voiced his views as principal speaker at the official dinner of the Wartime Emergency Conference of the Pacific Advertising Association, comprising membership in the six western states, at the Fairmount Hotel in San Francisco, and the one-time broadcaster of championship prize fights pulled no punches of his own.

He bespoke a position in opposition to political commitments.

He came out for a policy of providing means by which freed people might be taught to feed themselves but against the providing of "free lunch."

He asserted that taxes "work both ways" and that while "they provide the munitions of war they must not grow to dimensions which are destructive to the processes of peace."

He hailed American business as "the strongest bulwark of American freedom."

He addressed an audience of 600, inclusive of military, Federal, state and city officials and 150 exchange men and exhibitors.

Of political commitments he said, "Millions of fighting men will return to us. These, with the sweat of conflict on their brows, the ache of battle in their bones, the chill of memories in their hearts, will ask of us eagerly, 'What have we saved? Is freedom still here? We did it out there; what have you done here?' We must answer. If America has truly been saved, we will answer with jobs. We will answer with factories booming to provide a world never before developed. We will answer with Opportunity and we'll spell it with a capital O. Any other answer would be a cat-call of mockery. Let us make no political commitments which do violence to that response."

Must Feed Our Own Before World

On post-war feeding of the war-starved populations, he said, "I cannot feel it is our duty to feed the hungry of the world until we first feed our own. We cannot become purveyors of a world free lunch. We can become producers of equipment which will fertilize lazy acres in every hemisphere and feed the world's hungry by their own efforts. . . . I look with dread upon any process which throws American labor into competition with underpaid foreign labor. I look without fear upon any fair basis of competition between the American worker and any other man on earth."

Of taxes, he said, "No sane or patriotic man resents heavy wartime taxes. No sane or patriotic man fails to remember that the power to tax is the power to destroy. Taxes work both ways. While they provide the munitions of war, they must not grow to dimensions which are destructive to the processes of peace. Reserves which will carry business over the reconversion to peace-time employment should not be expended for wartime usages. A balance must be struck else we fail after victory."

Of American business he said: "The essence of Americanism is the stalwart devotion to our people to controlled freedom. While the majority should rule, their prime responsibility must always be protection of the rights of the minority. The strongest bulwark of American freedom is American business. American business in the over-all is that process by which the brain and brawn of man is combined into a way of life which gives the basic freedoms to every one of us.

"Destroy freedom of the press, the radio, the motion picture, and you destroy the first support, financial and spiritual, of our Democracy.

Other excerpts from the Coe address follow:

Film Strongest Instrument Of Human Education

"No people has ever faced so many problems, or so complex, as Americans must solve after the war. Economics are but one of these.

"Psychological habituation will be adamant against encroachment of the new and the better way.

"America holds for the world the highest standard of living ever attained in recorded history. The underprivileged world must be made to realize that America did not inherit this. America earned it. Others must do the same.

"We of the U. S. are the only nationals not born within geographical limitations or suppressed by restricted ideologies. We are those men of all nations who treasured, above all else, freedom. That is what provided the energy, the foresight and the valor to reach the heights we have.

"There is in Europe a national generation schooled in the philosophy of force, dedicated to the devices of destruction, consecrated to the confusions of lechery, ignorance and greed. The war will overpower these. But only the peace can enlighten their remnants and re-educate their offspring.

"Because it is both visual and oral, the American motion picture can be the strongest single instrumentality of human education. By pedagogic showing of Democracy in operation, it reveals effortlessly all that Democracy does for the common man. Shown to the bewildered and benighted subjects of dictators, it will more quickly than anything else clear the way to a better world.

"The supreme tests of Democracy will not be in foreign fields but here at home. If we fail to provide the proper economic reception of our returning fighters, we shall have failed in our most sacred and most vital obligation. Under such unthinkable conditions, Democracy will be alluring neither at home nor abroad.

Trade Answered Without Thought of Gain

"Probably seven hundred millions of people in the world have stagnated in the poverty of indolence, or suffered from the indolence of riches. There is an incalculable commercial opportunity in the rousing of these people by the constructions essential to a raised standard of living. For this opportunity, I think, we should reserve the right to compete. Only so can we assimilate our returning fighters, recover some of the costs of this war and bring to our people the continuing right to a free and reasonable existence which we willingly share with deserving others. . . ."

"Because I know well what motion pictures do, I ask your indulgence in reference to them in the interest of accuracy. When Uncle Sam called for help after Pearl Harbor, he turned to American industry. He did not call in vain. Steel, automobiles, mining, and other basic industries responded with a power that will write the doom of the Nazi hordes. Government contracts, backed by your bonds and mine, retooled vast plants, re-designed and produced mighty armaments. Uncle Sam turned also to motion pictures for training films and documentary films. He got them. Men are learning to fight in less than half the time otherwise required because of motion picture films. Pardon my expression of pride in the knowledge that these were produced without thought of, or collection of, profit.

"Just as Uncle Sam turned to American business in the hour of his greatest war need, so will he turn to American business in the hour of his greatest peace need. American business will respond. It will not fail him. There is, that I can see, no other place for him to turn. We of business must be ready. Economic taxation, as well as economic planning, must make its contribution. . . ."

Art-Industry Based On Unborn Ideas

"Our motion picture business is a two billion dollar art-industry based immovably upon the non-existent—the idea unborn. Your advertising is much the same thing. We make something out of nothing, and so do you. But the 'nothing' both of us use is the rarest thing on earth, talent.

"Every privilege of liberty levies its corresponding duty. To partake of its benefits, each of us must give of our resources, both spiritual and material.

"Every American motion picture theatre is an outlet for dramatic demonstration of a free people living in a free country. It cannot be otherwise. The homes, the appliances, the good free earth and the styles and customs reveal to the world's downtrodden what Democracy means to the average home. It is inescapable.

"Rolling across the earth is a mighty army thundering Democracy's response to the challenge of savagery. We are behind that army."

CITES FILMS FOR MEN ON FIGHTING FRONTS

Charles Francis Coe, vice-president of the MPPDA, addressing advertising men in San Francisco this week, emphasized the part played by the screen in the war effort, and said, "The next time you enjoy a movie in your theatre, draw added joy from the knowledge that your paid presence there enables the showing of feature pictures to our fighters on the fronts of the world with the compliments of the motion picture industry. You share that service with us. Not only do motion pictures 'Keep the home fires burning'; they light them on the battle fronts of the world. More than 11,000 shows have so been provided."



Announcing a screen entertainment

from 20th Century-Fox . . . that is as great as

it is brilliant . . . truly an event for the boxoffice

and the nation's picture-goers!

The golden touch of Lubitsch glorifying

an era of romance . . . the picture he was destined to make

and which is destined for every "Best Ten" list of the year!

Ernst Lubitsch's "HEAVEN Can WAIT"

in Technicolor

A 20th Century-Fox Triumph!

with GENE TIERNEY • DON AMECHE • Charles Coburn • Marjorie Main • Laird Cregar

Spring Byington • Allyn Joslyn • Eugene Pallette • Signe Hasso • Louis Calhern • Helene Reynolds • Aubrey Mather • Michael Ames

Produced and Directed by ERNST LUBITSCH • *Photographed in Technicolor*

Screen Play by Samson Raphaelson • Based upon the Play "Birthday" by Lazlo Bus-Fekete

THE HOLLYWOOD SCENE

From HOLLYWOOD BUREAU

That "neither a borrower nor lender be" adage gets no circulation and less observance in Hollywood.

A case in point, of present date, is RKO Radio's "Government Girl," placed before the cameras last week with Olivia de Havilland, Sonny Tufts, Anne Shirley, Jess Barker and James Dunn in principal roles. Miss de Havilland was obtained, for the picture, from David O. Selznick, who had obtained her services for one picture from Warner Brothers in exchange for the services of Ingrid Bergman in "Casablanca." Mr. Tufts was obtained from Paramount in exchange for the services of Maureen O'Hara. Barker and Dunn were borrowed from Columbia and Producers Releasing Corporation, respectively, and Miss Shirley is from RKO Radio's own contract list.

The instance is only slightly more indicative of the extent to which the studios have perfected their system of barter than many another.

Just when was started the switch-over from that rugged individualism under which competing companies used to guarantee to their exhibitor accounts the complete works of its contracted stars is not altogether clear, but Columbia's Academy Award sweepstakes winner of 1934, "It Happened One Night," for which the studio borrowed virtually everything but the trademark, may have been the shining example from which the system sprouted.

Three-Dimensional Films In Work for Navy

The three-dimensional motion picture, declared an impossibility by scientists both before and since George K. Spoor spent $11,000,000 in experimentations seeking to prove otherwise, are just two months around the corner and coming in, under Navy priorities, at a cost figure of $15,000—if one is to take at face value the announcement of Walter Lantz, Universal producer of animated cartoons and, just now, producer of training films for the Navy.

The announcement says, "The camera is revolutionary in the cinematography field. For six months we have been conducting experiments in conjunction with U. S. Navy technicians, and we have now reached the stage of perfection. The new apparatus will enable us to make rear projection shots with the process camera, and also to shoot three dimensional pictures."

The camera is due for delivery, it is stated, in two months, but there's been no excitement about it in a town that would be in for another readjustment comparable to that which took place after the advent of sound, if the announcement were to stand up.

Joseph Cotten To Star In Selznick Picture

Joseph Cotten, David O. Selznick contractee who starred in Universal's "Shadow of a Doubt," is to be starred again in Selznick's production of "The Land I Love," now referred to as "For Us the Living," which the Selznick announcement describes as that producer's biggest picture since "Gone With the Wind." It's on the list for filming this winter.

Jules Schermer, who conceived the idea of a motion picture to be based on the lives of the five Sullivan brothers killed in the South Pacific, and was to produce it for Sam Jaffe and Lloyd Bacon, is foregoing that undertaking in favor of shouldering arms for his country. Accordingly, Mr. Jaffe, who was production manager of Paramount studios before becoming a talent agent, will produce the picture, Mr. Bacon directing it as previously planned. The title has been shortened to "The Sullivans."

Studios Start 13 Films

Hollywood studios started 13 pictures in manifest indifference to forecasts of curtailment, Universal dominating the week, numerically, by launching three.

Warner Brothers started "Conflict", presenting Humphrey Bogart, Alexis Smith, Sydney Greenstreet, Charles Drake and others, with William Jacobs producing and Curtis Bernhardt directing.

Metro-Goldwyn-Mayer launched "Broadway Rhythm", the musical, with George Murphy, Ginny Simms, Charles Winninger, Ben Blue, Gloria DeHaven, Nancy Walker.

Twentieth Century-Fox trained its cameras on "Happy Land", Kenneth Macgowan producing and Irving Pichel directing, with Don Ameche, Frances Dee and Harry Carey among the principals.

Paramount commenced shooting "Frenchman's Creek", with Joan Fontaine, Arturo de Cordova, Basil Rathbone, Sir Cedric Hardwicke, Ralph Forbes.

RKO Radio set in motion its much-discussed "Government Girl", offering Olivia de Havilland, Sonny Tufts, Anne Shirley.

Universal's three are "Crazy House", the Olsen and Johnson comedy, with Martha O'Driscoll, Patric Knowles, Cass Daley, Billy Gilbert and innumerable others in support, Edward F. Cline directing for producer Earle C. Kenton; "The Strange Death of Adolf Hitler", a Ben Pivar production directed by James Hogan, with Ludwig Donath, Gale Sondergaard, George Dolentz, Marrill Rodin and Charles Bates; and "Let Yourself Go", a musical under producer-director Jean Yarbrough.

Producers Releasing Corporation started "Tiger Fangs", the Frank Buck vehicle in which the adventurer is supported by Duncan Renaldo, June Duprez, J. Farrell McDonald, Alex Havier and others, with Jack Schwarz producing and Harry D. Edwards directing; also "Lone Rider No. 5."

Monogram rolled "Outlaws of Stampede Pass," a Johnny Mack Brown vehicle.

Republic's two are "The Man from Music Mountain", a Roy Rogers number produced by Harry Grey and directed by Joseph Kane, and "Death Valley Manhunt", a Bill Elliott Western.

The scene at the weekend:

COMPLETED

Columbia
Cowboy of Lonesome River
Restless Lady

Monogram
Revenge of the Zombies

Paramount
Uninvited

PRC
Billy the Kid No. 6

Republic
Sleepy Lagoon

UA
Gunmaster (Sherman)

Universal
Cobra Woman

Warners
This Is the Army

STARTED

MGM
Broadway Rhythm

Monogram
Outlaws of Stampede Pass

Paramount
Frenchman's Creek

PRC
Tiger Fangs
Lone Rider No. 5

RKO Radio
Government Girl

Republic
Death Valley Manhunt
Man from Music Mountain

20th Century-Fox
Happy Land

Universal
Let Yourself Go
Crazy House
Strange Death of Adolf Hitler

Warners
Conflict

SHOOTING

Columbia
Cover Girl

Goldwyn
North Star

MGM
White Cliffs of Dover
Cry Havoc
Cross of Lorraine*
Heavenly Body
Whistling in Brooklyn
America
Russia
Madame Curie
Guy Named Joe
Meet the People

Monogram
I Was a Criminal
And the Angels Sing
Hour Before Dawn
Henry Aldrich's Little Secret

RKO Radio
Around the World
Iron Major
Adventures of a Rookie

Republic
Hoosier Holiday

20th Century-Fox
Dancing Masters
Guadalcanal Diary
Song of Bernadette
Girls He Left Behind
Night Is Ending

Universal
Second Honeymoon
Frontier Bad Men
Angela

Warners
In Our Time
To the Last Man
Saratoga Trunk

*Formerly "1,000 Shall Fall"

IT'S Merrier AND M

6 weeks...

RADIO CITY MUSIC HALL!

Only five other pictures have ever played six weeks or more . . . "Woman Of The Year" · "Mrs. Miniver" · "Random Harvest" "Philadelphia Story" · "Rebecca"

Biggest Columbia grosser of all time!!



JEAN ARTHUR · JOEL McCREA · CHARLES COBURN

in GEORGE STEVENS'

The More The Merrier

Screen Play by Robert Russell and Frank Ross; Richard Flournoy and Lewis R. Foster · Story by Robert Russell and Frank Ross

Directed by GEORGE STEVENS · A COLUMBIA PICTURE

JOIN SHANGRI-LA WAR STAMP DRIVE DURING JULY!

errier EVERYWHERE!

th WEEK PITTSBURGH

5th WEEK SAN FRANCISCO
5th WEEK ATLANTA
5th WEEK DENVER

5th WEEK CINCINNATI
5th WEEK OAKLAND
5th WEEK PORTLAND, ORE.
5th WEEK SPRINGFIELD, MASS.
5th WEEK SAN DIEGO

4th WEEK WASHINGTON
4th WEEK SALT LAKE CITY

4th WEEK PHILADELPHIA
4th WEEK CHICAGO
4th WEEK HARTFORD
4th WEEK LOS ANGELES
4th WEEK SEATTLE

3rd WEEK BUFFALO
3rd WEEK ATLANTIC CITY
3rd WEEK CLEVELAND
3rd WEEK MILWAUKEE
3rd WEEK ST. LOUIS
3rd WEEK BIRMINGHAM

...and the story of HOLDOVERS
and RECORD GROSSES keeps getting
Merrier and Merrier!

COLUMBIA PICTURES

Hollywood to Launch Bond Drive June 30

Takes Lead in Campaign to Sell $40,000,000 in Los Angeles County

In famed Hollywood Bowl on the night of June 30th, with the nation listening in by radio, the Motion Picture Committee for Hollywood, at the request of the Treasury Department, will launch a month-long War Bond-selling campaign throughout Los Angeles County to finance the building of a $40,000,000 warship to be known as the S.S. Cruiser *Los Angeles*.

Accepting the responsibility last week, Henry Ginsberg, chairman of the Committee for Hollywood which has surpassed its quota in every War Bond undertaking since Pearl Harbor, had surrounded himself by the weekend with ranking representatives of every studio, craft and organization in the motion picture and allied industries and put in motion the wheels of cooperation. Details of the undertaking began to take shape at once.

Secretary of the Navy To Speak in Broadcast

Secretary of the Navy Frank Knox will speak to the nation by radio from the Bowl.

Cecil B. DeMille will open the program and introduce Secretary Knox.

Through the cooperation of Commander A. J. Bolton, Navy liaison officer, 50 Navy planes will maneuver overhead.

C.P.O. Rudy Vallee will conduct combined Navy, Marine and Coast Guard bands in an instrumental concert.

The cream of motion picture, stage and radio talent, appearing with the approval of the Hollywood Victory Committee and utilizing material written for the occasion by the Hollywood Writers Mobilization, will entertain.

There will be no public sale of tickets, admission being limited to members of the volunteer organizations cooperating with the Treasury Department in its sale of Bonds and Stamps in 80 communities in Los Angeles County, with Fred S. Meyer, Twentieth Century-Fox studio executive, in charge of distributing the approximately 20,000 tickets.

Treasury Official Praises Industry

Names of talent to participate will be made known as soon as a cross-studio check-up on the matter of star availability, started last Saturday, is completed.

Commenting on the committee's acceptance of the assignment, Howard D. Mills, Southern California Administrator of the War Savings Staff, said, "With the motion picture industry taking full charge of the Hollywood Bowl event, the Treasury Department is looking to this affair to focus public attention on the July effort of the country-wide Citizens' Committee to sell enough bonds to pay for the U.S.S. *Los Angeles*. The Motion Picture Committee for Hollywood, under the chairmanship of Henry Ginsberg, with its efficient, overall industry organization, has made a remarkable record of Bond sales. In voicing my appreciation of this accomplishment, I also bespeak my thanks for the added and heavy responsibility it has accepted."

Ginsberg Names Large Assisting Staff

Mr. Ginsberg, who will be assisted directly by Ramond A. Klune and has named Daddny Dare stage manager of the Bowl program, appointed the following vice-chairmen: Bert Allenberg, Edward Arnold, Fred W. Beetson, Maurice Benjamin, Nate Blumberg, Joseph I. Breen, James Cagney, Pat Casey, Harry Cohn, B. G. DeSylva, Walt Disney, Charles K. Feldman, John C. Flinn, Y. Frank Freeman, Herbert Preston, William Goetz, Samuel Goldwyn, B. B. Kahane, Dr. Herbert Kalmus, Red Kann, Charles Koerner, Mrs. Ida Koverman, Sol Lesser, E. J. Mannix, Joseph M. Schenck, David O. Selznick, M. J. Siegel, Mendel Silberberg, Leo Spitz, Kenneth Thomson, Arthur Ungar, Hal B. Wallis, Walter Wanger, H. M. Warner, Jack L. Warner, W. R. Wilkerson, Cliff Work, Loyd Wright.

The following were appointed co-chairmen: George Bagnall, Tom W. Baily, Edward Blackburn, Myrt Blum, Ben Bogeaus, David Butler, Ralph Byrd, Frank Carothers, Trem Carr, Rex Cole, Carl C. Cooper, W. K. Craig, George Crane, Harman Darstein, E. L. DePatie, William Dozier, Marvin Essell, Catherine Hunter, Pauline Lauber, R. G. Linderman, J. P. MacGowan, A. H. McCausland, John McCormick, Fred Metzler, Jane Murfin, Fred Othman, Albert Ruben, Robert Rossen, Paul Scanlon, Victor Shapiro, David Shattuck, J. Wesley Smith, Herbert Sorrell, Wilson R. Stone, W. P. White.

Guild and Union Members Are Represented

The following representatives of guilds, unions and crafts also were appointed to membership on the committee: Herb Aller, Charles Barrett, W. C. Barrett, Gus Barth, Wilma Bashor, Robert Black, Ted Camp, Teat Carle, B. C. Duval, Ted Elsworth, Albert E. Erickson, Minneta Gardner, Ed Gilbert, J. W. Gillette, Bernie Gordon, Leonard Braham, George D. Hays, Carl Head, L. C. Helm, Van Herron, Ace Holmes, Fred Jackman, George W. Kuykendall, Billy Leyser, E. E. Lindsley, John R. Martin, Ben A. Martinez, Daniel McCustion, A. J. Moran, Ray Moyer, Ed Mussa, John H. Nadel, C. W. Offer, Howard Philbrick, N. W. Pomerance, Thelma Preece, Max Puett, Ann Roth, James Skelton, Harold Smith, Sidney Solow, Al Speede, Joseph F. Tuohy John Ward, D. T. Wayne, H. Keith Weeks, Alvin Wendt, Ralph Wilshin.

Sitting in with Mr. Ginsberg at the preliminary meeting, following which acceptance of responsibility for success of the Bowl event was announced, were: Albert S. Scott, Los Angeles county chairman of the War Savings Staff; W. L. Kennedy, director of programs and special events; C. K. Steele, City of Los Angeles treasurer; Mrs. Leland Atherton Irish, executive vice-president and manager, Southern California Symphony Association; C. E. Toberman and Carl Jacobson, president and business manager, respectively, of the Hollywood Bowl Association; Elwood J. Robinson, of the Robinson Advertising Agency; George Shellenberger, executive secretary of the Citizens' Committee; Commander A. J. Bolton, Navy Motion picture liaison officer; Eric M. Stuart, Los Angeles War Council of Retailers' Stores; I. B. Kornblum, executive secretary, American Federation of Radio Artists and special representative of the Theatre Authority; Nat Wolff and Howard Langley, of the OWI Radio Bureau; David Bershon, of the Theatre War Savings Staff, and representatives of various branches of the film industry.

Summer Theatre Holds Schedule

Proprietors of summer theatres, many faced with the ban on pleasure driving, nevertheless are opening on schedule, particularly in the Adirondack area in New York state.

It is believed that the slack left by the departure of young men for the service will be taken up by soldiers on furlough and their families.

Adirondack Mountain proprietors, also cognizant of the need for amusement by summer vacationers, are instituting the old system of horse-and-wagon rides to theatres each night.

Harry Lamont, operator of small town theatres in the Albany area, already has started nightly hayrick rides to his theatre in Greenville from Catskill Mountain resorts. Mr. Lamont charges 15 cents for the round trip, the horse-and-wagon touring the hotels within a four mile radius to pick up vacationers.

The Lake, Lake George, was reopened by Robert Yates June 23rd, while The Ausable Club, Keene Valley, was to open June 28th. Brown's Old Forge, Fourth Lake, which now has one change of pictures, adds another for Thursdays and Fridays beginning next week. Mr. Lamont also reopened the Playhouse, Woodstock, last week. In past years, he exhibited films twice a week, a stock company operating other nights, but continuous operation will be the policy this summer.

Harry Savett, who has a string of theatres in the Adirondacks, will open the Star, Star Lake, July 1, near an ore mine development.

Army-Navy Equipment Needs Discussed

Arthur G. Meyer of the International Projector Corporation met last week in Washington with Allen G. Smith, chairman of the War Production Board amusements section in a series of conferences to clarify the position of manufacturers in regard to military requirements of the Army and Navy.

Motion picture equipment has been steadily in demand by the services to meet increased requirements of machines and accessories, it was pointed out, with the industry hard-pressed to produce ample supplies.

Maas Back from Foreign Tour

Irving Maas, assistant director of the Twentieth Century-Fox international department, has returned from a six-week tour of company branches in South and Central America.

Son Born to Goldens

Gil Golden, Warner advertising manager, became the father of a son, born to Mrs. Golden on Sunday, July 20th at Roscoe, N. Y. It is their first child.

STORY BUYS DROP BELOW THREE-YEAR AVERAGE

Producers Purchase 34 Properties in May; 24 Originals Acquired

May purchases of story properties by producers dipped below the average registered in the same month of the past three years. Only 34 stories were acquired, representing a total of 24 originals, seven books, two magazine stories and one comic strip.

In 1940, company activity in May accounted for 43 stories, in the following year for 48 and in 1942, 43 again. In comparison with totals for other months of the current year, however, the May figure compares favorably with the continuing index. It fell only one short of the previous month's aggregate, and only four behind the 38-story total reached in both February and March.

Originals Make Up Most of Total

Original stories repeated as the favorite material under company consideration. However, seven books were purchased, which is above the average monthly total in this department. Twentieth Century-Fox and Warners each purchased two novels. Two others eventually will be used for United Artists releases, Seymour Nebenzal planning a film on Anton Chekov's "The Shooting Star," and the Jack Skirball-Leo Spitz combination announcing Fred Allen for the lead in "Appleby on Ararat" based on Michael Innes' book. The other novel was purchased by MGM.

Universal, with recently announced plans for 55 feature releases during 1943-44, apparently is relying on numerous originals to insure sufficient story material. Acquisition of nine originals in May boosted its two-month total to 16. Included in the May group are stories on varied themes, with a notable absence of war backgrounds. For the most part, the titles suggest Westerns, horror pieces, melodramas and musical comedies.

Story Purchases for May Are Listed

The listing of purchases for the month follows:

APPLEBY ON ARARAT, novel by Michael Innes, purchased by Leo Spitz and Jack Skirball as a vehicle for Fred Allen. Film for release through United Artists.

BLACK MARKET RUSTLERS, original by Patricia Harper, acquired by Monogram.

CALLING MR. DEATH, original by Edward Dein, purchased by Universal.

DALTONS RIDE AGAIN, THE, original by Harold Shumate, acquired by Universal.

DIVER VERSUS DEVILFISH, original by Daniel P. Mannix, bought by Universal.

EVERYTHING HAPPENS TO ME, original by Wallace Sullivan, acquired by Universal.

FLAME OF STAMBOUL, original by Richard Brooks, purchased by Universal.

STORY PURCHASES OF YEAR COMPARED

Month	Originals	Books	Plays	Total
June, 1942	35	16(a)	4	55
July	24	12(b)	4	40
August	35	13(c)	4	52
September	22	10(d)	2	34
October	32	9(e)	5	46
November	12	12(f)	1	25
December	17	8(g)	.	25
January, 1943	10	6(h)	1	17
February	32	5(i)	1	38
March	23	10(j)	5	38
April	18	13(k)	4	35
May	24	10(l)	.	34
TOTALS FOR 12 MONTHS	284	124(m)	31	439

(a) Including 1 magazine story, 1 song and 1 poem.
(b) Including 3 films, 1 radio script and 1 song.
(c) Including 2 magazine stories, 1 newspaper comic strip and 1 radio serial.
(d) Including 4 magazine stories.
(e) Including 2 magazine stories and 2 songs.
(f) Including 2 novelettes.
(g) Including 2 magazine stories.
(h) Including 2 magazine stories.
(i) Including 3 magazine stories.
(j) Including 1 magazine story and 1 song.
(k) Including 3 magazine stories and 1 song.
(l) Including 2 magazine stories and 1 comic strip.
(m) Including 22 magazine stories, 6 musical compositions, 2 radio scripts, 3 films, 2 newspaper comic strips, 2 novelettes and 1 poem.

HARVEST MELODY, original by Martin Mooney and Andy Lamb, acquired by PRC for production by Walter Colmes.

HER PRIMITIVE MAN, original by Richard Irving Hyland, purchased by Universal.

HERE COME THE GIRLS, original by Mary Dowell, acquired by Warners and to be used as vehicle for Alexis Smith, Ann Sheridan, Ida Lupino and Jane Wyman.

HORROR SHIP, original by John Fante, purchased by RKO Radio.

INSTRUCT MY SORROW, novel by Clare Jaynes published by Random House, acquired by Warners.

JIVE JUNCTION, original, purchased by PRC. Plot deals with youthful musicians aiding the war effort. Edgar Ulmer will direct.

JUDY ADJUDICATES, novelette by Philip Wylie appearing recently in *Redbook* Magazine, acquired by Warners.

LABOR AND MANAGEMENT, original by Henry Sucher, bought by Universal.

LAURA, novel by Vera Caspary, purchased by Twentieth Century-Fox.

LAW RIDES AGAIN, THE, original by Frances Kavanaugh, purchased by Monogram.

"Little Lulu" Bought By Paramount

LITTLE LULU, *Saturday Evening Post* cartoon, purchased by Paramount for a series of Technicolor shorts.

MELODY PARADE, original by Tim Ryan and Charles Marion, purchased by Monogram.

MOON, THEIR MISTRESS, THE, based on novel by Anton Chekov, "The Shooting Star," acquired by Seymour Nebenzal for United Artists release.

NOON TO MIDNIGHT, original by Marion Parsonnet, purchased by MGM.

ON TO OREGON, novel by Honore Willsie Morrow, acquired by MGM.

RAIDERS OF THE DESERT, original by Clarence Upson Young, bought by Universal.

READY, WILLING AND 4-F, original by Brian Marlow, purchased by MGM for soldier comedy with Eddie Bracken, direction by E. D. Leshin.

REVENGE OF THE ZOMBIES, original by Edmund Kelso, acquired by Monogram.

SEA FRONTIER, original by Commander Herman E. Halland, purchased by MGM.

SEVEN DAYS ASHORE, original by John Fante, acquired by RKO Radio.

SINGING IN THE WILDERNESS, biography of John James Audubon by Donald Culross Peattie, purchased by Warners and possibly to star Errol Flynn. Jesse L. Lasky to produce.

Warner Brothers Buy John Huston Story

STRANGER ON THE HIGHWAY, novel by H. R. Hays, purchased by Twentieth Century-Fox.

THREE STRANGERS, original by John Huston, acquired by Warners as a Henry Blanke production to star George Brent. Frank Gruber to write screenplay.

TIME IS NOW, THE, original by Stanley Paley, acquired by MGM and to be produced under the title, "Tomorrow Will Be Fair."

WORLD'S BIGGEST NEGRO BUSINESS, THE, magazine article appearing in *Saturday Evening Post* and *Readers Digest*, written by Archibald Rutledge, purchased by Twentieth Century-Fox.

YOUNG AND THE BRAVE, THE, original by Jerry Wald, purchased by Warners and to be adapted by Lionel Wiggam for Joan Leslie.

ZORYA, original by Ralph Stock, acquired by Universal.

Announce Sales Staff Changes

Changes in the sales staff at the Paramount exchange in Philadelphia have been announced by Ulrik Smith, branch manager. New members of the sales staff, as student salesmen, are Roger Williams and Sidney Price; also, James A. Clarke was transferred from the Paramount exchange in Atlanta, to replace Raymond O'Rourke, who resigned recently.

EXCITING ADS TO S
MEN AND WOMEN WHO F



ELL AN EXCITING STORY O
GHT ON THE HOME FRONT

ates

with
CLAIRE **TREVOR**
EDGAR
BUCHANAN
ess Barker · Tom Neal
Albert Basserman
creen play by Lou Breslow and
Adele Comandini
irected by RAY ENRIGHT
roduced by DAVID J. CHATKIN
COLUMBIA PICTURE

Meet TH
FRONT HER
FIGHT W
GUNS
H



Good Luck Mr. Yates

with
E
EDGAR
OR · BUCHANAN
Tom Neal · Albert Basserman A COLUMBIA PICTURE
Breslow & Adele Comandini • Directed by Ray Enright • Produced by David J. Chatkin

THE EXCITING HUMAN STORY OF
GIRLS AND BOYS WHO BUILD THE SH
THAT CARRY THE GUNS TO THE M
WHO ARE LICKING THE
AX

For ten hours a day she was only a girl in a welder's mask . . . but her nights were kept for *romance!*



Good Luck Mr. Yates

with CLAIRE **TREVOR** EDGAR **BUCHANAN**
Jess Barker · Tom Neal · Albert Basserman
A COLUMBIA PICTURE

Glorifying the home-front hero who lied to do his duty . . . and the girl who wouldn't let him down!

Screen Play by Lou Breslow and Adele Comandini · Directed by Ray Enright · Produced by David J. Chatkin

At work on a ship! At wo
on a man! At work on the big
job that ever made a
soft-as-satin girl a hard-as-nai
home front heroine!

Good Luck Mr. Yates

Screen Play by Lou Breslow and Adele Comandini • Directed by RAY ENRIGHT • Produced by DAVID J. CHATKIN

with CLAIRE **TREVOR** EDGAR **BUCHANAN**
Jess Barker
Tom Neal
Albert Basserman
A Columbia Picture

ING JULY!

Museum's Pact with Coordinator Pends

Renewal of Deal to Handle Inter-American Affairs Films Waits Approval

Renewal of the contract under which the Museum of Modern Art Film Library has served for two years as editor, translator and processing agent for the motion picture division of the Coordinator of Inter-American Affairs is now pending at Washington, it was learned this week. The current agreement expires at the end of June.

Continuation of the relationship between the Government and the Museum's film library was reported to have been agreed upon last week at a meeting in Washington of officials representing both parties.

Nelson Rockefeller, Coordinator, was reported to have told the Museum executives that the library had satisfactorily handled the film processing for the Coordinator's production of non-theatrical 16mm pictures. These are edited and translated at the Museum under the Coordinator's direction and distributed without charge in both North and South America.

Awaits Return of Alstock From Mexico City

Present at the Washington sessions were John Abbott, director of the Film Library, Mr. Rockefeller, Wallace K. Harrison, assistant coordinator, John E. Lockwood, general counsel, and Francis Alstock, director of the films division.

While renewal was then agreed upon in principle the new contract was not signed, according to reports. Mr. Harrison was in New York at midweek checking on the plans of the film division and the Museum. Several months ago he completed an extensive survey of the relationship. CIAA officials Monday said that the new agreement awaited the return of Mr. Alstock from Mexico City.

Appropriations for the Coordinator's film program were substantially slashed last week in the war agencies fiscal bill recommended by the House of Representatives. The film budget was cut from $3,903,601 to $1,790,-204. This is expected to cut payments to the Museum from over $150,000 paid in the fiscal year ending June 30th to between $125,-000 and $100,000.

No Curtailment of Staff Expected

Museum officials said that this would not result in a curtailment of staff or the scope of their reviewing, translating and editing work. Transfer of a portion of the CIAA film work to Hollywood and a curtailed documentary production program is expected to compensate for most of the cut in funds. Last year the cost of processing was said to average $1,096 per reel.

"Only a few minor changes are expected" in the staff which has handled the Government films at the library, a Museum executive said. One staff member was said to be departing "on a leave of absence." The Museum refused to identify him, or explain reports that he was undertaking a foreign mission.

However, it was elsewhere disclosed that Luis Bunuel, chief translator for the Museum, was leaving. He has been a storm center of submerged inquiries and discussions for more than a year, growing out of his left wing and surrealist film activities in France some years ago. It will be remembered that he was associated with the making of "L'Age d'Or," in collaboration with Salvador Dali, famed surrealist artist, under the patronage of Etienne Beaumont, Vicomte de Noailles, in Paris. The picture was ultimately suppressed in France.

Also Does Work for Library of Congress

In addition to its work for the CIAA the Museum is also a Government contractor in behalf of the Library of Congress. Under a contract approved last summer by Archibald MacLeish, librarian, the Museum was appointed a reviewing agent of all copyrighted motion pictures. Under an agreement with the major distributors the Library of Congress planned to exercise its right to copyright copies by collecting used prints of outstanding motion pictures.

The Museum film library, it is reported, has submitted a list of 1942-43 pictures which it considers worthy of preservation. A final selection is to be made by Verner Clapp, assistant to Mr. MacLeish.

Pending construction of vault facilities at the Library in Washington, it is planned to house the collection at the Museum's vaults on New York's West 53rd Street. The National Archives vaults in Washington, where it had been planned to store the copyright copies, were not available. If the temporary arrangement is successful the Government films may be housed permanently in New York as an adjunct to the Museum of Modern Art Film Library, according to the Museum staff.

Dorothy Calhoun Gets OWI Hollywood Post

To meet demand from foreign newspapers and magazines for news and features about Hollywood, the publications section of the OWI's overseas branch has sent a staff writer to Hollywood. Dorothy Donnell Calhoun, a former editor and writer about films for fan magazines and syndicates, arrived in Hollywood last week for the OWI. She was formerly Hollywood correspondent for *Motion Picture, Motion Picture Classics* and the Gibson Publications.

She will write special material on Hollywood's war activities, picture production, and the stars, producers and personnel. These will be based on requests for coverage of particular angles reported by the OWI's outpost observers. They will be given by the Government without cost to foreign publications.

"Hitler's Children" Has Long Puerto Rican Run

RKO Radio's "Hitler's Children" ended its engagements in San Juan, Puerto Rico, last Wednesday, after a 23-day run. According to the company, a record opening day gross was set. Starting June 10th, opening day premieres were held day and date at the Matienzo, Venus, Fox and Broadway, of the Llamas circuit.

Attend Special Screening

The Metro-Goldwyn-Mayer film, "Hitler's Madman," was screened privately in Washington for officials of the Czechoslovakian Government last week. The screening was held in the Loew projection room in Washington.

Industry Ready To Open New Bond Drive

The film industry's drive to sell at least $1 in War Stamps to each of 130,000,000 Americans. was being prepared this week at the New York headquarters of the War Activities Committee. The drive, which begins next Thursday, and will extend through the month of July, will be implemented by special exploitation, the cooperation of the nation's retailers, and of the Treasury Department; and by a special trailer, available at National Screen Service exchanges.

The $130,000,000 will be used to build an aircraft carrier, the *Shangri-La.*

New York exhibitors met Monday, under WAC auspices, to discuss their share of the campaign, and it was agreed that probably more than 1,000 houses in the area would participate.

Continuing his visits to key cities, where he has been explaining in detail the film industry's war effort, Francis Harmon, executive vice-chairman of the WAC, was in Salt Lake City Tuesday, Denver, Thursday, and Omaha, Friday. In the first city, he addressed a joint WAC, Rotary and Chamber of Commerce meeting at the Hotel Utah; in the second, the Rotary; in the third, the Kiwanis. Mr. Harmon visited Hollywood, Los Angeles, and San Francisco last week.

He was expected to return to New York headquarters this weekend. His next address will be to the New Jersey Allied convention, at West End, July 2d. Other WAC officials scheduled to speak at this meeting are Arthur Mayer and Si Fabian.

Russell Bovim, WAC publicity chairman in Columbus, Ohio, has, with Bobby Jones, local Variety Club chief barker, originated "Bondball." In the form of a baseball diamond, a board was put in front of Loew's United Artists theatre. With the "Army" and "Navy" playing, and Mr. Jones talking, patrons and passersby were urged to spur teams to victory by purchasing Bonds and Stamps. A Stamp was a "single"; a Bond, a home run.

Oscar Nyberg, operator of the Fox theatre, Spokane, ran a War Bond premiere, admission being a patron's pledge that he sign with his employer for allotment of 10 per cent of each week's salary for War Bond purchase.

To stimulate the sale of Bonds, a "Yankee Doodle Auction" is held each Monday night at the State theatre, Gary, Ind. Merchandise valued at from $250 to $300, donated by the Hub, Gary department store, is given away to purchasers of the largest amount of Bonds. The entire program is broadcast from the stage of the theatre over Station WIND.

Seversky in New York

Major Alexander P. de Seversky, author of "Victory Through Air Power" which Walt Disney has brought to the screen, is in New York for the forthcoming premiere of the picture at the Globe theatre. Major de Seversky recently left Hollywood, following work on the completed live-action scenes of the Disney production. It was the aviator's first appearance before the cameras. "Victory," a full-length Technicolor production, part animation and part live-action, is a United Artists release.

Ask Payment of Back Taxes

The U. S. Government is preparing to serve papers on Ruth Chatterton, actress, for alleged unpaid income taxes amounting to $13,163, it was indicated last week in New York Federal Court. The suit will be brought in Los Angeles Federal Court, southern district. Unless payment is made, the Government plans to issue a tax lien against the actress' personal property, it was reported.

MAY BOX OFFICE CHAMPIONS



Lewis Milestone, director

EDGE OF DARKNESS: Warner Bros. Produced by Henry Blanke. Director, Lewis Milestone. Screenplay by Robert Rossen from the novel by William Woods. Photography, Sid Hickox. Art director, Robert Haas. Film editor, David Weisbart. Set decorations by Julia Heron. Cast: Errol Flynn, Ann Sheridan, Walter Huston, Judith Anderson, Ruth Gordon. Release date, April 24, 1943.



Lothar Mendes, director

FLIGHT FOR FREEDOM: RKO Radio. Produced by David Hempstead. Directed by Lothar Mendes. Screenplay by Oliver H. P. Garrett and S. K. Lauren from a story by Horace McCoy. Adaptation by Jane Murfin. Photography by Lee Garmes. Musical director, C. Bakaleinikoff. Cast: Rosalind Russell, Fred MacMurray, Herbert Marshall, Damian O'Flynn. Release date, April 2, 1943.



Cedric Hardwicke, production supervisor

FOREVER AND A DAY: RKO Radio. Production supervisor, Cedric Hardwicke. Production coordinator, Lloyd Richards. Sequence producer-directors: Frank Lloyd, Rene Clair, Edmund Goulding, Victor Saville, Robert Stevenson, Herbert Wilcox. Musical director, Anthony Collins. Cast: Brian Aherne, Robert Cummings, Charles Laughton, Ida Lupino and others. Release date, March 26, 1943.



Curtis Bernhardt, director

HAPPY GO LUCKY: Paramount. Associate producer, Harold Wilson. Directed by Curtis Bernhardt. Screenplay by Walter DeLeon, Norman Panama and Melvin Frank. Adaptation by John Jacoby. Original story by Michael Uris. Photographer, Carl Struss. Cast: Mary Martin, Dick Powell, Eddie Bracken, Betty Hutton, Rudy Vallee. Block Four Release.



Clarence Brown, director

THE HUMAN COMEDY: Metro-Goldwyn-Mayer. Produced and directed by Clarence Brown. Screenplay by Howard Estabrook from a story by William Saroyan. Musical score by Herbert Stothart. Photography by Harry Stradling. Art director, Cedric Gibbons. Cast: Mickey Rooney, Frank Morgan, James Craig, Marsha Hunt, Van Johnson. Release date, June-August, 1943.



George Stevens, director

THE MORE THE MERRIER: Columbia. Produced and directed by George Stevens. Associate producer, Fred Guiol. Story and screenplay by Robert Russell and Frank Ross, in conjunction with Richard Flournoy and Lewis R. Foster. Photography by Ted Tetzlaff. Art director, Lionel Banks. Cast: Jean Arthur, Joel McCrea, Charles Coburn. Release date, May 13, 1943.

Fly



—DON'T RUN to

VALT

DISNEY'S

ll-length special...

VICTORY

m the best-seller by

AJOR

LEXANDER de SEVERSKY

the most widely read Book-of-the-Month in history . .

ndensed by The Reader's Digest!

World Premiere · GLOBE THEATRE, NEW YORK · JULY 17th!

get



ROUGH AIR POWER

IN TECHNICOLOR!

from UNITED ARTISTS

. . . where *BIG* things are always in the air

Join the Shangri-La War Stamp Drive During Jul

Revolt in Argentina Halts Stock Split

Allocation of Raw Film from U.S. by Government Unit Brings Protest

by NATALIO BRUSKI
in Buenos Aires

The revolution which in 12 hours brought about the downfall of Dr. Castillo's government on June 4th has resulted in suspension of the distribution of the raw film recently arrived in this country, the allotment of which caused the energetic protests from the interested parties.

On June 1st the Minister of Agriculture at that time, Dr. Amadeo y Videla, approved a resolution establishing rules and fixing the individual quantities for the distribution of the entire batch of raw film confiscated by that Government department, and which had recently been brought into the country from the United States, calculated at about 8,000,000 feet. The decree established that the film would be distributed among the users in proportion to their requirements and taking into consideration their stocks, on the following basis:

Distribution Basis Is Outlined

a) For serial productions a maximum of 25 current rolls of negative films and the same quantity of sound films for each production.

b) For shorts, a maximum of 10 current rolls of negative film and the same quantity of sound film for each production.

c) The quantity of original film which will be allotted to each consumer will be determined by taking into consideration the proportion fixed in the quota established by the United States, between the original and negative.

d) Each consumer will be allotted as a minimum the quantity of film necessary to conclude one production, in accordance with the limits mentioned above, except in those cases where the quantity required is declared to be inferior.

The consumers who obtain a participation in the quota of raw cinematograph film must promise not to sell, give or transfer, under any circumstance, the quantities which they receive and must use it for their own production exclusively.

Many Protests Heard Over Allocation

The film quantities not used in accordance with what is established in the preceding paragraph must be kept at the disposal of the Ministry of Agriculture, for its subsequent re-distribution. If within 30 days after the distribution the corresponding production has not started, the material will be kept at the disposal of the department for re-distribution, except in those cases where, in the judgment of that department, there are sound reasons to allow an extension of the time limit.

The raw film will be distributed among the producers of Argentine pictures upon the presentation of their respective contracts drawn up to March 31st with players, directors, script writers, etc., and with the studio where the picture will be produced.

Although the decree, apparently, appeared satisfactory, immediately after the allocation for each company was known, it gave rise to many protests due to the form in which it had been realized, since it included among the parties benefited, numerous "independent" producers, Government entities and individuals who up to the time had practically no activities whatsoever in the production field.

Acquisition of the stock resulted from the efforts of the Association of Argentine Picture Film Producers, who had sent Dr. Rodriguez Larreta as a special envoy to the United States, and to the Academy of Cinematograph Arts and Sciences in the Argentine, which had appealed to the Hays organization.

Leading Film Groups Attack Procedure

Both groups issued strong protests, the first stating that it had negotiated the arrival of the crude film and that it had commissioned Dr. Larreta for that purpose. It also added that the recent distribution of the material destined for our production "did not contemplate the true interests of the industry" and that it had benefited in a proportion much larger than the organized industry, persons or entities completely outside of same and their normal activities."

The A.P.P.A. concluded by saying that "the matter of confiscating from the industry important quantities of raw material to the benefit of outside persons or entities will bring as a consequence in a short time the paralyzation of the Argentine cinematograph activities together with serious damages to the technical men, players, directors, employees and workmen, not only in the picture show business but also in many other industries connected with same."

Argentine Academy Issues Statement

The Academy on their part issued the following statement: "The Argentine Cinematograph industry is constituted exclusively by companies whose operations are well known and who have under contract producers, directors, interpreters, technicians and workmen, that by following the example of the United States, and in line with the problems derived from the war, it is only right that the distribution of the raw material be effected only and exclusively among those companies, true builders of our cinematograph industry, and that not a single meter should be diverted to entities or persons who represent nothing at present in that industry, and make public its disagreement with the policy followed in the form of establishing the quota, which does not consult with the actual requirements of the industry and whose grave consequences are easy to imagine."

Brazil Will Have Own 'Hollywood' Says Director

. Brazil will have a "Hollywood" before the year's end, according to Israel Souto, director of motion pictures for that country's Department of Propaganda and Information, and now visiting this country to study the making and processing of films.

It will be built in Rio de Janeiro, he added, remarking that he could not hazard an estimate of its expense or extent, because the word to proceed awaits his return.

The Government will build the studios and laboratories, he asserted, and then will rent them at "small cost" to Brazilian producers. It also will use the studios itself, he said, and possibly make a feature, its first, for "experimental purposes."

But, he added, the main purpose in building the plants is the promotion of a large private Brazilian film industry, the output of which, he said, thus far has been small and not greatly competitive to American films, which dominate the Brazilian screen.

Brazil will not manufacture film, nor coat it, so long as it is able to obtain raw stock from this country, Mr. Souto said. Thus far, despite the war deliveries of raw stock to the Government and to private producers, the supply has been sufficient, although deliveries have not been as regular as in peace time.

In fact, he observed, while here, he will endeavor to obtain a more systematic method of delivery.

Admitting the possibility that the United States at some time may not be able to supply Brazil with film, the Brazilian executive said his country had sufficient industrial resources and ingenuity to make or coat film. "We now have an iron industry," he commented, "and there was none before."

Of Brazilian taste, he said, it remained with American pictures. Increased Argentinian and Mexican film production has no reflection in the Brazilian market, he said. Such pictures are not liked because Brazilians have become accustomed to English as a "second language" on the screen, and many are learning it privately. Brazilians still like "good war films."

On the goodwill film efforts of the Coordinator of Inter-American Affairs, he refused to comment, except to say that the efforts were new, and therefore it was too early to judge, and that it seemed to him the Coordinator's representatives were doing "all they can do."

Censorship, of which Mr. Souto is in charge, rarely has to be applied to American pictures, he noted. When eliminations are made, they are made for some faults in translation of subtitles.

He had especial praise for Walt Disney's "Saludos Amigos," which, he said, was still playing, and probably would play in the Republic for some time.

His office produces eight to 10 short subjects per month, as newsreels, educational subjects and war propaganda, explaining the varied Brazilian war effort. It has been in existence four years. As censor, it has reviewed in the past year approximately four and one-half million feet of American film.

Mr. Souto stayed at the Waldorf-Astoria, New York, this week, having arrived by airplane from Rio de Janeiro last Saturday. Next Monday he is to leave for a month's stay in Hollywood.

Judy Garland Concert Soloist

Judy Garland, MGM star, will appear at Robin Hood Dell, Philadelphia, on July 1st as soloist with a symphony orchestra conducted by Andre Kostelanetz. She will sing four George Gershwin numbers.

Even If You've Never Played A Paramount Short—

Even If You Never Play Another One—

Just Be Sure To Take A Look At—

AMPHIBIOUS FIGHTERS

A Grantland Rice Sportlight





Produced by Jack Eaton
Narrated by Ted Husing
Directed by Russell T. Ervin

Then Use Your Own Judgment!

IT'S SOMETHING SPECIAL...

Machine guns fire point-blank at troops protected by <u>one inch of water</u>—

Trainees swim unscathed through blazing oil—

"Tops...truly death-defying...packed with amazing stuff," says Film Daily.

Appeal Board Decrees New Dating Plan

A new availability formula to protect subsequent runs from booking delays by theatres holding clearance over them was decreed by the Appeal Board Monday in a ruling on the clearance complaint of Harry Fried, operator of the Riant theatre, Conshohocken, Pa. It was the Board's 74th decision.

The new formula provides that when the Norristown theatres holding clearance over the Riant delay in booking pictures for more than 21 days after availability their clearance margin over the Riant shall be reduced by one day for each day of delay. In no case may their clearance be cut to less than one day. Thus their right to prior run was preserved by the board.

The board affirmed the clearance margins set by John F. E. Hipple, Philadelphia arbitrator. He upheld the 14-day clearance of the Norris theatre over the Riant and cut the Grand and the Garrick from 14 to 11 and seven days. All are operated by the Norris Amusement Company. The five consenting distributors were defendants. Costs were divided.

Mr. Fried appealed the award contending that the arbitrator's ruling that pictures be available to Conshohocken not later than 60 days after first run Philadelphia was inadequate protection against late playing by Norristown.

The Board found no evidence of intentional late dating by the intervenor. But "a considerable amount of late dating might have been avoided by greater diligence" it wrote.

"Twenty-one days is, in our opinion, ample time for the Norristown theatres to book and play their pictures, and if they do not play within 21 days of availability they should lose one day of their clearance for each day of delay over the 21 days, provided, however, that in any event these Norristown theatres should continue to have at least one day of clearance over the Riant.

"By way of illustration, the Grand theatre will have 11 days of clearance over the Riant. Should it commence to play a picture 25 days after its availability, its clearance over the Riant is reduced to seven days, and should it commence to play a picture 34 days after availability, its clearance over the Riant is reduced to one day. This method will preserve for the Norristown theatres their priority of run on first run pictures," the board said.

George W. Alger, chairman, and Albert W. Putnam and Robert McC. Marsh, members of the board, devised the new formula.

Chicago

The Carroll theatre, operated at Mt. Carroll, Ill., won a clearance reduction from theatres in Savannah, 12 miles distant, this week in Chicago's 22nd case. Albert G. McCaleb, arbitrator, ordered MGM and Warners to cut their 14 and seven-day margins in favor of the Web and Orpheum theatres in Savannah to three days. They are operated by Van A. Nomikos.

Buffalo

Basil Brothers circuit at Buffalo on Thursday filed two clearance complaints naming the five consenting distributors, MGM, Paramount, RKO, Warners and Twentieth Century-Fox. They are the city's 21st and 22nd complaints.

In the 21st case the Basil Brothers complained that the 14-day margin over their Genesee theatre of the D. & B. company's Bailey theatre was unreasonable. The Bailey is located at 2165 South Bailey Avenue. The Basils want to play immediately after the Bailey.

A similar action for Basil's Apollo attacked the 14-day margin of Shea's Elmwood theatre. Elimination of clearance was also sought.

Kostelanetz Pledges End Of Union Racketeers

"The 'boys from Chicago' will be eliminated from the American Federation of Labor motion picture unions." That is the pledge of Boris Kostelanetz, the 32-year-old Federal prosecutor, who on September 8th will bring to trial at New York the eight former Capone gangsters now under indictment. They are charged with mail fraud and directing the extortion of $2,500,000 from the motion picture industry through Willie Bioff and George E. Browne, former IATSE officials.

He was appointed a Special Assistant U. S. Attorney General on June 16th by Francis Biddle, the Attorney General. Since 1936 Mr. Kostelanetz has been on the staff of the Federal prosecutor at New York. With Matthias Correa, who recently resigned as U. S. Attorney, he drew up the Chicago syndicate indictments. He prepared the cases against Bioff and Browne and sent Jack Dietz, fight film promoter, to jail.

A knack for figures was an important part of the talent with which Mr. Kostelanetz traced the involved bookkeeping of the IATSE. He is a certified public accountant as well as an attorney. He worked for Price, Waterhouse and Company from 1933 to 1936 while studying law at night, and for a while taught accounting at New York University. In 1936 he graduated magna cum laude from St. John's Law School in Brooklyn and went to work for Lamarr Hardy, then the U. S. Attorney for New York.

Mr. Kostelanetz came to New York from Russia when he was nine. He grew up in Manhattan and went to Townsend Harris High School. Later he worked his way through NYU. He is still a New Yorker, married, and the father of a three-year-old son, and a daughter, born last Saturday.



By Staff Photographer

BORIS KOSTELANETZ

The involvements of gangsters and film unions and their depredations against the motion picture industry are a "fascinating" trail, Mr. Kostelanetz admits. It is not yet at an end. He promises to merit the designation of Special Assistant to the Attorney General by "prosecuting the indictments now pending and continuing the investigation until 'The Syndicate' is eliminated from American Labor."

ASCAP and AGVA To Join Victory Committee

The executive committee of the Hollywood Victory Committee has voted to accept in the organization representatives from the American Society of Composers, Authors and Publishers and the American Guild of Variety Artists. The committee also voted to employ a full-time liaison man to work with the Hollywood Writers Mobilization to supply scripts.

Full approval was given for the participation of talent in the Hollywood Bowl program June 30th, launching the $40,000,000 "Build a Cruiser Los Angeles" War Bond campaign.

Shouse Hits Ruling on FCC At Editors' Convention

James D. Shouse, vice-president of the Crosley Corporation, Cincinnati, decried the Supreme Court decision upholding the powers of the Federal Communications Commission in regulating radio networks when he spoke before the National Editorial Association convetion in Cincinnati last week.

Mr. Shouse said: "Overnight, American radio under the law as interpreted by the Court, lost all the characteristics of freedom vital to our two-party political system and so essential to American democracy."

Boston Mayor Refuses To Ban "Mission"

Mayor Maurice J. Tobin of Boston announced Tuesday that he would not ban the showing of "Mission to Moscow" from Boston theatres, as requested in a recent order by the City Council.

"Despite the fact that the picture is definitely a distortion of historical fact, to ban it would embarrass our State department and our commander-in-chief, the President, in their handling of our relations with Russia," the Mayor declared in making known his decision.

"Russia is our military ally in this war. At present she is fighting with us on the German front. Shortly, I hope, she will be fighting with us on the Japanese front," he said.

"Any action at this time which would in any way tend to injure our relations with a most valuable military ally certainly cannot be considered a contribution to the war effort," he added.

Concert Proceeds to Army

A check for $4,966 last week was turned over to the Armed Forces Master Records, Inc., by the American Society of Composers, Authors and Publishers, representing the proceeds from the Rachmaninoff concert sponsored by ASCAP on June 1st. The record organization supplies service men with recorded music.



JOE E. BROWN · JUDY CANOVA

in

their looniest laff hit

REPUBLIC'S

CHATTERBOX

ROSEMARY LANE • JOHN HUBBARD

GUS SCHILLING • ANNE JEFFREYS • GEORGE BYRON

and THE MILLS BROTHERS and SPADE COOLEY AND HIS BOYS

Joseph Santley—Director • Original Screen Play by George Carleton Brown • Frank Gill, Jr

BUY U. S.
WAR SAVINGS
BONDS

Warner 6-Month Net $4,141,199, Up $339,144

Net profit of Warner Bros. for the six months ended February 27, 1943, rose to $4,141,199, representing an increase of $339,144 over the six-month total of $3,802,055 in the corresponding period last year.

Earnings of $13,941,199 were listed as profit from all operations; provisions for taxes were $9,800,000. During the same period in 1942, only $2,825,000 went for taxes, but the earnings of $6,627,055 in that period was approximately 100 per cent lower than the present figure.

Gross income for the six months ended February was $83,409,868, almost $10,000,000 higher than gross earnings for the period a year ago. Preferred dividend in arrears as of March 1, 1943, amounted to $33.68 per share; the net was equivalent to $41.66 per share on 99,397 preferred shares outstanding at Feb. 27, 1943 (after deduction of shares held in treasury).

Common stock earnings were equivalent to $1.06 per share on $3,701,000 common shares outstanding. The consolidated balance sheet showed cash in the United States of $12,325,615, about $3,000,000 more than for the previous six-month total. In England, cash credits amount to $2,769,186; total in other countries, $15,375,379.

Current and working assets in the U. S. on February 27, 1943, were $44,389,653, against current liabilities of $27,130,024. Additionally, on the same date foreign subsidiaries had current assets of $4,405,908, against current liabilities of $5,459,495.

Total assets were listed at $174,798,772 in the U. S., $9,233,068 in England, and $957,962 elsewhere—a total of $184,989,802. Company listed $8,403,225 for goodwill, charged to U. S. assets.

Affirms Mandate Ordering Music Hall Refund

The Radio City Music Hall won a victory in the New York Federal Court last week when the Circuit Court of Appeals affirmed a mandate ordering refund to the Music Hall of $1,079 paid to the Government for social security taxes paid to 117 feature performers in 1939.

Judge John M. Bright authorized the company to file judgment. The Music Hall had claimed that the performers were not "regular" employees, but "independent contractors." It is felt that the ruling may affect other film-stage show houses throughout the country.

National Decency Legion Classifies Eight Films

The National Legion of Decency reviewed eight films for the current week, classifying seven as unobjectionable for general patronage and one as objectionable in part. The listing follows:

Class A-1, Unobjectionable for General Patronage: "Blazing Frontier," "Fugitive from Sonora," "Get Going," "Yanks Ahoy," "Hit the Ice," "Robin Hood of the Range," "Thumbs Up." Class B, Objectionable in Part: "Ay Jalisco No Te Rajes."

Brennan in Films 25 Years

Walter Brennan, who is to appear in Samuel Goldwyn's "North Star," recently celebrated his 25th anniversary as a character actor in motion pictures.

Malavenda Acquires House

Peter Malavenda, operator of the Fairmont in New Haven, has acquired the Victory theatre in Wallingford, Conn., from Ben Levine.

20th-Fox May Buy Preferred Stock from Chase Bank

The Twentieth Century-Fox proxy statement sent to stockholders providing for an option to buy the 58 per cent interest held by Chase National Bank in National Theatres Corporation also provides for the possible purchase of its 665,715 preferred shares held by the bank in the next five years.

Stockholders have been asked to approve exercise of the option to purchase the $13,000,000 holdings of National Theatres from Chase Bank, and to authorize issuance of 100,000 shares of prior preferred stock to be applied to the purchase of the National securities.

A registration statement covering the projected issuance of $10,000,000 of new 20th Century-Fox prior preferred stock was filed with the Securities & Exchange Commission earlier this week.

Although the proxy statement touched upon prospective changes in the industry consent decree following the decision in the Crescent case, no forecasts were made as to the possible turn such changes may take.

National Theatres' interests include 590 theatres in this country and 110 Hoyts' theatres in Australia. Its consolidated net profit for 1942 totaled $3,382,015.

Nine-Month Iowa Tax $11,821,089

The report of the Iowa State Tax Commission for the nine-month period ending December 31, 1942, shows collections from amusement taxes of $11,821,089.50, a monthly increase of approximately $385,000 over the corresponding period of the previous year.

The quarter breakdown showed the following receipts: April-June, $3,793,480; July-September, $4,158,306; October-December, $3,869,302. Total receipts for 1941 amounted to $14,391,195.

There are approximately 475 motion picture theatres in the state which pay amusement tax, with 1,108 listed as paying sales tax. The number of amusement places paying sales tax has declined during the past three years, 1,285 being listed in 1942, 1,378 in 1941 and 1,563 in 1940.

The increase in tax revenue, it was reported by observers, refuted a popular conception that amusement places would suffer by the loss of Iowans to the service. It was pointed out that although fewer places were in operation, the increased business had taken up the slack. Greater patronage was enjoyed, it was said, through the influx of war workers into larger cities, downtown city theatres receiving the benefit for the most part.

Monogram 39-Week Net Profit $43,306

Monogram last week announced that net earnings for the company for the 39-week period ended March 27 amounted to $43,306. The gross profit before taxes and other expenditures was $120,379.

W. Ray Johnston, president, said the gross domestic billings for the first 18 weeks of 1943 were 30 per cent higher than for the same period last year.

Warner Unit Receives Flag

Warners has presented a flag bearing the troop colors of the company's unit to the Warner employees of the National Women's Security Corps. The unit was rewarded for their sales of War Bonds and Stamps. The presentation was made by Joseph Bernard, vice-president of the company.

Joins Paramount Exchange

John C. Bowles, formerly with Ross Federal Service, has joined Paramount as salesman in the San Francisco exchange.

$3,382,015 Is 1942 National Theatres Profit

National Theatres Corporation last week reported a net profit for 1942 of $3,382,015. It was approximately a 30 per cent increase over the 1941 earnings of $2,397,246.

The year's total gross for theatre admissions, rentals and other revenues amounted to $55,509,421, while operating profit after expenses was $9,716,219. Provision for taxes amounted to $5,695,080. In the previous year when $4,542,942 was earned, taxes totaled only $1,708,758.

Total assets aggregated $44,858,361 with current assets of $11,572,271 and current liabilities of $10,108,750 reported. Undistributed earnings of the subsidiaries amounted to $4,981,457.

The 1942 earnings were equivalent to approximately $1,878 per share and to a return of about 15 per cent on the price of $13,000,000 for 1,044 shares. The consolidated balance sheet showing total assets of $44,858,361 disclosed a capital and surplus of $28,855,746 or a value of $16,031 per share for the 1,800 shares, and representing a total of $16,736,364 for the 1,044 shares owned by the Chase National Bank.

The option obtained from the Chase Bank by Twentieth Century-Fox Film, dated May 11, 1943, requires approval by a majority of the film company stockholders and performance of certain other conditions and expires November 30, 1943.

May Tax Total $14,625,615

Hitting the highest level since last December, collections from the Federal admission tax totaled $14,625,615 in May, an increase of $2,821,693 over the collections in the same month last year, it was announced Tuesday by the Internal Revenue Bureau.

Increasing for the third successive month, May collections topped the $13,283,115 in April by $1,342,500, apparently well distributed over the country as a whole, since receipts in the Broadway sector increased less than $80,000.

National collections for the first five months of the year were reported as $62,828,997 compared with $54,309,878 for the same period in 1942.

The special report for the Third New York District showed collections of $1,865,159 against $1,786,818, kith more than the entire increase split between box office collections and admissions to roof gardens and cabarets, the former rising from $1,584,741 to $1,622,991 and the latter from $182,943 to $227,249, while revenue from tickets sold by brokers dropped from $17,819 to $14,919. Nothing was received from tickets sold by proprietors in excess of the established price or from permanent use or lease of boxes and seats, which in April returned $157 and $1,158, respectively.

Gamble Morgenthau Aide

Ted R. Gamble, Portland theatre executive, is first assistant to Secretary of the Treasury Henry Morgenthau and heads the Treasury Department's War Bond staff in Washington. He is not captain of the Treasury's War Bond staff for the Portland area as reported in last week's MOTION PICTURE HERALD.

Feldman Promoted to Captain

Benjamin Feldman, former manager of the United Artists theatre in Chicago, has been promoted to captain in the Army, in charge of personnel at his base at the University of Idaho.

EASTMAN FILMS

More than ever the main-stay of the motion picture industry, with every foot contributing its full share of exceptional quality.

EASTMAN KODAK COMPANY

J. E. BRULATOUR, INC., DISTRIBUTORS

Fort Lee Chicago Hollywood

IN NEWSREELS

MOVIETONE NEWS—Vol. 25, No. 83—Allies bomb Axis....Churchill visits North Africa....Amphibian truck tested in Massachusetts....*Memphis Belle* returns to United States under own power.

MOVIETONE NEWS—Vol. 25, No. 84—Occupation of Pantelleria....Chinese roll back Japs....Army ready for gas warfare....63,000 nurses needed....A.A.U. track meet....WAVES and SPARS keep fit....Another York in Army.

NEWS OF THE DAY—Vol. 25, No. 281—Air siege of Europe....Churchill visits Africa....Bombing heroes in *Memphis Belle* returns home....New amphibian trucks unveiled....Air-minded WAVES.

NEWS OF THE DAY—Vol. 25, No. 282—Pantelleria surrenders....U. S. ready on gas warfare....Chinese start new offensive....Another fighting York....Rites for New Guinea dead....Call for nurses....WAVES keep fit....Haag wins race.

PARAMOUNT NEWS—No. 86—King George visits Africa....Allies bomb Italy....*Memphis Belle* returns ....Navy gets drinking water from the sea....Fortresses raid Germany.

PARAMOUNT NEWS—No. 87—Swedish runner beats Rice....Surrender of Pantelleria....Action on the Burma front....Axis warned on gas warfare....President signs bill for 65,000 nurses.

RKO PATHE NEWS—Vol. 14, No. 86—U. S. Army Air Force in action....*Memphis Belle* arrives home safely....Churchill visits North Africa....Fortresses bomb Axis submarine bases in daylight raids.

RKO PATHE NEWS—Vol. 14, No. 87—Surrender of Pantelleria....Train nurses to meet shortage....England's King George VI visits Africa....Chinese fight on Salween front....Gunder Haag wins 5,000 meter race.

UNIVERSAL NEWSREEL—Vol. 16, No. 199—Yanks bomb all foes....French leaders hold parleys....Churchill in North Africa....Amphibian trucks unveiled....Navy gets drinking water from sea....South African commandos....*Memphis Belle* returns home.

UNIVERSAL NEWSREEL—Vol. 16, No. 200—Pantelleria succumbs....Burma Road attacked by Chinese ....Memorial Day in New Guinea....General Emmons decorated....Swedish flash wins....English monarch visits troops....U. S. ready for gas warfare....Nurses for the home front.

ALL AMERICA NEWS—Vol. 2, No. 35—Girls' all-star softball team wins....Lumberjacks from Honduras aid war cause....Richmond league helps blind ....Liberia's chief feted in New York....Mitchell interviewed....Publishers convene in St. Louis.

Expands Overseas Broadcasts

Direct pickups from Switzerland, Sweden, China, Russia and Turkey will be added to the overseas broadcasting service now in operation at WLW, Cincinnati short-wave station.

M-G-M
TITLE CHANGE!
"HITLER'S MADMAN"
is the *NEW TITLE* of the production advertised for trade showing under the title "Hitler's Hangman."
PLEASE NOTE
that this picture was trade shown June 8, 1943 in all branch territories except Memphis, June 12; Albany, Oklahoma City, June 14.

Schines Weigh Post-War Plans

Post-war plans, with emphasis on retaining the new theatre customers, were discussed at a meeting over the weekend, in Gloversville, N. Y. of Schine circuit district managers. The meeting supplanted the annual Schine convention.

Hosts to the managers were J. Myer Schine, president of the circuit and Louis W. Schine, vice-president. Among the speakers were E. Douglas Leisman, personnel head; Seymour Morris, publicity and advertising director and Louis Goldstein, booking chief.

Theatre men attending included: Frank Nolan, of Malone; William Tubbert, Watertown; Harry Unterfort, Syracuse; Harold DeGrauw, Oneonta; Clint Young, Geneva; Nick Kauffman, Little Falls; Gerald Fowler, Geneva; Joseph Schwartzwalder, Auburn; Gus DePauw, Newark; Harry Long, Rochester; Tony Ross, Corning; William Selman, Ashland, Ohio; Wilbur Eckard, Fostoria, Ohio; Harold F. Sliter, Bellefontaine, Ohio; Lew Hensler, Lexington, Ky.; Harry Stearn, Middlesboro, Ky.; Lee Insley, Salisbury, Md.; Harold Raives, Cleveland; Harry Goldsmith, Buffalo; Marsh Gollner, Salisbury, Md., and Lou Hart, Gloversville.

Film War Effort Praised On Radio Program

Praising the motion picture industry for its "terrifically important war job," Mary Hamman, who conducts the "Frankly Feminine" program on station WEAF of the National Broadcasting Company, read a letter during her Monday morning broadcast from a soldier in North Africa. She quoted him as saying, "Movies are definitely the best morale builder over here—overwhelmingly so. Each performance is a sell-out half an hour before the picture goes on. The boys are demonstrative as the dickens, but sincerely so. . . . I think this letter pretty conclusively answers the question," he said, "that pictures are an essential industry."

Show Two MOI Films in New York Museum

Two British Ministry of Information films were shown at the Museum of Modern Art in New York on Thursday. They were "Silent Village" and "World of Plenty," the first produced by the Crown Film Unit and the other by Paul Rotha Productions.

The program was sponsored by the film division of the British Information Services. Those who were to attend included Robert Sherwood, Francis Alstock, Louis Bromfield and Jan Papanec, Czech Minister.

"Wings Up" Air Force Film

The motion picture unit of the Army Air Forces are the producers of "Wings Up," the film describing the training of future officers of the Army Air Corps. It was the first film made by the unit, and was not produced by the Army Signal Corps, as stated in the July 5th issue of MOTION PICTURE HERALD.

Bader Promoted by 20th-Fox

David A. Bader will become trade press representative of Twentieth Century-Fox in the home office on July 1st, succeeding Joseph Shea, who leaves to join Cagney Productions. Mr. Bader had been handling special promotional work.

Dominican Republic Honors Paley

William S. Paley, president of the Columbia Broadcasting System, has received the Dominican Republic's heraldic Order of Cristobal Colon (Christopher Columbus).

OBITUARIES

John du Casse Schulze Dies; Was Film Art Director

John du Casse Schulze, 67, long a motion picture art director in Hollywood, died at his home in that city in June 18th. He had been ill for some time and recently was treated for a cardiac condition at the Lebanon Hospital.

Mr. Schulze was born in Pocahontas, Ill., and entered the motion picture business as art director for producers in New York about 35 years ago. He later transferred his activities to the coast but found time to further his study of art and music in Europe. Burial was in the Church of the Flowers at Forest Lawn Cemetery on Monday, June 21st. His widow survives.

Horace H. Wrigley

Horace H. Wrigley, projectionist at Philadelphia theatres for the past 23 years, died on June 19th in the Germantown Hospital in that city. He was 43 years of age and projectionist at the New Penn theatre at the time of his death. His wife, Dorothy Shore, and a daughter survive.

George W. Piantadosi

George W. Piantadosi, formerly associated with Warner Bros. music division, and vice-president of the Yonkers Real Estate Board, died in Yonkers on June 15th. He was 57. He leaves his wife, a son, two brothers and two sisters.

John S. Haber

John S. Haber, 46, vice-president of Philco International Corporation, died in Havana, Cuba, on June 15th. An emergency operation had been performed for acute appendicitis shortly before his death. He is survived by his widow, Lucille; two children, John R. and Joyce, and a sister, Anne Haber.

John Straub

John Straub, 27, for several years an assistant in the Paramount home office photographic department, until he joined the armed forces, was killed recently in the crash of a training plane near Pensacola, Fla. The pilot of the plane, a two-seater in which Straub was training as a Navy aerial photographer, also lost his life.

Otto Haas

Otto Haas, believed to be the first motion picture theatre operator of Charlotte, N. C., died last Friday at his home in that city. He was 56. He saw duty in the first World War, and is a Mason. He is survived by one son, a member of the armed forces.

John P. Goring

John P. Goring, former general manager of Paramount New York theatres and later an exploitation man for Universal on the coast, died in Hollywood on June 17th. He was 51. He had been suffering from heart trouble for some time.

Fire Lt. Kelly Dead

Lieutenant John J. Kelly, for many years connected with the New York Fire Department's Department of Public Assembly and well known to exhibitors and theatre managers in Brooklyn, died at his home in Ridgewood, Queens, June 20th. Burial was Wednesday.

"Yankee" 10 Weeks in Algiers

Warners' "Yankee Doodle Dandy" recently ended a 10-week run at the Fox theatre in Algiers, playing to 70,000 patrons for a gross of 1,000,000 francs, the company announced last week.

Schad Loses Trust Appeal

Dismissal of the anti-trust action of Harry J. Schad, Reading, Pa., exhibitor, against Warner Bros., 20th Century-Fox and the Warner and Wilmer and Vincent circuits was upheld at Philadelphia Tuesday by the United States Circuit Court of Appeals. The District Court dismissed the $750,000 triple damage action in May, 1942.

The circuit justices confirmed the ruling of Judge J. Cullen Ganey that Mr. Schad as the new owner of the Astor theatre in Reading had no "intangible rights" which would prevent the previous lessor, Warner circuit, from agreeing to release 20th Century-Fox from its contracts with the Astor.

The Schine circuit at Gloversville, N. Y., has been granted an additional 30 days, until July 9th, in which to file its report on efforts to sell 16 theatres, the Department of Justice disclosed in Washington Monday. The report originally was due in May, but Schine asked time to compile additional material.

Only 10 of the 16 theatres ordered sold have been disposed of. Under the two-year agreement, signed in May, 1942, deferring the anti-trust prosecution of the circuit at Buffalo, the company was to attempt to sell the properties to the original owners, or others. In monthly reports the circuit said that buyers could not be found or that offers for the remaining houses were unreasonable.

Keith-Columbus Co. Wins Tax Refund of $2,523

The U. S. Attorney's office last week in New York Federal Court authorized the return of $2,523 in excess profits taxes paid under protest in 1937 by the B. F. Keith-Columbus Company, RKO subsidiary.

In 1936, following reorganization of the company, Keith-Columbus refrained from distributing a percentage of its profits because of notes held in the amount of $500,000 by the Ohio National Bank. The Government recognized the company's responsibility and ruled that the profits were not liable to tax.

Canadian Branch Transfers Announced by RKO Radio

Joseph McPherson has been transferred by RKO Radio from Calgary branch manager to Winnipeg, where he will be stationed in the same capacity. He replaces Harry Woolfe, resigned.

R. J. Doddridge has succeeded Mr. McPherson, who formerly was office manager of the Calgary exchange. Mr. Doddridge's position has been taken by Mrs. Laura Cottersall. The changes were announced last week by Robert Mochrie, RKO general sales manager.

Film and Book Tieup Set; Trade Showings June 28th

Grosset & Dunlap will reissue "The Constant Nymph," Margaret Kennedy book, simultaneously with the general release of the film, produced by Warners, it was announced last week by the company.

National trade showings have been set for June 28th and the film will be placed on the company's general release schedule for this summer.

Thomas Handles Midwest

Monogram has given the entire midwest territory to Harry Thomas, eastern division manager. Mr. Thomas will supervise sales in both areas. Richard Cohen has been named manager in New Haven, succeeding Nate Furst, who recently was transferred to the home office as special sales representative.

Name Sponsoring Committee For Premiere of "Bell"

The National War Fund has announced the sponsoring committee for the world premiere of Paramount's "For Whom the Bell Tolls" at the Rivoli in New York on July 14th. Heading the committee is Mrs. John T. Pratt.

She will have serving on her committee Mrs. Winthrop Aldrich, Mrs. Henry Alexander, Mrs. William Armour, Mrs. Vincent Astor, Mrs. George F. Baker, Mrs. Marshall Field, Mrs. Bernard F. Gimbel and other prominent women. The Fund's services include financial relief for many war organizations and philanthropic units.

"Stage Door Canteen," Sol Lesser's all-star production for United Artists, opened at the Capitol theatre in New York on Thursday, and simultaneously in 15 other key cities throughout New England, the Atlantic seaboard and the Middle West. All rights for the picture were granted by the American Theatre Wing which will profit from the proceeds of all showings.

Metro-Goldwyn-Mayer's "The Youngest Profession" opened at the Radio City Music Hall on Thursday. Paramount's "So Proudly We Hail" will open at the Music Hall, in August. The last Paramount picture to play that house was "Reap the Wild Wind," in March.

Secretary of Navy Frank Knox was guest speaker at the Chicago Civic Opera House last Wednesday, where "Crash Dive," 20th-Century-Fox Naval film in Technicolor, was previewed before 4,000 recently enlisted women of the Navy attending a giant rally.

Vincent Trotta Elected AMPA President

The Associated Motion Picture Advertisers elected Vincent Trotta president at its meeting at the Hotel Edison in New York on Thursday. He succeeds Maurice Bergman.

The nominating committee's slate, headed by Mr. Trotta, was unopposed, the following members taking office: James Zabin, vice-president; Hap Hadley, treasurer, and Blanche Livingston, secretary. Directors elected for the new term are William Ferguson, Hal Horne, Rutgers Neilson, David O'Malley and Paul Benjamin. Edward McNamee was elected trustee.

Floods Delay Picture Deliveries in Midwest

Flood conditions in the Missouri and Kaw river valleys in the vicinity of Kansas City have not affected operation of theatres by causing shutdowns; however, delayed film deliveries were apparent in many situations, it was reported.

The rivers have been slowly receding and normal train and other transportation means are resuming operation. There was extensive damage to potato crops, grazing pastures and garden crops.

O'Shea Completes Personal Tour for "Burlesque"

Michael O'Shea has completed a personal appearance tour in conjunction with an exploitation campaign on "Lady of Burlesque," Stromberg-United Artists film, in which he appears opposite Barbara Stanwyck.

He visited more than 20 key cities throughout the country, appearing on radio programs and in theatres. He also gave hospital benefits and was guest of exhibitors in various cities on many occasions.

20th-Fox Executives to Coast

Tom J. Connors, vice-president in charge of sales for Twentieth Century-Fox, and Murray Silverstone, foreign distribution head, are expected on the coast this week to confer with studio executives on next season's product.

Theatres Closed In Detroit Riot

Governor Harry F. Kelly of Michigan issued an order, Monday night, closing all theatres in Detroit at 9:15 P.M. following race riots which started Sunday evening. Closings of all other amusement places were ordered also.

The toll of dead among Negroes and whites reached 28 on Tuesday with more than 700 injured requiring treatment in Detroit hospitals. One Negro was found dead in the rear of a theatre while riot calls were sent in by numerous others before the ban forced theatres to close.

Loss to theatre owners already has been placed at approximately $500,000. Receipts were 75 per cent below normal. Until order is restored, it is expected that the 9:15 curfew will remain effective.

Although most film deliveries were reported arriving on schedule, minor assaults were made on trucks in the riot areas. The approach of armed soldiers caused mobs to disperse.

All of southeastern Michigan in the vicinity of Detroit was under martial law, although the declaration was officially given as "a state of emergency." Cooperating with State and city police was Brigadier General William E. Gunther, in charge of military police for the Army's Sixth Service Command.

Jail Costume Union Head for Extortion

Louis Hollander, organizer and president of the Theatrical Costume Workers Union, New York Local 21,313, American Federation of Labor, was arrested yesterday as he allegedly attempted to extort $3,000 from representatives of two costume concerns.

Detectives from District Attorney Frank S. Hogan's office took him into custody. He previously had extorted money from other manufacturers, it was alleged. Coercion was used by Mr. Hollander under the pretense of calling strikes, fraudulently using the name of Matthew Woll, a vice-president of AFL, it was charged.

Warner Circuit Expands Film Buying Division

The Warner Theatres circuit has announced the expansion of its film buying department. Joseph Bernhard, vice-president in charge of theatre operations, said that four assistants would comprise the department hereafter, under the supervision of Clayton Bond.

Frank Marshall will retain his present post; Harry Rosenquest will buy features in addition to shorts and newsreels; Louis J. Kaufman will remain as assistant buyer and Nat Fellman will be the fourth member of the staff. He formerly was film buyer for the Cleveland zone.

Four Army Publicists at Warner Home Office

Four publicists of Irving Berlin's "This Is the Army" show will occupy quarters in Warners' home office in connection with the company's forthcoming film of the same title.

Included in the group are Sergeants Ben Washer and Nathan Schenker and Privates Max Gendel and Alfred Palco. Private Max Wilk, another member of the unit, remains at the studio where he will continue to handle public relations for the show on the coast.

Close Two for Summer

The Loew-Poli Lyric theatre in Bridgeport and the Poli in Meriden, Conn., have closed for the summer.

"WHAT THE PICTURE DID *FOR ME*"

. . . the original exhibitors' reports department, established October 14, 1916. In it theatremen serve one another with information about the box-office performance of product—providing a service of the exhibor for the exhibitor. ADDRESS REPORTS: What the Picture Did for Me, Motion Picture Herald, Rockefeller Center, New York, N. Y.

Columbia

ADAM HAD FOUR SONS: Ingrid Bergman, Warner Baxter—This is another show that should be played on Sunday, Monday. I played it on a Thursday night at 11 cents. Everyone was satisfied and I will probably book again later. Played Thursday, March 25.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

COMMANDOS STRIKE AT DAWN: Paul Muni, Lillian Gish—A very good war picture. Everybody seemed well pleased—wish I had more like it. Played Sunday, Monday, May 30, 31.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

DEVIL'S TRAIL, THE: Bill Elliott, Tex Ritter—Nice weekend business. Elliott is not the draw that some Western stars are.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

LAUGH YOUR BLUES AWAY: Bert Gordon, Jinx Falkenburg—We played this one as a late show and did average business on it. But the show itself is nothing to shout about. Played Saturday, June 5.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

LONE PRAIRIE, THE: Double billed this and mighty glad I did. Western has rather a good plot behind it and very good action in it, yet it is just about like all Westerns. Made around the same rock all the rest are made near. Played Saturday, June 12.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

MORE THE MERRIER, THE: Jean Arthur, Joel McCrea—This picture is a good comedy, well made and did a fine business. It deserves preferred time in anybody's theatre. It's one of the top pictures of the year. Played Sunday-Wednesday, June 6-9.—Mike Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

RIDERS OF THE NORTHWEST MOUNTED: Russell Hayden, Bob Wills—This was an excellent outdoor picture on any kind of a double bill. Scenery is beautiful. Not a dull moment. Bob Wills and his Texas Playboys furnish the music which is just what the patrons want; but not many these days. Played Friday, Saturday, June 4, 5.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

SOMETHING TO SHOUT ABOUT: Janet Blair, Don Ameche, Jack Oakie—If it is music, dancing and comedy they want, they will find it in this one. The dog act will assure the patron of his admission's worth. Not big, but entertaining. Played Sunday, Monday, June 6, 7.—"Ted" Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

Columbia-British

SOUTH AMERICAN GEORGE: George Formby—Formby did as well for us as he always does. Why they turn out to see him I can't imagine, but the box office counts and he brought in well above average on this one. Played Monday, Tuesday, May 31, June 1.—K. Jonn, Legion Theatre, Bienfait, Sask. Small town patronage.

Metro-Goldwyn-Mayer

BAD LITTLE ANGEL: Virginia Weidler, Gene Reynolds—This picture is a little old, rather cute, but no draw. Business poor. Carnival in town.—Harland Rankin, Centre Theatre, Chatham, Ont.

CAIRO: Jeannette MacDonald, Robert Young—We dodged this one as long as we could for we were told it wouldn't go here, but it wasn't so bad. Our business was below average, but the picture was a surprise as it didn't have too much classical music. Robert Young seemed to relieve the situation some, too. We liked it. Played Sunday, Monday, April 18, 19.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Rural, small town patronage.

FOR ME AND MY GAL: Judy Garland, Gene Kelly—This is a swell picture which really brought them in and topped anything we had previously done as it went better the second night than the first. That was a record in itself. Our patrons go all out for comedy and musicals here. Played Saturday-Monday, May 22-24.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Rural, small town patronage.

FOR ME AND MY GAL: Judy Garland, George Murphy—Much better than the title. Everyone surprised at being such a good picture; people ate it up. People are still whistling "For Me and My Gal." One of the best pictures I've played for the past year. Played Sunday, Monday, June 6, 7.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

MRS. MINIVER: Greer Garson, Walter Pidgeon—Very good—everybody satisfied. I think it was a great show. Play it by all means. Played Sunday, Monday, April 25, 26.—Benton Roy, Roy Theatre, Mansura, La. Small town patronage.

STAND BY FOR ACTION: Robert Taylor, Charles Laughton, Brian Donlevy—Picture was well received here. Lots of action in the latter part. Attendance was fair. Played Sunday, Monday, June 6, 7.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

TISH: Marjorie Main, Lee Bowman—We played this first in January and so many requested that we bring it back, we did, and it did more business this time than before in spite of strong competition. People are still talking about it. It had the right amount of comedy to make it interesting to all types of people. Played Wednesday, Thursday, May 19, 20.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Rural, small town patronage.

VANISHING VIRGINIAN, THE: Frank Morgan, Kathryn Grayson—Played this very late and was rather scared, but was agreeably surprised to find that it took very well with my patrons. Just a homely picture of any small town man's family. No action, but some good comedy. Could recommend this for small town booking. Played Saturday, June 5.—Arthur L. Dove, Bengough Theatre, Bengough, Sask., Canada. Rural and small town patronage.

WAR AGAINST MRS. HADLEY, THE: Fay Bainter, Edward Arnold—Personally I thought this a very fine story, and I believe it gave general satisfaction. It didn't draw as well as expected, but if you can get them in they will be entertained. It is not a war picture as the title would imply. Played Saturday, Sunday, May 22, 23.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

YANK AT ETON, A: Mickey Rooney, Edmund Gwenn—Drew average business and seemed to please. No comments. Played Saturday, Sunday, June 5, 6.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

Paramount

AVENGERS, THE: Ralph Richardson, Deborah Kerr—No names here. However, the title drew a fair crowd, but none liked the picture. Why do we have so many war pictures. My patrons are sick of them and so am I. After what few war pictures I have dated are played, the producers can keep the others. Played Tuesday, June 8.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town and sawmill patronage.

BEYOND THE BLUE HORIZON: Dorothy Lamour, Richard Denning—This is a beautiful Technicolor outdoor "A" picture. The animals are very entertaining. Those patrons who came enjoyed this picture very much, including myself. I highly recommend this picture for any type of theatre, deluxe or otherwise, but business was way off as it was very warm. Played Sunday, Monday, June 6, 7.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

HOLIDAY INN: Bing Crosby, Fred Astaire, Marjorie Reynolds—Very good picture. Plenty of comedy and packed with familiar songs. This feature was enjoyed by everyone here and the patrons left the theatre with smiles on their faces. We did not do the business on this that we had expected, but we never do outstanding business on musicals in this town. Business good. Played Saturday, Sunday, May 29, 30.—V. A. Blossom, Movie-Tone Theatre, Fairfield, Mont. General, small town and rural patronage.

I LIVE ON DANGER: Chester Morris, Jean Parker—We did very nicely with this picture. No regrets.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

LUCKY JORDAN: Alan Ladd, Helen Walker—Very slow. Nothing here to hold a crowd. Not much of a story. Had fair crowd. People here just don't like Ladd. One lady remarked she would like to keep him locked in her ice box; said she would never have to buy ice any more. She said, "Ladd is cold." Played Monday, June 7.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town and sawmill patronage.

MAJOR AND THE MINOR, THE: Ginger Rogers, Ray Milland—This one really pleased the largest preview crowd we have had since we bought the theatre here. Ginger brings them in, and we had no complaints on it. Practically all of them had smiles on their faces when they came out and many saw it over the second night. Did a good business the third night. too. Played Saturday-Monday, June 5-7.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Rural, small town patronage.

REAP THE WILD WIND: Ray Milland, Paulette Goddard—Return engagement. Still a great picture but failed to do the business expected. Played Sunday-Tuesday, June 6-8.—Ray H. Salisbury, Opera House, Presque Isle, Me. General patronage.

STAR SPANGLED RHYTHM: Everybody on the Paramount lot—this is the hottest thing at the box office today. It broke the house record that "Frisco" set two weeks before. Played Sunday-Thursday, May 9-13.—Mike Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

STREET OF CHANCE: Burgess Meredith, Claire Trevor—we did not do business, although I cannot say it was a bad picture. We had a carnival in town sponsored by the Kiwanis Club which killed business. —Harland Rankin, Centre Theatre, Chatham, Ont.

Producers Releasing Corp.

PRISONER OF JAPAN: Alan Baxter, Gertrude Michael—Not much of a picture but the timely title brought them in. Had some complaints. Recording not so good. Played Friday, Saturday, June 11, 12.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

RKO Radio

BASHFUL BACHELOR, THE: Chester Lauck, Norris Goff, Zasu Pitts—We were afraid to play this one as we did not do any business on "Dreaming Out Loud." We were surprised to have a full house both nights and were glad we played it. Many folks said they would not come in to see the picture, but those who did come did plenty of laughing during the show, which is usually proof that they are enjoying themselves. Business good. Played Saturday, Sunday, June 5, 6.—V. A. Blossom, Movie-Tone Theatre, Fairfield, Mont. General, small town and rural patronage.

BIG STREET, THE: Lucille Ball, Henry Fonda—This picture is a sleeper. Had good crowd and everyone pleased. Even I was pleased and it takes a darned good show to make me smile. Advertise it right and you are sure to have a crowd. RKO has a natural in "The Big Street." Played Wednesday, June 9.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town and sawmill patronage.

HITLER'S CHILDREN: Tim Holt, Bonita Granville—Had many walkouts and a lot of criticism on this picture, but it brought many of the natives out due to the plug on Station WLW 35 miles away. Business swell and the manager very well satisfied. Played three days and could have played it seven.—James Heney, Milan Theatre, Milan, Ind.

JOAN OF PARIS: Michele Morgan, Paul Henreid—Very good and everybody well pleased. Made the error of playing it on a Thursday. Should have played it on Sunday, Monday. Played April 29.—Benton Roy, Roy Theatre, Mansura, La.

(Continued on following page)

(Continued from preceding page)

JOAN OF PARIS: Michele Morgan, Paul Henreid —A fair picture but did just average business for us. Played Friday, Saturday, April 16, 17.—K. Jonn, Legion Theatre, Bienfait, Sask. Small town patronage.

ONCE UPON A HONEYMOON: Cary Grant, Ginger Rogers—This is the first picture I've ever played with either Grant or Miss Rogers in it that flopped. Can't we even have love stories any more without Hitler being the star. The story is old and the picture is worse. If you haven't played it, save money and don't. Played Thursday, Friday, June 10, 11.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town and sawmill patronage.

SCATTERGOOD SURVIVES A MURDER: Guy Kibbee, Margaret Hayes—No story here. The picture is way below ones of past year with Scattergood. RKO seems to have fallen down on the job. Any other time I would have played two days. This one held its part on a double bill. Crowd very well pleased. Played Saturday, June 12.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C. Small town patronage.

TARZAN TRIUMPHS: Johnny Weissmuller, Frances Gifford—Good picture and good business. Tarzan always pleases here. Played Sunday, Monday, June 6, 7.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

TARZAN TRIUMPHS: Johnny Weissmuller, Frances Gifford—Here is a dandy picture for small towns. The kids loved it and they fetched out the older folks.—James Haney, Milan Theatre, Milan, Ind.

THEY GOT ME COVERED: Bob Hope, Dorothy Lamour—Enjoyed nice business. Far from the best Bob Hope picture. Star value helped, but no sellout. —Harland Rankin, Plaza Theatre, Tilbury, Ont.

VALLEY OF THE SUN: Lucille Ball, James Craig—A very good Western that pleased everyone and proved a success at the box office. Played Friday, Saturday, June 11, 12.—K. Jonn, Legion Theatre, Bienfait, Sask. Small town patronage.

Republic

CHATTERBOX: Joe E. Brown and Judy Canova—Picture N. G. but who cares when they bulge the box office and go away happy. Played Friday, Saturday, May 14, 15.—"Ted" Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

JOAN OF OZARK: Judy Canova, Joe E. Brown This took very well with many good laughs. Joe E. Brown is always acceptable to our crowd. Played Monday, Tuesday, April 12, 13.—K. Jonn, Legion Theatre, Bienfait, Sask. Small town patronage.

SHANTYTOWN: Mary Lee, John Archer—This one spells entertainment for every member of the family. Doubled with "Hoppy Serves a Writ" to good business. Played Friday, Saturday, June 11, 12.—Ray E. Salisbury, Opera House, Presque Isle, Me. General patronage.

Twentieth Century-Fox

BERLIN CORRESPONDENT: Dana Andrews, Virginia Gilmore—No regrets. Everybody seemed pleased. Business average.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

CHETNIKS, THE FIGHTING GUERRILLAS: Philip Dorn, Virginia Gilmore—This is a picture which every American should see. Did great business at the box office. Although most people are tired of war pictures, this one brought them in. Played Sunday, Monday, June 6, 7.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

DESERT VICTORY: War documentary—Very interesting film that did good business for us. Played Friday, Saturday, June 4, 5.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

DESERT VICTORY: War documentary—This is it—the greatest war picture of this or any other War. This is the kind of picture that puts every American in the shoes of the fighting men and makes them want to help. Played Wednesday, Thursday, June 2, 3.—Jack L. Edwards, New Theatre, Manila, Ark. Small town and rural patronage.

HELLO, FRISCO, HELLO: John Payne, Alice Faye —A very fine production that has everything for audience appeal. It broke house records at the box office. Played Sunday-Friday, April 25-30.—Mike Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

IT HAPPENED IN FLATBUSH: Lloyd Nolan, Carole Landis—I would recommend this film as a good "B" picture; good story about baseball, but business was way off. It was very warm. I am not expecting any good business until we win the war, as the boys are leaving daily for duty. Played Friday, Saturday, June 4, 5.—M. L. London, Gem Theatre, East Boston, Mass. General patronage.

LIFE BEGINS AT EIGHT THIRTY: Monty Woolley, Ida Lupino—it might be OK for a lot of Broadway hams who know what up and down stage means, and a hoofer like myself who laid the leather on about every RKO-Fox Pantages and Loews theatre apron in America, but to the average theatre fan in a hick town, it won't give satisfaction. In other words, it was no good for men when I counted up the ducats.—James Haney, Milan Theatre, Milan, Ind.

MOON IS DOWN, THE: Sir Cedric Hardwicke, Henry Travers—The picture is perfectly cast and is well directed and produced, but the story is like all of Steinbeck's stories. They do not accomplish a purpose and their endings are too abrupt. The picture did not get money for me. Played Sunday-Wednesday, May 30-June 2.—Mike Kirkhart, Vogue Theatre, Lincoln, Ill. General patronage.

United Artists

AMERICAN EMPIRE: Richard Dix, Preston Foster —This one is too weak to walk. The title is most misleading. I could not be found in the lobby or foyer —confidentially, I was in the office and under the desk. Played Sunday, Monday, May 30, 31.—"Ted" Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

HOPPY SERVES A WRIT: William Boyd, Andy Clyde—A superior Western which our patrons enjoyed. Doubled with "Shantytown" to good business. Played Friday, Saturday, June 11, 12.—Ray E. Salisbury, Opera House, Presque Isle, Me. General patronage.

JUNGLE BOOK: Sabu, Joseph Calleia—We were disappointed in this picture and did only average business. Pleased the kids but surely they won't warrant paying the price we did. Played Friday, Saturday, May 7, 8.—K. Jonn, Legion Theatre, Bienfait, Sask. Small town patronage.

MISS ANNIE ROONEY: Shirley Temple, William Gargan—This picture was apparently enjoyed by most of those present. Played Friday, Saturday, June 4, 5. —A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

SILVER QUEEN: George Brent, Priscilla Lane—Fair Friday-Saturday show, but priced above its value, as it will fail to draw. Played Sunday, Monday, May 9, 10.—"Ted" Keelen, Royal Theatre, Sheffield, Ill. Rural and small town patronage.

TWIN BEDS: George Brent, Joan Bennett—This was a very good comedy and all liked it, but it was just average at the box office. Played Friday, Saturday, June 4, 5.—K. Jonn, Legion Theatre, Bienfait, Sask. Small town patronage.

Universal

CAPTIVE WILD WOMAN: Evelyn Ankers, John Carradine—One of those little programmers from Universal which did better than average midweek business. Not a bad little picture, either, but too much of the animal sequences. Played Wednesday, Thursday, June 9, 10.—Ray E. Salisbury, Opera House, Presque Isle, Me. General patronage.

FOLLOW THE BAND: Leon Errol, Mary Beth Hughes—Nice little musical show which pleased all who came. Business was average. Played Tuesday, June 8.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

GET HEP TO LOVE: Gloria Jean, Robert Paige—Young folks liked this. Business was off due to the fact that we had a carnival that took the money.—Harland Rankin, Centre Theatre, Chatham, Ont.

GREAT IMPERSONATION, THE: Ralph Bellamy, Evelyn Ankers—Terrible. A few came out the first night and talked out loud during most of it. No one could figure it out, and complained all the time. They went away and panned it to everybody else, then came back the second night and tried to figure it out again. No one could agree on what actually had happened. It was truly a great impersonation, I guess. It was poison to us, and I don't want any more like it. Played Wednesday, Thursday, May 26, 27.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Rural, small town patronage.

MUMMY'S TOMB, THE: Dick Foran, Elyse Knox —What a flop at our box office. Poorest business of the year. Horror pictures are no good for us here.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

NIGHT MONSTER: Bela Lugosi, Irene Hervey—We double billed this picture with "The Mummy's Tomb," turning the theatre into a graveyard. Poorest business of the year. Died with us—pass it up.—Harland Rankin, Plaza Theatre, Tilbury, Ont.

SHADOW OF A DOUBT: Teresa Wright, Joseph Cotten—This picture did not do the business here that we expected, although it is a picture that has something. In my opinion it will be one of the top pictures of the year. Perhaps it was new to too many here. We do better with older pictures. Played Saturday-Monday, May 29-31.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Rural, small town patronage.

UNSEEN ENEMY: Leo Carrillo, Andy Devine—Fair picture. Everybody seemed to like it. Business off due to a local club sponsoring a carnival.—Harland Rankin, Centre Theatre, Chatham, Ont.

Warner Bros.

AIR FORCE: John Garfield, Gig Young—This was strictly a war picture and regardless of the current agitation against them, we find that so far they are doing the best business for us. Business on this feature very good. This would be disappointing to Mr. Fidler, perhaps. Played Sunday, Monday, June 6, 7.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

CASABLANCA: Humphrey Bogart, Ingrid Bergman—Story good and cast very good; business satisfactory. The President's trip to Casablanca helped advertise the picture. Played Saturday, Sunday, May 29, 30.—C. A. Jordan, Opera House, Cogswell, N. D. Small town patronage.

EDGE OF DARKNESS: Errol Flynn, Ann Sheridan —Good picture and good business. Story is the invasion of Norway done over again. Played Wednesday, Thursday, June 9, 10.—E. M. Freiburger, Paramount Theatre, Dewey, Okla. Small town patronage.

HARD WAY, THE: Ida Lupino, Joan Leslie—Excellent acting but not a very good box office attraction. Business off. Played Wednesday, Thursday, June 9, 10.—A. C. Edwards, Winema Theatre, Scotia, Cal. Small lumber town patronage.

JUKE GIRL: Ann Sheridan, Ronald Reagan—This took very well and has the action which our audience craves. Reagan is a favorite here, as is Ann Sheridan. Played Friday, Saturday, April 30, May 1.—K. Jonn, Legion Theatre, Bienfait, Sask. Small town patronage.

YANKEE DOODLE DANDY: James Cagney, Joan Leslie—While the percentage on this one is too high for the "smallie" like myself, it is the greatest picture I ever played. Played it two days and repeated it four weeks later for two days, and never had a kick. Many people came back a second and third time. James Cagney is without doubt the greatest actor in all Hollywood, and the award given him certainly was well earned.—James Haney, Milan Theatre, Milan, Ind.

YANKEE DOODLE DANDY: James Cagney, Loan Leslie—One can well understand why Cagney won the Academy Award when he sees this feature. I guess nearly everyone had seen it before it reached us as our attendance was only average. Played Saturday, Sunday, June 12, 13.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich. Small town and rural patronage.

YOU'RE IN THE ARMY NOW: Jimmy Durante, Jane Wyman—They ate this one up and kept coming back to see it over. It was a fairly old picture when we played it, but if you haven't played it and your patrons like comedy, play it for them. The laughter was so loud we couldn't hear the talking. Played Thursday, Friday, May 6, 7.—R. H. Duckett, Taloga Theatre, Taloga, Okla. Rural, small town patronage.

Short Features

Columbia

JOURNEY TO TUNISIA: Tours—Showed this one with Columbia's "Our Second Front."—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

OUR SECOND FRONT: Panoramics—Ran this with "Journey to Tunisia" in a show dedicated to North Africa and had the very interesting experience of showing about five minutes of the same identical scenes in both reels. The commentary was different but the audience got a big laugh out of it. They are both good scenics.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

Metro-Goldwyn-Mayer

BAH WILDERNESS: Technicolor Cartoon—Someone deserves a pat on the back for this—some came back the second night to see this, and believe me it's one swell reel of fun. Billed it next to feature.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

BATS IN THE BELFRY: Technicolor Cartoons—The poorest cartoon we ever received from M-G-M. Nothing to it.—C. A. Jordan, Cogswell Opera House, Cogswell, N. D.

GLIMPSES OF ONTARIO: Fitzpatrick Traveltalks —Nothing whatsoever here that anyone wanted to see. A good many walked out for a smoke until this was over.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

MADERO OF MEXICO: Passing Parade—Historical based on the history of Mexico. Very interesting. —C. A. Jordan, Cogswell Opera House, Cogswell, N. D.

PUSS 'N TOOTS: Technicolor Cartoons—One of the cutest cartoons we have run. Some of the kids wanted us to keep it here, they said.—R. H. Duckett, Taloga Theatre, Taloga, Okla.

ROVER'S BIG CHANGE: Our Gang—Just an average Our Gang, which are not so good any more.—Gertrude V. Proulx, Au Gres Theatre, Au Gres, Mich.

SUFFERIN' CATS: Technicolor Cartoons—Swell; can't be beat. As a rule MGM's cartoons are good. They are all in Technicolor.—C. A. Jordan, Cogswell Opera House, Cogswell, N. D.

UNEXPECTED RICHES: Our Gang Comedies—Not so good, but will get by. I think Gang comedies are slipping. We used to feature them in our advertising, but don't any more.—C. A. Jordan, Cogswell Opera House, Cogswell, N. D.

National Film Board

BATTLE OF THE HARVEST: Canada Carries On—Very good. We have still to play a poor sub-

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ject in this series, and in our estimation they are as good or better than March of Time.—A. R. Dakin, Rice Lake Theatre, Bissett, Manitoba.

Paramount

ALDRICH FAMILY GETS IN THE SCRAP, THE: Victory Short—I buy every film Paramount makes with Aldrich and this is one grand piece of work. Everybody said it was great—better than some comedies that cost three times as much.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

POPULAR SCIENCE NO. 1: Popular Science—Very interesting color reel, showing the growth of mushrooms, and how poison is extracted from snakes.—C. A. Jordan, Cogswell Opera House, Cogswell, N. D.

RATION FER THE DURATION: Popeye the Sailor—Good Popeye cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

RKO Radio

CITY OF COURAGE: Victory Specials—A Victory short which contains very little entertainment.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

MERCHANT SEAMEN: This Is America—This subject emphasizes the importance of this branch of the armed service, whose personnel face many dangers to keep our global armies supplied with the needs of warfare. Heretofore there has been little information given to the public about this very important branch of our service. Very good.—V. A. Blossom, Movie-Tone Theatre, Fairfield, Mont.

PRETTY DOLLY: Leon Errol—Leon Errol tries hard but this comedy is too full of slow spots.—W. V. Nevins III, Alfred Co-Op Theatre, Alfred, N. Y.

United Artists

INVASION OF NORTH AMERICA: World in Action—This is what my patrons want every so often. It's not long, but has facts in it. Everyone will want to know about it. Billed it above feature and did well with it.—Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

Universal

BOOGIE WOOGIE SIOUX: Swing Symphonies—Good color cartoon.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

DOUBLE TALK GIRL: Person-Oddities—These personal oddities, etc., seem to replace the old pre-war newsreel and they please. Newsreels don't have much any more except war and men enjoy them but few women do here.—R. H. Duckett, Taloga Theatre, Taloga, Okla.

MILE OF DOUGH: Stranger Than Fiction—Entertaining reel from the Stranger Than Fiction series.—E. M. Freiberger, Paramount Theatre, Dewey, Okla.

ROAR, NAVY, ROAR: Two-Reel Special—Twenty minutes of newsreel clips.—Ray E. Salisbury, Opera House, Presque Isle, Me.

SHEPHERD OF THE ROUNDHOUSE: Person-Oddities—Another good reel from the Person-Oddities series.—E. M. Freiburger, Paramount Theatre, Dewey, Okla.

WESTERN WHOOPIE: Variety Views — Educational, beautiful scenery, restful and interesting.—R. H. Duckett, Taloga Theatre, Taloga, Okla.

Victory Films

TROOP TRAIN: Victory Film—A very interesting reel showing the transportation of troops and equipment. If you haven't played it and have it coming, don't be afraid to advertise it.—C. A. Jordan, Cogswell Opera House, Cogswell, N. D.

Vitaphone

BORRAH MINEVITCH AND HIS HARMONICA SCHOOL: Melody Master Bands—Very nice short—music O. K. Patrons more than pleased—some said it was better than the feature. Played Tuesday, June 8. Claude R. Gray, Gilmont Theatre, Mt. Gilead, N. C.

COAL BLACK AND DE SEBBEN DWARFS: Merrie Melodies Cartoons—Very excellent little cartoon. Everyone well pleased by this. Played Monday, June 7.—Claude R. Gray, Gilmont Theatre, Mt. Gilead N. C.

B. & K. House Using Usherettes

Balaban & Katz is using usherettes in the State theatre, Gary, Ind., the first instance in which the circuit has employed women for this type of job in any of its houses.

SHORT PRODUCT PLAYING BROADWAY

Week of June 21st

ASTOR
North African Album..... Victory Film
Sufferin' Cats ..... MGM
Feature: The Human Comedy. MGM

CAPITOL
North African Album..... Victory Film
Feature: Bataan ..... MGM

CRITERION
North African Album..... Victory Film
Red Hot Riding Hood..... MGM
Feature: Cabin in the Sky... MGM

GLOBE
Wise Quacking Duck..... Vitaphone
Sporting Dogs ..... Vitaphone
Feature: Mr. Big..... Universal

HOLLYWOOD
North African Album..... Victory Film
Jack Rabbit and the Beanstalk ..... Vitaphone
Feature: Mission to Moscow.. Warner Bros.

MUSIC HALL
Sky Trooper ..... RKO Radio
Feature: The More the Merrier ..... Columbia

PARAMOUNT
North African Album..... Victory Film
Unusual Occupations ..... Paramount
Feature: Five Graves to Cairo. Paramount

RIALTO
Saps at Sea..... United Artists
Feature: Captive Wild Woman. Universal

RIVOLI
North African Album..... Victory Film
Sky Trooper ..... RKO Radio
Feature: Spitfire ..... RKO Radio

ROXY
North African Album..... Victory Film
Keep 'Em Growing..... 20th Cent.-Fox
Feature: Coney Island..... 20th Cent.-Fox

STRAND
North African Album..... Victory Film
Eagles of the Navy..... Vitaphone
U. S. Army Band..... Vitaphone
Feature: Action in the North Atlantic ..... Warner Bros.

Grants Motion to Examine 20th-Fox in Court Action

Judge Morris Eder last week in New York Supreme Court granted a motion of Margaret Sekey and Clarence J. Freed, plaintiffs, to examine Twentieth Century-Fox Film Corporation in an infringement action brought against the motion picture company.

The authors claimed that they wrote a play, "That Other Woman," in 1927, and that Twentieth Century-Fox produced a film in 1942 with the same title. The company seeks dismissal on the ground that the play was never publicly presented and that the authors do not have exclusive rights to the title.

Hope Wins Magazine Poll

Bob Hope, Paramount comedian, has been chosen "Star of Stars" in the 1943 *Movie-Radio Guide* poll. Mr. Hope was voted "Champion of Champions" for the last two years in the MOTION PICTURE HERALD-*Fame* radio poll.

Carolina MPTO To Aid Fund

The board of directors of the Theatre Owners of North and South Carolina, MPTOA affiliate, convened in Charlotte, N. C., last week to discuss ways of raising funds for the proposed aircraft carrier, *Shangri La.*"

Roy Rowe, president of the organization, flew to Charlotte for the meeting in his own plane. An aviation enthusiast, he is president of the North Carolina Aeronautics Commission, also the Carolina Aero Club. In addition, he is a squadron commander of the Civil Air Patrol.

Mr. Rowe told the directors that Major General James Doolittle soon will launch the project by purchasing the first Bonds. He explained that theatre owners could best support the campaign by requesting each patron to contribute at least $1 toward the cost of the carrier.

Following the meeting, 17 of the directors were entertained at the Charlotte Variety Club dinner, where they heard an address by R. J. O'Donnell, national chief barker.

Dismiss Frankel Suit Against Pathe Laboratories

A jury verdict in New York Supreme Court on Monday resulted in dismissal in the damage suit in which Pathe Laboratories and others were defendants. The $600,000 damage suit was instituted by Daniel Frankel, former sales manager of the companies.

The plaintiff charged that he was entitled to commissions under the terms of a contract entered into with the defendant companies. The jury, however, upheld the contention of Louis Nizer, counsel for the defendants, that Mr. Frankel's services were only those given in his normal routine as sales manager, and were not of a special nature. Judge Carroll G. Walter presided.

Deny Screencraft Motion

Screencraft Pictures last week was denied a motion asking for dismissal of two counterclaims by the Eastern Trading Corporation, defendants in a breach of contract action brought by Screencraft. Justice Peter Schmuck denied the motion in New York Supreme Court. Screencraft alleged that Eastern Trading did not fulfill its contract in the matter of granting exclusive rights for distribution of 37 reissues.

Grants Warner Motion

Judge Simon H. Rifkind in New York Federal Court last week granted Warners the right to have submitted a bill of particulars by Allen Boretz, plaintiff in a $25,000 infringement action concerning the title, "The Hard Way." The plaintiff claims the company produced a film using the title without his permission.

Sues Republic for $50,000

Frank Capano, music publisher, filed an action in New York Federal Court last week against Republic Pictures, asking $50,000 damages for alleged libel in the company's film, "Hit Parade of 1943." He claimed the portrayal of Rick Farrell, played by John Carroll, depicted his personal life in a slanderous manner.

Reserves Decision

Judge William Bondy last Friday in New York Federal Court reserved decision in an infringement action against Twentieth Century-Fox. Ira B. Arnstein, plaintiff, contended that the company was guilty of using without permission a song allegedly written by him, "I've Got a Gal in Kalamazoo" in the company's film, "Orchestra Wives."

MANAGERS' ROUND TABLE

An international association of showmen meeting weekly in MOTION PICTURE HERALD *for mutual aid and progress*

CHESTER FRIEDMAN, Editor GERTRUDE MERRIAM, Associate Editor

That Summer Problem

The summer school recess is at hand, with its annual problem of how to combat the outdoor diversions with ideas that will stimulate children's patronage as a bulwark against declining grosses.

Special Kiddie Matinees, Giveaways and all the familiar stimulants will be used extensively. Most effective method of building and maintaining children trade—or adult trade for that matter—is to give the customers what they like.

It is encouraging to note that many theatres and circuits are preparing to meet the anticipated tendency toward a drop in business by intelligent booking, designed to maintain steady patronage through the ensuing months. We refer specifically to those theatres with more than two changes each week and invariably confronted with a lack of suitable product in the midweek to insure good business. A number of these theatres are dating in the big outdoor westerns of earlier vintage, at special matinee showings.

It is our guess that theatres following this course as a steady summer policy will be well satisfied with results. No one, not even the most pessimistic showman, can deny the magnetic drawing power of historical personalities characterized in the screen in pictures such as "Wells Fargo", "The Plainsman", "The Buccaneer", "The Texans", "Northwest Passage", "Appalachian Uprising", "Drums Along the Mohawk", "Jesse James", "The Oklahoma Kid", to name just a few. There is always the chance that a new generation of moviegoers has grown up since these pictures were originally released, aside from the fact that a definite percentage of patrons would not mind seeing some of these thrillers over again.

Stills *Do* Sell

"Monty" Salmon, managing director of New York's Rivoli theatre, is to be commended for his initiative in using stills as a distinctive sales medium on Broadway. On another page of this issue will be found a photo which illustrates our point.

To showmen who have for years utilized this effective means of advertising, the value of black and white scene stills is no novelty. It is, however, worthy of special mention when this promotion is injected into competition with the ostentatious fronts affected by most of the Broadway houses. The Rivoli has not disregarded its facade display but has added two easels, crammed with eight by tens, set at both sides of the entrance. Hundreds of people who normally would rush past the theatre without a second glance are crowding around the displays.

It has long been an acknowledged fact that activity around the front of a theatre is good for business. Salmon's showmanship extends further. The feature attraction is "Spitfire" and, knowing the public reaction to war pictures, he wisely selected scenes which stress the romantic and dramatic aspects of the picture, cleverly refraining from the use of air or battle scenes. There can be no doubt that many people, who previously connected the title with a war picture, upon viewing these scenes were induced to purchase tickets.

So it is: on numerous occasions when title, cast, or theme are not appealing to patrons, they are frequently attracted by the action disclosed in a single scene that has escaped notice through other mediums of advertising.

For those managers who may be having difficulty in securing capable sign men or artists, may we suggest that front and lobby layouts be altered so as to provide for a continual and profuse display of these potent ticket sellers. If you would be convinced as to their effectiveness, you may emulate Monty's example on your next attraction. But, for proper comparative purposes, set your still display near an attractive art sign, and observe which of the two receives most attention.

—CHESTER FRIEDMAN

HOWDY! The hand of cordiality is extended to you all. Vacation time is at hand and we are eagerly awaiting your visits here with happy anticipation of meeting, personally, the showmen who consort at this Table each week. The Welcome sign is always out for members who would promote our mutual acquaintanceship. Drop in. We're expecting you.

BALLYHOOS AND FRONTS

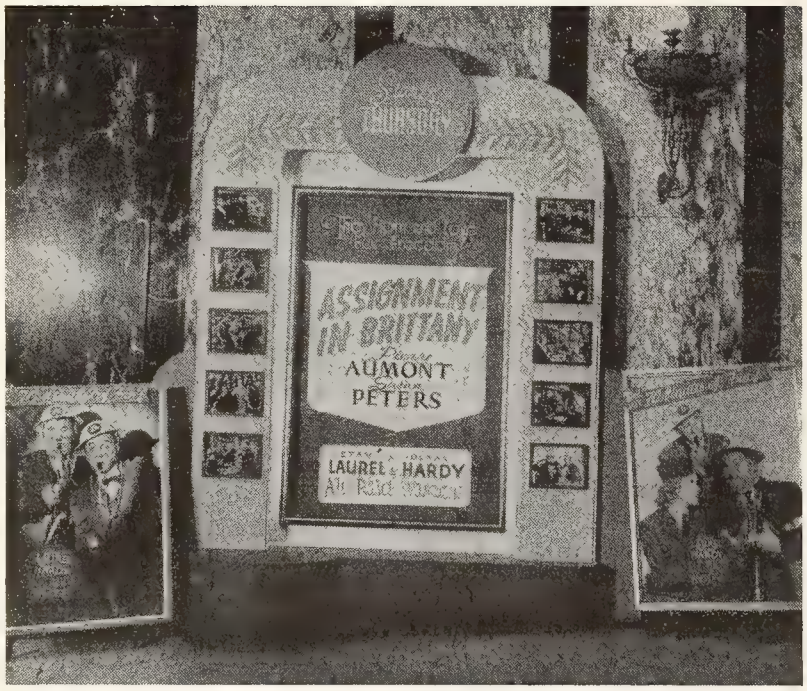


By Metropolitan Photo Service

Monty Salmon's sidewalk still displays at the Rivoli, New York, attracted passersby who impeded traffic. Note that the photos eliminate almost entirely the war background suggested by the title. Effectiveness of the frame is emphasized by using many stills rather than a few.



Manager Harold Wyatt used this advance ballyhoo to advertise "My Friend Flicka" at the McDonald theatre, Eugene, Oregon.



Lester Pollock at Loew's theatre, Rochester, is another showman who appreciates the use of stills in selling his attractions. Second features are given prominent billing.



When the two-man Jap sub was exhibited recently, Chas. B. Taylor, ad head at Shea's theatres, Buffalo, lost no time in getting this plug for "Crash Dive".



This attractive front, emphasizing stills, was built by the staff of the Rialto theatre, Phoenix, Vaughn Taylor manages.

Radio Plays Big Part In "Coney Island" Date

Spurred by the enthusiasm engendered by a pre-playdate screening of "Coney Island," E. V. Dinerman, ad head of RKO Midwest Theatres, placed extra budget display ads which were reportedly unprecedented in Cincinnati.

In the former city, a unique classified contest was arranged with the *Times Star,* whereby they furnished 1,100 lines of display advertising in a promotion which ran for six days.

A radio campaign on WLW was tied into a tune guessing contest for the feminine trade with war bonds as prizes. This also resulted in a score of plugs, all of which carried playdate announcements. Tunes played in the picture were featured by many local orchestras and on the radio.

Special life size cutouts of Betty Grable were placed in the lobbies of all downtown RKO theatres with invitational signs reading: "I'll see you at the," etc. The local amusement park also featured one of these cutouts in the photographer's studio and folks were invited to have their pictures taken with Betty. Every music store in town devoted window space to the picture's song hits. A special screening for dealers in the entire music field resulted in the tunes being plugged in all night spots.

In San Francisco, the picture was likewise ballyhooed by local papers, contrasting the big Eastern resort with the Barbary Coast. The *Call-Bulletin* published a full-page cartoon, together with a feature story emphasizing the nostalgic theme. The western campaign was rounded out with many other stunts, including a specially built traveling billboard, jumbo telegram displays, herald tie-up, and cutout figures of the star, which livened up many local windows.

Mayfair Theatre Has Social Center

"Standing room only" means a quiet game of checkers, backgammon, bridge or gin-rummy to the movie patrons of the Mayfair theatre, Miami. Mayfair Lane, as the social center is called, is equipped for games, reading and writing, and, before wartime food rationing restrictions, served refreshments.

This social gathering place has been fully utilized by the moviegoers and many use the Lane to entertain guests, hold club meeting, bridge parties and give book reviews.

Manager Claude Norton does not confine his outside-the-film activities to the social center; on Sundays the theatre is used as a church. The Unitarian Society holds services and forums.

Local Lana Turner Double Acts as Soda Dispenser

As a publicity stunt ahead of "Slightly Dangerous" at Loew's State, in Boston, Joe Longo arranged for a local girl who resembles Lana Turner to act as a soda dispenser at the largest five and dime store. Between the hours of two and four, the girl made up and served banana splits gratis. A giant credit card was planted alongside of her and in the main window of the store.

The Selling Approach ON NEW PRODUCT

[The material below reflects press books now in preparation and represents the point of view of the distributors' exploiteers about selling special merits of these pictures.]

MR. LUCKY (RKO Radio): The producers have wisely selected a title for this vehicle that will present no barriers with regard to ballyhoo and exploitation. In addition to a strong cast, the picture has several distinctive angles which will be closely scrutinized by discriminating showmen to best suit their individual needs. Adventure, romance, satire, novelty, comedy and action are all interwoven in the plot. Together, they offer a variety of entertainment conducive to good box office, but they can be separated and capitalized on in any location where there is a definite trend towards one or more specific types of entertainment. The title suggests innumerable gags and stunts. Showmen will revive the three-cornered tieup with a local newspaper and department store sponsoring prizes to the persons identifying "Mr. Lucky", who will be found in the store carrying a copy of the newspaper. All of the stunts used, and reported in these pages recently, on other pictures with partially similar titles may be revised and revamped to excellent advantage. A hilarious scene in which he-man Cary Grant is taught to knit offers an opportunity to inject a men's knitting contest. A dart game or similar diversion may be used as a lobby stunt with guest tickets for "lucky" persons. Lithographed sheets are suitable for lobby cutouts and displays. Exchange window cards are particularly attractive, for prominent locations around town. The story plot is largely concerned with a women's war-relief society, which suggests local cooperation from this type organization. The characters are shown visiting a blood bank. This offers an angle to connect with your local blood donor organization. "Mr. Lucky" was published by Cosmopolitan Magazine under the title, "Bundles for Freedom". This may be mentioned in newspaper ads and around the theatre displays. Remember that Cary Grant is well liked by male and female fans, especially for his individual style and mannerisms. Don't undersell Cary.

STORMY WEATHER (Twentieth Century-Fox): For showmen who like an exploitable picture in which they can really "go to town" this one is a natural. The catchy title presents an opportunity to tie in with every type of co-op from newspapers to windows. The musical background lends itself to all well known radio, night club, music or band stunts, with variations which exploiteers will inject of their own accord. The lithographed posters will serve as effective lobby displays when used as cutouts on appropriate backboards. Any number of contests are suggested by the variety of dancing, singing and instrumental talents of the Negro stars who comprise the cast Lobby, screen and newspaper teasers may be used far in advance of playdates. Display ads should convey the effervescent spirit of contagious rhythm suggested by the theme and characters. Song hits featured in the picture are "There's No Two Ways About Love", "My, My, Ain't That Somethin' ", "Ain't Misbehavin' ", "Diga, Diga, Doo", "I Cant Give You Anything But Love", "Walkin' the Dog" and, of course, the title song. Dooley Wilson, who received such phenomenal acclaim in a recent picture, is in the cast and should not be overlooked.

Portland Sweater Campaign Staged for "Moon Is Down"

Playdate of "The Moon Is Down" at the Orpheum and Playhouse theatres, Portland, Oregon, spearheaded the local campaign to put on a sweater drive for sweaters for the Norse populace overseas. Reasons for the local campaign was the tremendous amount of locals who originated from Norway. Merchants cooperated by sharing a half-page ad and the theatre tied in on the ad, as well as on the receptacles for the sweaters, which were placed in the lobbies and leading department store.

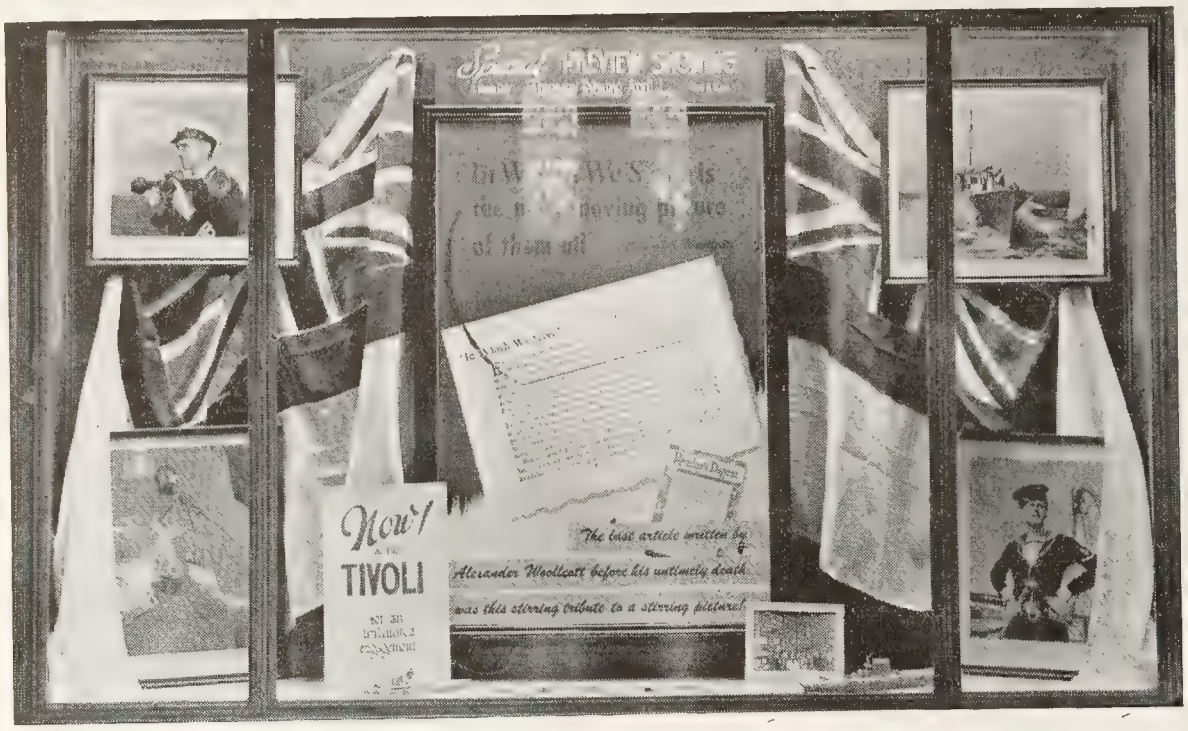
A special screening was sponsored by the Norwegian Vice Consul, to which local Norwegian societies and press representatives were invited. The enthusiasm engendered at this screening resulted in special Bond booths at the Orpheum and Playhouse, manned by Norwegian girls in native costumes.

Radio contributed heavily to the campaign by devoting broadcasts directed at the local Norwegian population, urging them to see the picture and contribute toward the sweater drive. All department store and book dealers helped emphasize the Steinbeck angle by featuring window and counter displays.

Issues Faint Checks for Double Horror Show

To usher in his double horror show of "The Mummy's Tomb" and "The Night Monster" at the Appalachian theatre, in Appalahcia, Va., Chuck Larnard distributed 1,000 heralds on the streets and at schools with such copy as: "Can you take it? Are you tough? Then we dare you to see the most hair-raising, blood-curdling double feature ever shown at the State Theatre." Five hundred faint checks, entitling holder to readmission in case he fainted during the show were distributed.

Four Cooperative Ad Pages Aid Saskatoon "Serve" Drive



A window display was obtained by Bob Maynard of the Tivoli, Saskatoon, Canada, in one of the leading hotels. It remained there fifteen days.

Four pages of cooperative advertising were obtained by R. E. Maynard, manager of the Tivoli theatre, Saskatoon, Canada, for his engagement of "In Which We Serve." In addition to this, exploitation of every kind was employed to make the people of Saskatoon Navy-conscious and therefore aware of the engagement of "In Which We Serve."

Among the ideas employed by Bob was to hand out Captain D's prayer at the end of the picture to patrons attending the opening night of the picture. It was printed gratis by the *Saskatoon Star-Phoenix*. .. .. ..

One of the four full cooperative pages was devoted to recruiting both for the Royal Canadian Naval Volunteer Reserve and for the Wrens, the Canadian equivalent of the Waves. A large list of sponsors of the ad was published at the bottom. The picture received attention in a still and a caption. The other pages were straight cooperative pages, partly text and partly ads.

The newspaper carried an editorial praising the picture on the following day. Maynard had his usherettes garbed in naval uniform in advance of and during the engagement. Among the unusual ads used was one reproducing a telegram from H. A. Morton in Winnipeg, telling Bob what a big business the picture did when it played the Garrick theatre there. Ads were used in the Saskatchewan University paper, "The Sheaf," especially directed to students. The radio was used for two 15-minute transcribed programs, which because of the nature of the picture were given at half cost. Men and a band from the local Naval Depot attended the theatre on the opening night. A letter from Lieut. Comdr. Charles A. E. White, praising the picture, aided Bob in selling it, too.

Window displays were obtained in Western Canada's finest hotel and in the local store of the Hudson's Bay Company. The front display on the theatre consisted of a 24-sheet on the marquee, Navy pennants and ship lights furnished by the local barracks and a large assortment of stills. There were four 24-sheet boards in locations facing traffic.

Out of a possible population of 40,000 Maynard played to 15,000 paid admissions in two weeks in a theatre which seats only 718 people. He ran six shows a day, operating continuously.

40,000 Heralds Drop from Sky For "Air Force"

In order to really sell "Air Force" at the Kenyon theatre, in Pittsburgh, Lige Brien promoted the use of two airplanes to drop 40,000 heralds from the sky. This was done on the opening day, but to get the stunt before the public, Brien had a 40 by 60 advising the public to watch the sky on Saturday. This helped arouse interest. Of course, to secure permission to drop heralds from the sky, a patriotic tieup had to be made, and this was done through the expediency of "selling" Bonds on the herald. In addition, an offer was included to admit each person who had purchased a Bond on the opening day of the picture. Thus Brien received permission from the City of Pittsburgh and a waiver from the Government Aeronautics Bureau.

An attractive display planted in the lobby for 12 days in advance measured 27 feet long with each title letter three feet in height and 10 inches in depth. The face of these letters was painted blue and the sides red. The face of the letters was sprinkled with powdered metallics and the entire display was mounted on a pure white oilcloth background. Four bird's-eye spots shone on same, thus giving a beautiful sparkling display.

Two hundred postcards with picture copy were mailed out; the cards having been secured from the Pennsylvania Central Airlines. 5,000 pure white bags which were used at the candy counter were imprinted with a mat of "Air Force" and used seven days in advance of the opening. An "Air Force" sundae was featured at a local soda parlor, which put up six cutouts in the shape of a plane.

Book jackets were secured from the publishers; 16 of which were carried about in two of the high schools well in advance of the opening. A tieup was effected with the Junior Air Reserve which brought 5,000 heralds from them describing the different types of airplanes. Numerous window displays were secured by Brien, 2,000 promoted heralds were distributed door to door and comic books were distributed to the first 500 children attending the opening.

Warnermen Win Prizes In Local Scrap Drive

Bob Kessler, manager of Warners' Benn theatre, Philadelphia, was awarded the first prize of $50 for turning in the largest amount of scrap copper during the industry's recent drive. The prizes were donated by Robert Lynch, Metro branch manager in Philadelphia, who served as chairman of the local committee. Harry Marks, manager of the Casino theatre, South Langhorne, Pa., won the second prize of $25 and a third prize of $20 went to Barney Cohne, manager of Warners' Park theatre, Philadelphia.

"Crash Dive" Posters Lauded in War Plants

Herb Blumberg, Warner ad chief in Philadelphia, solidly sold "Crash Dive" in the Quaker City. All subway and "El" stations were posted with three-sheets and two of the town's leading department stores devoted main stem windows to naval paraphernalia including art. Over 100 industrial and war plants received special posters advising war workers of the swing shift show staged for their benefit. Generous use of radio time was made with spot announcements, which was topped by the dramatic synopsis of the picture.

Rosenthal's Photo Tieup Sells "Forever and a Day"

To help exploit "Forever and a Day" at the Majestic theatre in Bridgeport, Conn., Morris Rosenthal made arrangements with the photograph department of one of the leading department stores to present a free photo to all men in the Armed Forces. The store distributed several thousand heralds and gave the theatre a beautiful window display with cards and photos of men in the service. Since they were all local men, it attracted considerable attention.

Rosenthal further contacted the local committee for the Infantile Paralysis Fund and tied them in on the picture. They sent out 300 cards to all workers on their committee, urging that they attend the show. Their appearance at the opening was good for large stories and art in the local dailies.

Cohen Opens "Crash Dive" With Bond Sale Drive



Patrons address postcard to Tyrone Power ahead of "Crash Dive" date.

Widespread newspaper publicity was accorded "Crash Dive" at Loew's Poli theatre, in Hartford, when Lou Cohen's current campaign called for the sale of $10,000 in Bonds, enough to buy a torpedo like the one displayed in his lobby ahead of and during the date. The torpedo was borrowed from the Submarine Base, at New London, Conn., and the Navy had a recruiting booth in the lobby in addition. A giant postcard addressed to Lt. Tyrone Power at San Diego was also featured, with patrons invited to sign their names to a message to the star. This was later moved to a downtown window. The stunt sold $1,687 in War Stamps.

Miniature Plane Contest Held By Kleper for "Pilot No. 5"

In conjunction with the local government drive for model airplanes now being held at Yale University Army Air Force branch, Sid Kleper at the Bijou theatre in New Haven, offered guest tickets to "Pilot No. 5" to all those who brought their entries down to the theatre. An Army truck was planted in front of the theatre to receive the aggregation, and pictures were taken for newspaper breaks.

A large window display was secured from the local five and dime store, which featured the different types of miniature planes with a 30 by 40 in the background plugging the picture. Cards were used on local news trucks around town anw for a teaser, sidewalks were stencilled with such copy as, "Who is Pilot No. 5?" or "Pilot No. 5 is Coming." Small teaser stickers were used for theatre mail, store packages and windshields of parked cars. Eye arresting displays were also landed at Yale University, which is now a major training center for the Army Air Corps.

Navy Aids on "Crash Dive"

Ken Hoel, Publicity Director of the Harris Theatre, Pittsburgh, got Navy cooperation on "Crash Dive" via A-board displays. The Navy boards were sniped with one-sheets and these displays created added interest in the local playdate. In addition, naval equipment was displayed in the lobby of the theatre and a giant compo board submarine was mounted on top of the marquee.

War Showmanship Contenders

The showmen listed below have contributed and reported on their campaigns to aid the war effort. Their material is eligible for consideration by the Judges for the Quigley War Showmanship Award.

ELMER ADAMS, JR.
Yucca, Midland, Tex.

EARLE M. BAILEY
Warren, Warren, Pa.

JOSEPH BOYLE
Broadway, Norwich, Conn.

LEWIS BREYER
Strand, Holyoke, Mass.

GERTRUDE BUNCHEZ
Century, Baltimore, Md.

CLAYTON CORNELL
Pontiac, Saranac Lake, N. Y.

ROBERT COX
Kentucky, Lexington, Ky.

DAVID DALLAS
Griffith, Manhattan, Kans.

TOMMY DELBRIDGE
Vendome, Nashville, Tenn.

WILLIAM ELDER
Loew's, Indianapolis, Ind.

ED ENKE
Rivoli, Hempstead, L. I.

WILLIAM GALLIGAN
Commercial, Chicago, Ill.

SAM GILMAN
Loew's, Harrisburg, Pa.

A. J. KALBERER
Switow's Indiana
Washington, Ind.

HERTA LAUBE
Manhasset, Manhasset, L. I.

JACK MATLACK
Broadway, Portland, Ore.

HARRY L. MOLLER
Globe, Berlin, Mo.

JAMES PISAPIA
Harbor, Brooklyn, N. Y.

SYDNEY J. POPPAY,
Majestic, Gettysburg, Pa.

ORVILLE RENNIE
Paramount, Cedar Rapids, Ia.

KEN ROCKWELL
Palace, Jamestown, N. Y.

CARL ROGERS
Granada, Cleveland, Ohio

MATT SAUNDERS
Poli, Bridgeport, Conn.

SID SCOTT
Capitol, Sudbury, Ont., Canada

EVAN THOMPSON
Playhouse, Hicksville, L. I.

AL ROCKE
Peach, Ft. Valley, Ga.

A. C. VALLET
Laurelton, Laurelton, L. I.

ZOLLIE VOLCHOK
Paramount, Portland, Ore.

LEE W. WENTZ
Capitol, Glendale, Calif.

Cornell Promotes Station for Children's Talent Revue

Clayton Cornell at Schine's Pontiac, in Saranac Lake, N. Y., reports on a promotion he inaugurated with the local radio station, which is resulting in some very fine business for the theatre and has created an additional incentive for closer cooperation with the broadcasting studio.

At his suggestion, they went out and sold six merchants the idea of sponsoring a theatre-radio show broadcast from the stage each Saturday at the beginning of the matinee. This was called a "Children's Talent Revue" and War Stamps were awarded as prizes. The station plugs the program approximately five times daily, asking youngsters to register at the station or the theatre box office. In their spot, they urge the listeners to attend the matinee and see the show. Cornell plugs the show on his Wednesday and Friday "Pontiac Theatre of the Air" program and also carries mention of the show in his Friday ads in both the local daily and the *Lake Placid Weekly*.

A special lobby display board is used during the week and a screen announcement is used at all times. Clay acts as master of ceremonies and says that the show is bringing the management closer to the youngsters.

Merchant Tieups Help Sell "Hello Frisco" for Groom

In advance of his opening for "Hello Frisco, Hello" at Loew's State, in Memphis, Arthur Groom secured numerous merchant tieups, one of which was with a ladies apparel shop which devoted fashion window to plugging the picture . Woolworth's used one of their most prominent windows and devoted it to cosmetics with profuse use of Alice Faye, June Havoc and Lynn Bari stills. One of the leading furriers also came through with an effective window display as did a cafeteria, which prominently displayed a card on the cashier's deck.

Tieups were made with orchestras at local hotels to play the hit tunes from the picture and plug the playdates and theatre. Cards were also distributed to hotels and placed in each room.

For his date on "Flight for Freedom," Groom printed up 2,000 teaser visiting cards with copy "F.F.F.?.8-1464." The inclusion of the theatre's telephone number resulted in numerous calls. 10,000 imprinted napkins with the name of the picture, stars, playdates and theatre were distributed to all downtown cafeterias and restaurants and fashion windows using star stills of Rosalind Russell were used in three of the best stores.

Kalberer Distributes Bats For "Pride of the Yankees"

Through a tieup with a local sporting goods store, A. J. Kalberer at Switow's Indiana, in Washington, Ind., ahead of his date on "Pride of the Yankees" landed a four column half-page cooperative ad on the giveaway of 200 miniature baseball bats to the first 200 boys or girls visiting the store on a Saturday morning. The cooperative store also devoted generous space in their ad to a cut of Gary Cooper and Teresa Wright and copy on the picture.

SPECIAL TRAILERS
WHEN YOU WANT THEM!
SAME DAY SERVICE
We Know How Important It Is To Give You Prompt Service So We Never Disappoint...Try Us
FILMACK TRAILER CO.
1327 So. Wabash Ave., Chicago

VARIETY IN DISPLAY ADS

One Month from Today

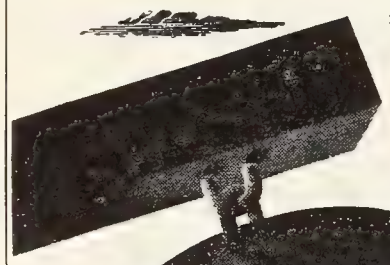
At 8:45 P. M., after three years of production . . . Paramount's "For Whom The Bell Tolls" will be shown for the first time . . . the World Premiere at the Rivoli Theatre . . . then

One Day Later

New York will know that "For Whom The Bell Tolls" with its passionately moving love story, its magnificent characterizations, its superlative color, has taken its place as one of the three greatest motion pictures ever made . . . so

Today

Tickets have been placed on sale that you may buy them now and avoid disappointment later. There will be two performances daily . . . all seats reserved. Tickets may be secured at the box office or by mail.



Paramount presents

"FOR WHOM THE BELL TOLLS"

From the celebrated novel by ERNEST HEMINGWAY

GARY Cooper · INGRID Bergman

with AKIM TAMIROFF · ARTURO DE CORDOVA
JOSEPH CALLEIA And KATINA PAXINOU
Executive Producer B. G. DeSYLVA
Produced and Directed by Sam Wood
Screen Play by Dudley Nichols
In Technicolor

WORLD PREMIERE
July 14th—8:45 p.m.
For the Benefit of The National War Fund—
Prices $4.40, $3.30 and $2.20 Including Tax

RIVOLI
Broadway at 49th Street
Twice Daily Thereafter—2:30 8:30 P. M. All seats reserved

Prices for all performances after World Premiere:
Matinees: Weekdays—85¢ and $1.10. Saturdays, Sundays and Holidays—$1.10 and $1.65.
Evenings: Weekdays—$1.10, $1.65 and $2.20. Saturdays, Sundays and Holidays—$1.65 and $2.20.

R. M. Gillham, Paramount ad head is responsible for this striking ad which appeared in the New York dailies. It was calculated to impress readers with the importance of this picture. World premiere tickets were sold out within two days.

TO OUR PATRONS

One Year Ago Tokio Was Bombed!

★ Today We Know That Three Holyoke Men Participated in this Raid ★

Now We Are Privileged To Bring You the First Newsreels Showing Our Local Men In Action!
Frank Barnish of South Summer Street.
Walter Zielenski of High Street.
Francis Daly of High Street.

★ *Every Scene Is Real! Every Thrill Is True!* ★

SEE OUR OWN BOYS GIVE THE JAPS HELL!

★ Salute Our Local Men and Cheer Them On to FINAL, GLORIOUS VICTORY ★

STRAND

Lew Breyer, at the Strand, Holyoke, Mass., is one of the showmen who believe in capitalizing local interest in newsreels.

RKO ALBEE Gispee 4766 AIR CONDITIONED — NOW — IT'S ALWAYS COOL AT RKO! Doors Open 10:45 First Show 11:00

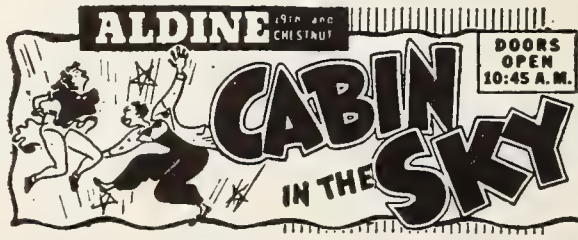
DONALD O'CONNOR
AMERICA'S YOUNG SENSATION IN THE *Judge* SURPRISE OF THE YEAR with
Gloria JEAN
Peggy RYAN
and
RAY EBERLE with EDDIE MILLER'S BOB CATS

JITTERBUG CONTEST ON OUR STAGE TOMORROW NITE 8:30 p. m. CASH PRIZES!

mister BIG

Taking advantage of Donald O'Connors' current popularity, Rita Morton, RKO publicity head, Providence, used this stand-out ad and tied in a jitterbug contest.

ALDINE 19th and CHESTNUT — DOORS OPEN 10:45 A.M. — 4th WEEK



Ethel WATERS
ROCHESTER
Lena HORNE
LOUIS ARMSTRONG and REX INGRAM
DUKE ELLINGTON and His ORCHESTRA
HALL JOHNSON CHOIR

Small but attractive are these two-column eye-catchers (above, below) from Irving Blumberg, Warner ad head at Philadelphia.

BOYD 19th and CHESTNUT

DOORS OPEN 10:45 A.M.

JEAN ARTHUR · JOEL McCREA · CHARLES COBURN



"The MORE the MERRIER"

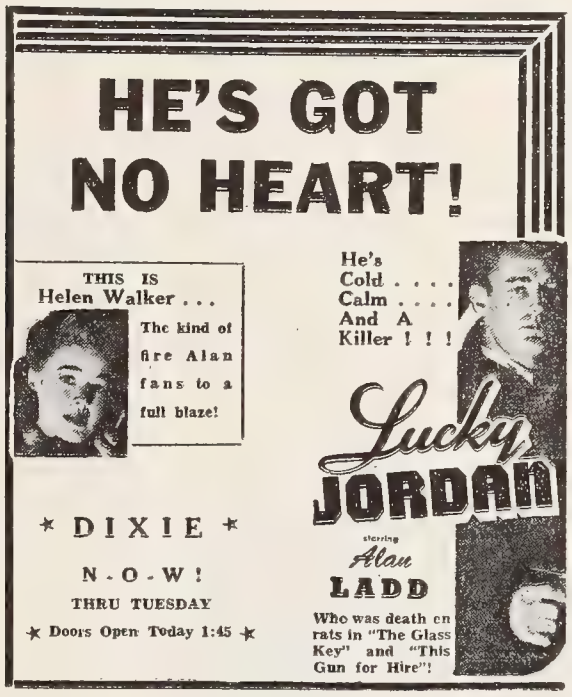
LATE SHOWS TONIGHT · *Last Feature at 3 A. M.*



Plenty of white space featured the ads used by A. J. Kalberer of Switow's Indiana theatre, in Washington, Ind., following a teaser campaign in both the classified and display columns of the local newspapers on behalf of "The More the Merrier".



Murray Keillor doesn't play new pictures at the Roxy, in Cornwall, Ont. So his showmanship is restricted to revivals and reissues. The potato shortage was linked to "Roberta" because there was no advertising material available on the picture.



White space makes Boyd Scott's ad for the Dixie theatre, in Holdenville, Okla., stand out on his newspaper page. He has cut up mats and added type and rules to make an effective layout.



Bob Maynard of the Tivoli theatre, in Saskatoon, Sask., used every available means to advertise "In Which We Serve". Here is the ad which appeared in the University paper.



Use of white space was employed here, too, by the New York Roxy theatre for the opening of "Coney Island". The musical background of the picture was stressed along with a lively cut of Betty Grable.

PERSONALS ON SHOWMEN

IN NEW POSTS

RAY ALLARD, manager at the Interstate Center, Fall River, Mass., which closed for the summer season, has accepted the management of the Park and will serve as relief manager at the Empire and Durfee during vacation period. The Center will reopen in the fall.

BARNES PERDUE, city manager at Parsons, Kans., of the H. J. Griffith Theatres, has reported for Army duty. Arthur Turner is is handling the job temporarily.

BOYD F. SCOTT, formerly manager of the Grand theatre, in Holdenville, Okla., is now managing the Granada and Mozark theatres, in Springfield, Mo.

STEVE McMANUS, former manager of the Century theatre, in Trenton, Ontario, has succeeded Stewart Gillespie as manager of the Elgin theatre ,in Ottawa. The latter has gone into the Twentieth Century theatres home office, in Toronto.

JOHN LUMAN has been promoted to assistant manager of Warner's Capitol theatre, in York, Pa.

SI SOLOMON, released from the Army for over age, has returned to the industry as manager of the Laurel theatre, in Laurel Springs, N. J.

IRVING PHILLIPS has been named manager of Leo Posel's Lyric theatre, in Philadelphia.

JIM THOMPSON, manager of B&K's Loop Apollo theatre, has been inducted into the Army.

WALTER TOEMMES has been appointed manager of the Wometco Parkway theatre, in Coral Way, Miami, Fla.

C. ARNOLD SKELLY, formerly manager of the New Lamax theatre, in Wilmington, Ohio, is now at the 342nd Medical Regiment, Co. D, Camp Cooke, Cal.

TOM CARRADINE, who was formerly manager of the Ace theatre, in Chicago, has been made manager of the Era theatre, in Harvey, Ill.

BOB PRYOR, formerly West Coast exploitation chief for RKO, has been shifted to a similar post in Philadelphia. Dave Cantor, formerly in Philadelphia, succeeds Pryor.

RALPH ARMSTRONG is now managing the Liberty theatre, in Libertyville, Ill.

VIRGIL FAULKNER, recently manager of the Orpheum theatre, in Portland, Ore., has been named manager of the Liberty there. Del Milne has succeeded him.

ED WALKER, formerly assistant manager of the Paramount theatre, in Portland, Ore., has been named manager of the Music Box.

G. R. GREER, former manager of the Grand theatre in Chicago before it was taken over by RKO, has joined Balaban and Katz as a special manager, temporarily assigned to the State-Lake theatre.



By Metropolitan Photo Service

Above are the winners of the RKO metropolitan theatres' recent contest for the best showmanship campaign on "Hitler's Children." Left to right: Edward L. Alperson, general manager RKO Theatres; Max Levine, Orpheum, Brooklyn, winner of $150 War Bond; Barney Feingold, Alden, Jamaica, who in addition to the check for $100 was awarded a $250 Bond; Joseph Fellman, Republic, Williamsburg, $75 Bond; Raymond F. Hodgdon, Bushwick, Brooklyn, $25 Bond, and Louis Goldberg, division manager.

HAPPY BIRTHDAY

June 28th
Byron E. Abegglen
Ed C. Curdts
M. Honnaker
Milton Brenner
Earl Lewy
Lawrence E. Forrest
Max Kuperstein
Guido Trusty
Mott P. Blair

29th
Paul J. Poag
Oliver Menke
Paul Hefner
David Schaer
J. Barros Browne
Harvey Kny
William W. Birchfield
George J. Flicker
Gerald M. Westergren

30th
A. J. Kalberer

July 1st
S. S. Holland
H. G. Moore
Louis Schnitzer
Y. L. Bain
Clay Walker

2nd
M. J. Gilfillan
Everett N. Olsen
William Wright

3rd
Sol Strauss
Roland Douchette
Julien E. Campbell
Tom Arthur
Russell Allen
Jack Golladay
Maurice F. Magen
George Rice
Wilson McDonald

4th
Edgar Jones
Max Keizerstein
David Ginsburg
Russ McGibbon
Charles J. Oliver
William F. Burke

HUBERT N. SCOTT, formerly assistant manager of Loew's State theatre, in Cleveland, has been named manager of Loew's Broad, in Columbus, succeeding Robert Kilgore, now in the armed forces.

JAMES DARBY, formerly at the Norwalk theatre, in Norwalk, Conn., has succeeded Louis Schaefer, following his resignation as manager of the MP Paramount theatre, in New Haven.

FRED PARKER has purchased the Fox theatre, New Haven, Conn.

FRED FRENSKE is now managing the Emery theatre, in Cincinnati, Ohio.

CHARLES M. HURLEY, for the last 10 years manager of the Liberty theatre, in Springfield, Mass., has been promoted to the position of manager of the Liberty Theatre Corporation's Phillips theatre.

JONAS PERLBERG is now managing the Ridge theatre, in Chicago, Ill.

HARRY L. GILBERT is now managing the Oceana theatre, in Brooklyn, N. Y.

JERRY SAGER has been appointed publicity director of Loew's Criterion, in New York City.

ARTHUR KROLICK, manager of the Century theatre, in Rochester, N. Y., has resigned to enter the Army.

EDWARD J. KEARNEY, former assistant manager of the Keith theatre, in Syracuse, has been promoted to manager of the Empire theatre there.

AL SIMON is now house manager at the RKO Boston theatre, in Boston.

PICTURE GROSSES

A statistical compilation and comparison of Box-Office Performance in first-run theatres

Figures directly below picture title compare dollar gross with average gross and show relative percentage of all engagements tabulated.

Figures opposite theatre names represent percentage of tabulated grosses to average weekly business based on the six months' period ending April 30, 1943.

SYMBOLS: (DB) Double Bill—associate feature title; (SA) Stage Attraction; (MO)—Move-Over Run; (AA) Advance Admission.

THE HUMAN COMEDY (M-G-M)

Final Reports:

Total Gross Tabulated	$587,200
Comparative Average Gross	515,950
Over-all Performance	113.9%

BALTIMORE—Century 103.5%
BOSTON—Loew's Orpheum, 1st week . . . 111.6%
BOSTON—Loew's Orpheum, 2nd week . . . 79.0%
BOSTON—Loew's State, 1st week 146.7%
BOSTON—Loew's State, 2nd week 77.9%
BUFFALO—Great Lakes, 1st week 152.4%
(DB) Quiet Please, Murder (20th-Fox)
BUFFALO—Great Lakes, 2nd week 104.8%
(DB) Quiet Please, Murder (20th-Fox)
CINCINNATI—RKO Albee 124.2%
CINCINNATI—RKO Shubert, MO, 1st week . 105.2%
CINCINNATI—RKO Shubert, MO, 2nd week . 73.7%
CLEVELAND—Loew's State 117.6%
CLEVELAND—Loew's Stillman, MO, 1st week 118.7%
INDIANAPOLIS—Loew's 141.2%
KANSAS CITY—Midland, 1st week 150.0%
KANSAS CITY—Midland, 2nd week 104.1%
LOS ANGELES—Carthay Circle 131.9%
LOS ANGELES—Chinese 108.7%
LOS ANGELES—Loew's State 112.2%
LOS ANGELES—Ritz 100.5%
NEW HAVEN—Loew's Poli 118.2%
(DB) She Has What It Takes (Col.)
NEW HAVEN—Bijou, MO, 1st week 114.3%
(DB) She Has What It Takes (Col.)
PHILADELPHIA—Boyd, 1st week 146.2%
PHILADELPHIA—Boyd, 2nd week 109.3%
PHILADELPHIA—Boyd, 3rd week 89.4%
PHILADELPHIA—Karlton, MO, 1st week . 148.8%
PROVIDENCE—Loew's State 135.3%
PROVIDENCE—Carlton, MO, 1st week . . 106.0%
SAN FRANCISCO—Fox 95.5%
(DB) It Comes Up Love (Univ.)
SAN FRANCISCO—St. Francis, MO, 1st week 185.7%
(DB) It Comes Up Love (Univ.)
SAN FRANCISCO—St. Francis, MO, 2nd week 142.8%
(DB) It Comes Up Love (Univ.)
SAN FRANCISCO—St. Francis, MO, 3rd week 128.5%
(DB) Prelude to War (WAC)
SEATTLE—Fifth Avenue 132.3%
SEATTLE—Music Hall 120.0%
ST. LOUIS—Loew's State, 1st week 111.8%
ST. LOUIS—Loew's State, 2nd week 86.9%
ST. LOUIS—Loew's Orpheum, MO, 1st week 78.5%
TORONTO—Loew's, 1st week 125.0%
TORONTO—Loew's, 2nd week 79.1%
WASHINGTON—Palace, 1st week 128.6%
WASHINGTON—Palace, 2nd week 111.1%
WASHINGTON—Palace, 3rd week 81.8%
WASHINGTON—Columbia, MO, 1st week . . 137.7%

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CABIN IN THE SKY (M-G-M)

Final Reports:

Total Gross Tabulated	$456,800
Comparative Average Gross	401,100
Over-all Performance	113.0%

BALTIMORE—Century 121.4%
BOSTON—Loew's Orpheum 106.8%
(DB) A Stranger in Town (MGM)
BOSTON—Loew's State. 84.4%
(DB) A Stranger in Town (MGM)
BUFFALO—Buffalo 107.7%
(DB) Air Raid Wardens (MGM)
BUFFALO—Hippodrome, MO, 1st week . . 116.8%
(DB) Air Raid Wardens (MGM)
CHICAGO—Apollo, 1st week 151.1%
CHICAGO—Apollo, 2nd week 127.9%
CHICAGO—Apollo, 3rd week 116.2%
CHICAGO—Apollo, 4th week 93.0%
CINCINNATI—RKO Albee 95.5%
CINCINNATI—RKO Capitol, MO, 1st week 89.3%
CINCINNATI—RKO Capitol, MO, 2nd week 82.0%
CLEVELAND—Loew's State 101.3%
CLEVELAND—Loew's Stillman, MO, 1st week 81.2%
LOS ANGELES—Carthay Circle 131.9%
(DB) Dr. Gillespie's New Assistant (MGM)
LOS ANGELES—Chinese 94.2%
(DB) Dr. Gillespie's New Assistant (MGM)
LOS ANGELES—Loew's State 97.5%
(DB) Dr. Gillespie's New Assistant (MGM)
LOS ANGELES—Ritz 100.5%
(DB) Dr. Gillespie's New Assistant (MGM)
NEW HAVEN—Loew's Poli 91.4%
(DB) Desert Victory (20th-Fox)
NEW HAVEN—College MO, 1st week . . 82.3%
(DB) Desert Victory (20th-Fox)
NEW YORK—Criterion, 1st week 211.4%
NEW YORK—Criterion, 2nd week 148.6%
NEW YORK—Criterion, 3rd week 120.0%
OMAHA—Paramount 114.5%
(DB) Wrecking Crew (Para.)
PHILADELPHIA—Aldine, 1st week 170.2%
PHILADELPHIA—Aldine, 2nd week 140.6%
PHILADELPHIA—Aldine, 3rd week 123.7%
PHILADELPHIA—Aldine, 4th week 99.0%
PHILADELPHIA—Aldine, 5th week 84.1%
PITTSBURGH—Penn 79.4%
PITTSBURGH—Warner, MO, 1st week . . . 71.4%
PITTSBURGH—Ritz, MO, 2nd week 90.9%
PROVIDENCE—State 112.7%
(DB) American Empire (UA)
SAN FRANCISCO—Paramount, 1st week . 135.7%
(DB) Air Raid Wardens (M-G-M)
SEATTLE—Fifth Avenue, 1st week 92.1%
(DB) A Stranger in Town (M-G-M)
SEATTLE—Fifth Avenue, 2nd week 79.4%
(DB) A Stranger in Town (M-G-M)

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THE OX-BOW INCIDENT (20th-Fox)

First Reports:

Total Gross Tabulated	$82,300
Comparative Average Gross	82,600
Over-all Performance	99.6%

BALTIMORE—New, 1st week 86.9%
BALTIMORE—New, 2nd week 103.2%
CINCINNATI—RKO Grand 88.8%
INDIANAPOLIS—Circle 75.0%
(DB) They Came to Blow Up America (20th-Fox)
KANSAS CITY—Esquire 90.9%
KANSAS CITY—Uptown 94.3%
NEW YORK—Rivoli 111.1%
PHILADELPHIA—Stanton, 1st week . . . 134.9%
PHILADELPHIA—Stanton, 2nd week . . . 87.9%

NEW BASE LINE

Beginning June 19th, the average, or 100 per cent, line of these tabulations, is the average weekly business of the theatres concerned for the six months ending April 30, 1943. The previous period was the last half of 1942. This brings into the new base a recognition of the new general level of box office performances of the current period of wartime spending and war payrolls.

BATAAN (M-G-M)

First Reports:

Total Gross Tabulated	$318,800
Comparative Average Gross	281,750
Over-all Performance	113.1%

BALTIMORE—Century, 1st week 116.4%
BALTIMORE—Century, 2nd week 82.1%
BUFFALO—Buffalo 101.2%
(DB) The Mysterious Doctor (WB)
CLEVELAND—Loew's State 150.3%
CLEVELAND—Loew's Stillman, MO, 1st week 93.7%
INDIANAPOLIS—Loew's 173.9%
LOS ANGELES—Chinese 101.4%
(DB) Stranger in Town (M-G-M)
LOS ANGELES—Ritz 84.6%
(DB) Stranger in Town (M-G-M)
LOS ANGELES—Loew's State 97.5%
(DB) Stranger in Town (M-G-M)
NEW YORK—Capitol, 1st week 134.0%
(SA) Bob Allen's Orchestra, William Gargan and others
NEW YORK—Capitol, 2nd week 120.0%
(SA) Bob Allen's Orchestra, William Gargan and others
PROVIDENCE—Loew's State, 1st week . . 127.8%
(DB) Young and Willing (UA)
PROVIDENCE—Loew's State, 2nd week . . 101.5%
(DB) Young and Willing (UA)
WASHINGTON—Loew's Palace, 1st week . 111.1%
WASHINGTON—Loew's Palace, 2nd week . 81.8%

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PRESENTING LILY MARS (M-G-M)

First Reports:

Total Gross Tabulated	$127,100
Comparative Average Gross	108.700
Over-all Performance	116.9%

BALTIMORE—Century 128.5%
CINCINNATI—RKO Palace 89.4%
CINCINNATI—RKO Schubert, MO, 1st week . 87.7%
CINCINNATI—RKO Shubert, MO, 2nd week . 61.4%
CLEVELAND—Loew's State 117.6%
KANSAS CITY—Midland 154.1%
(DB) After Midnight with Boston Blackie))) (Col.)
PHILADELPHIA—Boyd 152.6%
PROVIDENCE—Loew's State, 1st week . . . 127.8%
(DB) Buckskin Frontier (UA)
PROVIDENCE—Loew's State, 2nd week . . 75.2%
(DB) Buckskin Frontier (UA)

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BOMBARDIER (RKO)

First Reports:

Total Gross Tabulated	$85,300
Comparative Average Gross	79,250
Over-all Performance	107.6%

BUFFALO—20th Century, 1st week 143.2%
(DB) Prelude to War (WAC)
BUFFALO—20th Century, 2nd week 62.5%
(DB) Prelude to War (WAC)
CINCINNATI—RKO Palace 97.5%
CINCINNATI—RKO Lyric, MO, 1st week . 80.0%
KANSAS CITY—Orpheum, 1st week 114.5%
(DB) Gildersleeve's Bad Day (RKO)
KANSAS CITY—Orpheum, 2nd week 78.1%
(DB) Gildersleeve's Bad Day (RKO)
OMAHA—Brandeis 128.4%
(DB) She Has What It Takes (Col.)
PROVIDENCE—RKO Albee, 1st week . . . 159.3%
(DB) Follow the Band (Univ.)
PROVIDENCE—RKO Albee, 2nd week . . . 98.9%
(DB) Follow the Band (Univ.)

(Continued on following page)

PICTURE GROSSES

(Continued from preceding page)

CRASH DIVE (20th-Fox)

Intermediate Reports:

Total Gross Tabulated	$729,400
Comparative Average Gross	605,350
Over-all Performance	120.4%

BALTIMORE—New, 1st week 97.8%
BALTIMORE—New, 2nd week 108.6%
BALTIMORE—New, 3rd week 97.8%
BALTIMORE—New, 4th week 86.9%
CINCINNATI—RKO Albee 83.8%
CINCINNATI—RKO Capitol, MO, 1st week 82.0%
CLEVELAND—Warner's Hippodrome . . . 142.8%
DENVER—Denver 150.0%
(DB) Let's Have Fun (Col.)
DENVER—Esquire 225.0%
(DB) Let's Have Fun (Col.)
DENVER—Aladdin 75.0%
(DB) Let's Have Fun (Col.)
DENVER—Rialto, MO, 1st week 125.0%
(DB) Let's Have Fun (Col.)
INDIANAPOLIS—Indiana 126.1%
(DB) He's My Guy (Univ.)
INDIANAPOLIS—Lyric, MO, 1st week . . . 125.5%
(DB) He's My Guy (Univ.)
INDIANAPOLIS—Lyric, MO, 2nd week . . . 69.7%
(DB) He's My Guy (Univ.)
KANSAS CITY—Esquire, 1st week 204.5%
KANSAS CITY—Esquire, 2nd week 90.9%
KANSAS CITY—Uptown, 1st week 160.3%
KANSAS CITY—Uptown, 2nd week 94.3%
LOS ANGELES—Carthay Circle 106.9%
(DB) Taxi, Mister (UA)
LOS ANGELES—Chinese 119.5%
(DB) Taxi, Mister (UA)
LOS ANGELES—Loew's State 119.5%
(DB) Taxi, Mister (UA)
LOS ANGELES—Ritz 101.5%
(DB) Taxi, Mister (UA)
MILWAUKEE—Wisconsin, 1st week 145.3%
(DB) He Hired the Boss (20th-Fox)
MILWAUKEE—Wisconsin, 2nd week . . . 96.5%
(DB) That Other Woman (20th-Fox)
NEW YORK—Roxy, 1st week 166.6%
(SA) Jimmy Dorsey's Band
NEW YORK—Roxy, 2nd week 133.3%
(SA) Jimmy Dorsey's Band
NEW YORK—Roxy, 3rd week 116.6%
(SA) Jimmy Dorsey's Band
NEW YORK—Roxy, 4th week 108.3%
(SA) Jimmy Dorsey's Band
OMAHA—Orpheum 88.8%
(DB) Henry Aldrich Gets Glamour (Para.)
OMAHA—Omaha, MO, 1st week 98.7%
(DB) Henry Aldrich Gets Glamour (Para.)
PHILADELPHIA—Fox, 1st week 165.6%
PHILADELJHIA—Fox, 2nd week 108.2%
PHILADELPHIA—Fox, 3rd week 82.2%
PITTSBURGH—Harris, 1st week 144.4%
PITTSBURGH—Harris, 2nd week 100.0%
SAN FRANCISCO—Fox, 1st week 125.0%
(DB) He Hired the Boss (20th-Fox)
SAN FRANCISCO—Fox, 2nd week 98.0%
(DB) He Hired the Boss (20th-Fox)
ST. LOUIS—Fox, 1st week 101.3%
(DB) Good Morning, Judge (Univ.)
ST. LOUIS—Fox, 2nd week 94.7%
(DB) Good Morning, Judge (Univ.)

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LADY OF BURLESQUE (UA)

Intermediate Reports:

Total Gross Tabulated	$418,800
Comparative Average Gross	356,600
Over-all Performance	117.7%

CHICAGO—Chicago, 1st week 104.5%
(SA) Tommy Tucker Orchestra and others
CHICAGO—Chicago, 2nd week 91.7%
(SA) Tommy Tucker Orchestra and others
CINCINNATI—RKO Palace 121.1%
(DB) Prelude to War (WAC)
CINCINNATI—Keith's, MO, 1st week . . . 71.4%
(DB) Prelude to War (WAC)
CLEVELAND—Loew's State 111.1%
CLEVELAND—Loew's Stillman, MO, 1st week 175.0%
INDIANAPOLIS—Loew's 130.4%
(DB) The Devil with Hitler (UA)
KANSAS CITY—Midland 116.6%
(DB) Young and Willing (UA)
NEW HAVEN—College 102.9%
(DB) Army Surgeon (RKO)
NEW YORK—Capitol, 1st week 155.0%
(SA) Nat Brandywine's Orchestra, George Jessel, Jack Haley
NEW YORK—Capitol, 2nd week 120.0%
(SA) Nat Brandywine's Orchestra, George Jessel. Jack Haley
NEW YORK—Capitol, 3rd week 120.0%
(SA) Nat Brandywine's Orchestra, George Jessel, Jack Haley
OMAHA—Omaha 112.0%
(DB) Tonight We Raid Caliar (20th-Fox)
PITTSBURGH—Stanley 77.5%
PITTSBURGH—Ritz, MO, 1st week 90.9%
ST. LOUIS—Loew State 123.0%
(DB) Young and Willing (UA)
ST. LOUIS—Loew's Orpheum, MO, 1st week 120.0%
(DB) Young and Willing (UA)

CLASSIFIED ADVERTISING

Ten cents per word, money-order or check with copy. Count initials, box number and address. Minimum insertion, $1. Four insertions, for the price of three. Contract rates on application. No borders or cuts. Forms close Mondays at 5 P. M. Publisher reserves the right to reject any copy. Film and trailer advertising not accepted. Classified advertising not subject to agency commission. Address copy and checks: MOTION PICTURE HERALD, Classified Dept., Rockefeller Center, New York

NEW EQUIPMENT

FAMOUS RED COMET AUTOMATIC FIRE CONtrol—ceiling or wall types, standard size $4.95; senior size, $7.45; manual grenade extinguishers with bracket, standard size, $2.95; senior size, $4.35; quit gambling with your valuable equipment and your patrons' lives. No priorities required. Order yours now from S. O. S. CINEMA SUPPLY CORP., New York 18.

BEAUTIFUL STREAMLINED FLUTED METAL ceiling fixtures, 24" long, 5 lights, 2 circuits. $12.95; porthole optical glass, 3"x4", $1.10; 4"x4", $1.45; box office chairs, $7.65; RCA 3'x5' multicellular high frequency horns, complete, $225; rectifier bulbs, fifteen ampere, $7.95; safety steel film cabinets, $2.93 section; 60 ampere Suprex rectifier, $211.75; Simplex 18" magazines, pair $49.50; small theatre vacuum cleaners, $89.50. Get our Jubilee Bargain Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

USED EQUIPMENT

KUMFORT KOOLER FOR LARGE OFFICE, $97.50; No. 14 heavy rubber two conductor cable, slightly used, 15c ft.; Strong Utility Suprex arc lamps available; portable sound projectors from $79.50; Peerless low-intensity arcs, $62.50. Ask for Jubilee Sale Bulletin. S. O. S. CINEMA SUPPLY CORP., New York 18.

THEATRE CHAIRS — BACKS — CUSHIONS — parts. ALLIED SEATING CO., INC., 36 West 13th Street, New York City.

GENERAL EQUIPMENT

ONLY 14 DOZEN CASES LEFT OF GORDOS new 15 ampere rectifier bulbs for low-intensity lamps, list price $12 each—while they last, our bargain price $6.95 each, only 4 to one customer; 8 soundheads for Powers, $39 each; 15 watt DeVry amplifiers, $27; 4 RCA soundheads for Simplex, $45 pair; Powers 6B projectors, $150 pair; Morelight low-intensity lamps, $55 pair; new 8" reflectors for Strong or Peerless, $12 pair, used $8 pair. OAK STORAGE, Armitage & Western, Chicago, Ill.

POSITIONS WANTED

THEATRE MANAGER—14 YEARS' STAGESHOW and picture experience. Draft exempt. BOX 1640, MOTION PICTURE HERALD.

FORMER THEATRE OWNER WANTS POSITION theatre manager. JOHN FLAHERTY, Danville, Ill.

AVAILABLE: RELIABLE AND PROVEN SHOWman backed by twenty-two years of executive experience as manager, district manager and general manager with both chain and independent outfits. Will cosider proposition in Mid-West or any part of the South. Two sons in the armed forces and wife needs change of climate to preserve health. So if you are looking for a good doctor for your theatre or theatres, here's a chance for you to get a break. SHOWMAN, MOTION PICTURE HERALD.

PROJECTIONIST, PENNSYLVANIA LICENSE, classification 4F, 2 years' experience, prefer one-man operation. Will work anywhere. BOX 1648, MOTION PICTURE HERALD.

BUSINESS BOOSTERS

BINGO CARDS, DIE CUT, 1 TO 100 OR 1 TO 75, $2.00 per thousand. $17.50 for 10,000. S. Klous, care of MOTION PICTURE HERALD.

HELP WANTED

WANTED ASSISTANT MANAGER. MUST BE experienced, sober, absolutely reliable. A1 references, draft exempt, include snapshot. COLUMBIA AMUSEMENT COMPANY, Paducah, Ky.

MANAGER, FOR FIRST-RUN OPERATION IN Connecticut. Must be thoroughly experienced in newspaper advertising, publicity and house management, references required. Write giving complete background. BOX 1649, MOTION PICTURE HERALD.

WANTED TO BUY

WANTED WESTERN ELECTRIC OR RCA USED sound and projection equipment for 500 seat theatre. Cash deal. CLARENCE D. SMITH, 282 Grand Avenue, Akron, O.

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WANT TO LEASE THEATRE SMALL WESTern town. BOX 1647, MOTION PICTURE HERALD.

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THEATRE MANAGEMENT RECORD AND TAX Register. This new accounting system is the finest book of its kind ever made available to an exhibitor In addition to being complete in every respect, it is simple—so much so that it is not necessary to have had bookkeeping experience in order to keep an accurate, complete and and up-to-minute record of the business of your theatre. The introductory price is only $2.00 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York.

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COMPLETELY REVISED 7TH EDITION OF Richardson's Blue book of Projection with treatise on Television and complete Sound Trouble-Shooting Charts, as well as a host of additional up-to-the-minute text on sound and projection equipment. Order Now! $7.25 postpaid. QUIGLEY BOOKSHOP, Rockefeller Center, New York City.

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THEATRE EMPLOYEES: TRAIN FOR BETTER positions. Learn modern theatre management and advertising. Big opportunities for trained men. Established since 1927. Write now for free catalog. THEATRE MANAGERS SCHOOL, Elmira, N. Y.

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Better Theatres

EQUIPMENT • FURNISHINGS • DESIGN • PHYSICAL OPERATION

INVENTORY FORM AND INSPECTION GUIDE ON PROJECTION ACCESSORIES

in the Maintenance Record System for wartime conservation and post-war planning

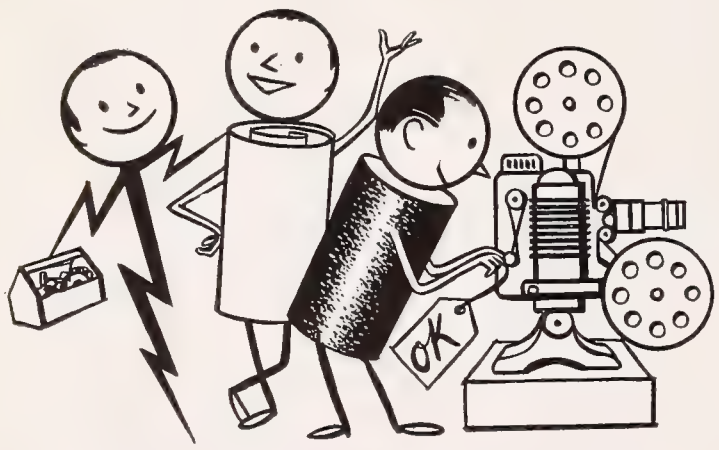
JUNE 26, 1943

THREE C's ARE WE... WE'RE OFF TO FIGHT!



America's War Machines Need Copper, Carbon and Current!

To manufacture the equipment our fighting forces need to win this war takes copper, carbon, and electric current—all of these, and lots of them. That means you can help win the war by using less of these essential materials in your theatre. And a good way to do that is to—



Keep Your Projector in Good Shape

Replacement parts and repairs use these valuable materials. So try to save yourself trouble and repairs—serve your patrons better—and help the war effort—by preventing breakdowns. A good plan is to have your projector inspected regularly. It not only prevents breakdowns, but saves you current.



How the RCA Snowhite Screen Saves Light

Of course you know that projected light costs you money—and that better use of light means better projection for your dollars. That's why the RCA Snowhite Screen is so important—it uses all the light you project—helps produce more brilliancy, depth and contrast in projected pictures—because it is truly *white*.



★ ★ ★

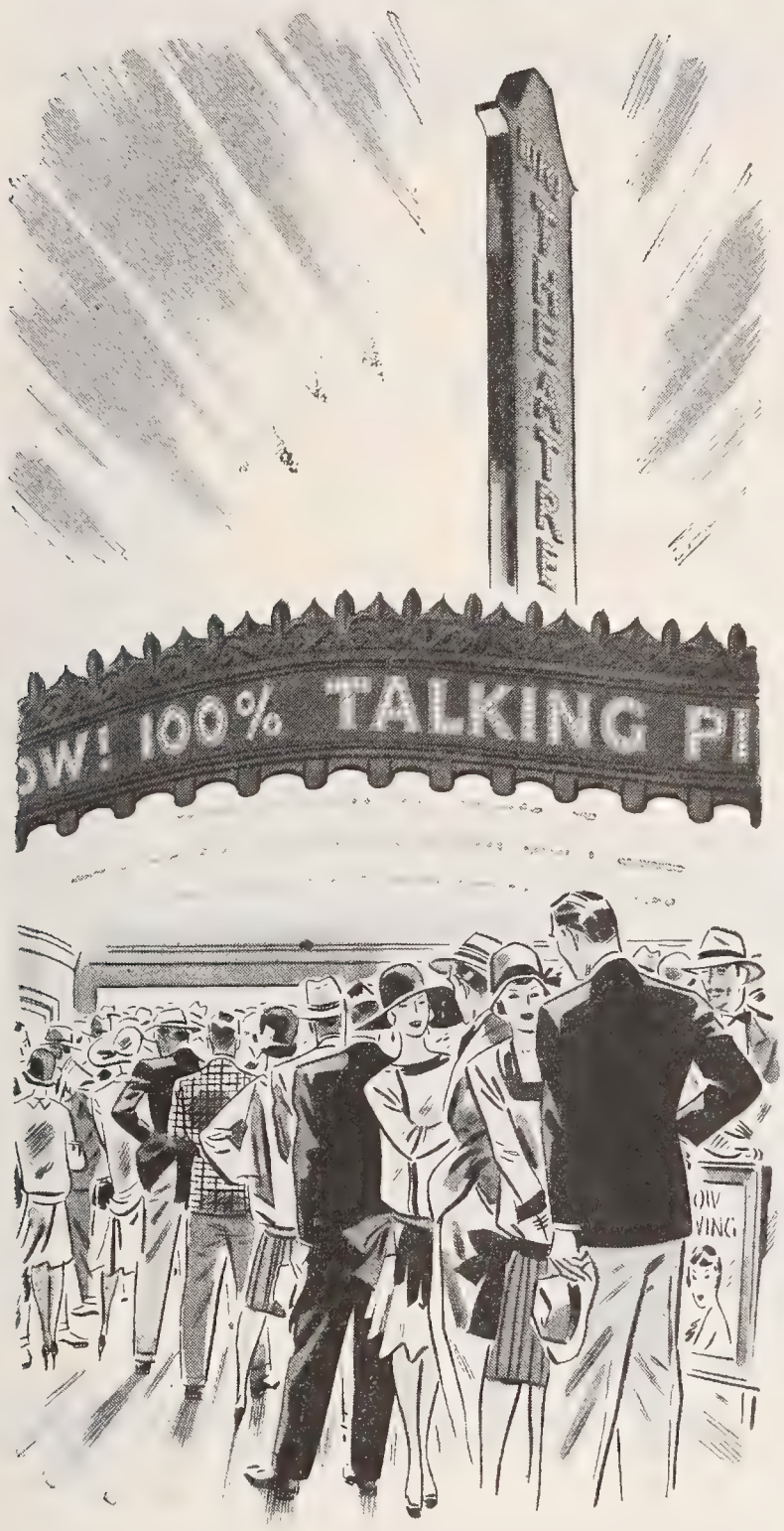
Remember that saving Copper, Carbon and Current are really very, very important in the war. You can help. See your RCA Theatre Supply Dealer. Or write Photophone Division, Radio Corporation of America, Camden, N. J.

RCA THEATRE EQUIPMENT

RCA Photophone • RCA Magicote Lens Service • RCA Screens • RCA Theatre Service
RCA Hearing Aids • Westinghouse Lamps • Brenkert Projectors and Accessories • Benwood Linze Rectifiers

PHOTOPHONE DIVISION, RADIO CORPORATION OF AMERICA, CAMDEN, N. J.

LOOK BACK TO SEE AHEAD!



Remember the terrific scramble for sound equipment in 1928? It was "Me first!" and "How long must I wait?" and "How about my order!" Everybody wanted it—and everybody wanted it right away.

When this war is over, there's going to be a demand for new theatre equipment so great—it will make 1928 seem like a sleepy off-day in mid-depression. Who's going to be served first? Who's going to be lost in the scramble?

To make sure there's a minimum of confusion, and that those who look ahead now are served first later, we have set up the RCA Purchase Priority Plan. It is a simple, fair, effective method of allocating new equipment when, and as, it becomes available.

Under the RCA Plan, you set aside the money approximating the down payment on the equipment you will want when the war is over. That money remains yours. It pays you interest and you can withdraw it right up to the last penny if you change your mind. You therefore take no risk, and pay no charge for this service.

But the advantages for you are tremendously important: You get *preferential delivery* for each specific type of apparatus or system. In other words, by applying first now, you get served first later—when material becomes available. The postmark on your letter dates your reservation.

Here is a way to save money, protect your interests, and assure yourself early delivery of the equipment you'll want after the war! The RCA Purchase Priority Plan is the perfect plan for the exhibitor who looks ahead!

For Full Details of the RCA Purchase Priority Plan—mail this coupon *today!* →

RCA

RCA THEATRE EQUIPMENT

RCA Sound • RCA Magicote Lens Service • RCA Screens
RCA Theatre Service • RCA Hearing Aids • Westinghouse Lamps
Brenkert Projectors and Accessories • Benwood Linze Rectifiers

RCA PHOTOPHONE, RADIO CORPORATION OF AMERICA
Camden, N. J.

RCA THEATRE EQUIPMENT DIVISION
Radio Corporation of America
Camden, New Jersey

Gentlemen:

I want to know more about how the RCA Purchase Priority Plan works—and what it can do for me. Send me the full details.

Name_____

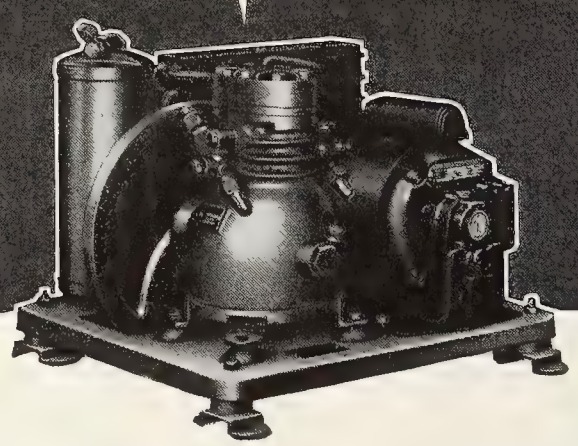
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To owners of G-E Air Conditioning, G-E Commercial Refrigeration

"OIL ME . . . CLEAN ME . . . TIGHTEN MY BELT and I'll do my best for you!"



Make sure these things are done — *regularly!*

TODAY, your G-E air conditioning or commercial refrigeration equipment is irreplaceable. So it's more important than ever to treat it right!

Your condensing unit motor should be oiled periodically to avoid burned out bearings. (Be sure to use the proper grade and quantity of lubricant!) It should be kept clean — dust and dirt can do great harm to moving parts and can greatly reduce efficiency by clogging up the cooling fins. The belt should be adjusted for proper alignment and tension to prevent needless wear of precious rubber.

These jobs are simple. Your maintenance man can do them easily. Make sure he *does*—and you will prolong the life of your equipment and avoid costly breakdowns.

If at any time your equipment needs *expert* attention, call in your G-E service man immediately.

General Electric Company, Air Conditioning and Commercial Refrigeration Dept., Division 3576, Bloomfield, New Jersey.

GENERAL ELECTRIC

Better Theatres

Published in every fourth issue of Motion Picture Herald
GEORGE SCHUTZ, Editor RAY GALLO, Advertising Manager

Plan to Spend to Help Make Post-War Patrons

THE APPEAL to theatre operators made this month by Col. H. A. Cole, president of Allied Theatre Owners of Texas, to begin planning at once for the renovation and remodeling of their theatres, and for the building of new ones, was a forthright effort to induce exhibitors to help make their own customers after the war.

Impliedly, Col. Cole would have thetre managements earmark part of wartime income for post-war rehabilitation and construction. These columns have urged this as a wise measure of operating economics, so that when peace comes exhibitors will be financially able, with minimum outside financing, to restore their war-worn properties and to redistribute the exhibition plant, which will mean building new theatres, according to changes in the growth of communities. To this argument the head of Texas Allied adds one which, while less direct and immediate in its concern with post-war motion picture exhibition, is nevertheless a sound one.

It is that in order for theatres to have a sufficient number of customers during the years following the war, there must be a high level of employment; and the motion picture business should contribute to employment by helping to provide jobs. So it is that Col. Cole urges:

"Get you an architect right now and have him start drawing plans to remodel your theatre, or to build a new one. Talk to your equipment dealer and survey with him your needs. Have your ideas definitely lined up to spend $1,000—$5,000—$10,000—$25,000, or much more if you can invest wisely. Don't be niggardly. Don't figure how much you can save: try honestly to see how much you can spend wisely.

"And remember—this is not an altruistic plan. It is a long-sighted selfish effort to preserve your business, and country."

Planning for post-war restoration, remodeling, construction is hardly something to be undertaken without dependable data. Theatre executives may be presumed to have their eyes on population trends in their respective territorites, studying them for likely theatre sites after the war. Such occupations, to a business man, form pleasant employment. It is less pleasant to take a methodical, detailed inventory of the conditions of an existing theatre.

Yet this is necessary for a really informed prospectus of things to be done for the restoration of a theatre that has gone through this war. Planning for post-war repair and replacement of equipment and furnishings, and for repair and refurbishing of the building, cannot be intelligently done without such an inspection and a recording of its findings, according to which a percentage of wartime grosses may be determined for a post-war rehabilitation fund.

Theatre and School Join To Teach Projection

A new twist has been given to the participation of the motion picture theatre business in the war effort by J. C. Mohrstadt, co-owner of the Richmond & Mohrstadt group of theatres in five towns of southeastern Missouri. In one of these communities, Hayti, the local High School has just completed presentation of a course in projection instigated by Mr. Mohrstadt and conducted with the assistance of his local projectionist, Ted Wilson.

Surprisingly, the course was offered as an experiment in providing projectionists for the armed forces. A more obvious purpose would be to supply replacements for regular projectionists of R. & C. theatres who might be drafted. That the instruction so far has proved more practical for the latter purpose is indicated by the enrollment, which consisted in six girls and only two boys. But perhaps we are ignoring the Waacs, Waves and Spars.



J. C. Mohrstadt (first in top row) and Ted Wilson (extreme right lower row) with their pupils in projection course of the Hayti, Mo., High School.

Theoretical instruction was given in the High School classroom by Mr. Mohrstadt himself; then the pupils were taken to the Hayti theatre for practical work under "Prof." Wilson. Mr. Mohrstadt suggests that the success of this experiment may "justify expanding such a program of vocational training in other schools."

Plastic Materials in Post-War Architecture

AMONG THE developments of industrial science which are expected to change the form of things to come—once the grim business at hand is done—is plastics. More and more of the things we used before the war were made, in whole or part, of plastics; these resinous materials were in much of the implements and decorative objects of home and business. In the theatre they were found in insulation and on walls. The war has vastly added to the production and applications of plastics, and now we hear people prophesy the substitution of plastics for steel in automobile bodies. We know designers who think that auditorium chairs should be "poured" in the same general manner.

Ways in which laminated plastic materials are likely to be further applied in architecture and building decoration were described by George F. Schatz of the Formica Insulation Company recently in a paper read before a meeting in Cincinnati of the Ohio Mechanics Institute.

In his paper Mr. Schatz asserted, "Architects and designers will demand impervious materials in varied colors and designs. There is a definite trend toward the pre-fabrication and semi-fabrication of dwellings and other types of buildings."

Mr. Schatz discussing developments of his company's research added that physical properties, colors, designs and large-sheet size of the present material will assure Formica a prominent place in these programs.

"At the present time we have many materials in the process of development which we expect to complete within a very short time. One of the most interesting of these is a flexible wall material which will be applied in a manner similar to linoleum or wall paper."

He also said that considerable research and development along the lines of lightweight, load-bearing wall section with integral insulation, having a weather resistant finish on the outside and a colorful or decorative finish on the inside, will be a post-war application.

●

Marquee and lobby advertising has been classified as more effective than radio, fan magazines, billboards and several other media in a survey just completed by MGM. It can be made even more so, by giving marquee advertising creative instead of routine attention. —*G. S.*

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Box Office Appeal



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Flexglass
The Glass That Bends

Theatre owners are amazed at the sheer beauty and box office appeal that even a small spot of Flexglass can give. Flexglass changes darkness into shimmering light. It spotlights signs, draws customers to candy bars and, without a cent for electricity, makes marquees glow.

Wherever you use it, Flexglass can give your theatre "the sparkle that sells."

Colorful rectangles of real glass, cloth-backed, Flexglass can change your theatre's outlook practically overnight. Easy to install and requiring no maintenance, it is weatherproof and waterproof.

Ask your architect or designer about Flexglass today. Or write for FREE color card and name of nearest distributor.

Flexglass and Flexwood (genuine wood, yet it bends around a pencil) are manufactured and marketed jointly by The Mengel Co., Louisville, Ky., and the United States Plywood Corporation.

UNITED STATES PLYWOOD CORPORATION
103 Park Avenue New York 17, N. Y.

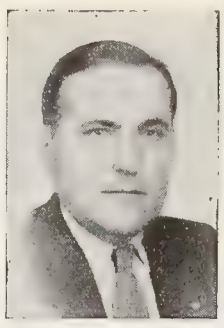
SOUND EQUIPMENT
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Projectors, Screens, Booths, Opera Chairs, Spotlights, Stereopticons, Film Cabinets, Portable Projectors, Arc Lamps, M. P. Cameras, Carbons, Mazda Lamps, Tickets and Machines. . . .

Projection machines repaired and overhauled. Repair parts for all makes of opera chairs. Equipment bought at highest prices.

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449 West 42nd Street New York, N. Y.



John J. Sefing's WAYS & MEANS in operation, installation, maintenance

John J. Sefing is a graduate mechanical engineer and has long specialized in theatre work

WARTIME INSPECTION: 2. Projection Accessories

CONTINUING A SERIES OF INSPECTION GUIDES WITH RECORD FORMS

[*The Maintenance Inspection Record form for Projection Accessories appears on pages 72-73. Beginning below, with each item numbered according to its number in the form, is an explanation of procedure for efficient examination and for correction of defects. The first guide, on projection and sound equipment, which appeared in the May 29th issue, had 17 items; items are numbered cumulatively regardless of classification so as to avoid confusion in the use of the record forms.*]

ITEM 18: Automatic Changeovers

Projector changeovers as well as operating foot switches require the same regular inspection and care that should be given the projector mechanism. A loss in their operating efficiency, or a complete breakdown, can be caused by a number of conditions. When the cut-off shutter operates but does not fit the slot properly at the aperture, or does not cut off the light completely, the trouble may be due to one or more of the following:

The set screw that fastens the arm of the shutter to the arm of the changeover plunger is out of adjustment. This set screw should be turned in or out, or fitted into another hole on the arm of the shutter until the shutter fits perfectly the slot at the aperture and without rubbing or touching any part of it.

The changeover is fastened improperly and out of line with the projector head. It has worked itself loose as a result of use of the wrong type, or insufficient number, of mounting screws.

RETARDED OPERATION

When the changeover operates, but throws out the operating arm or plunger slowly, the trouble may be:

The cut-off shutter is rubbing tightly against the sides of the aperture slot.

There is a partial short-circuit in either the opening or closing coil.

The coils have insufficient clearance at their centers to permit the plunger to move freely in and out.

The splices in the wires or the connections in the changeover housing have been broken open and are partly touching each other; or the insulation has deteriorated in one or all of the feed wires due to penetration of oil at the projector head or at the foot switches; or the insulation has been cracked by rough handling in installation.

The jaws in the foot switch where the contact blades fit into are broken, bent out of shape or are dirty and scarred due to rough changeover operation or incompetent maintenance.

Where the foot switch is of the type having surface to surface contact by means of brass rods or pins, one or all of these pins may be barely touching each other; or the surfaces are dirty or scarred or excessively oil soaked.

The wiring connections at the terminal of the foot switch have worked loose and barely making an electrical contact.

Where a new coil or coils have been installed and this "lagging" of the changeover is the immediate result, check to see if they are of the proper voltage, as a d. c. coil will not operate properly on a. c., or vice versa.

"DEAD" OR "HUMMING" CHANGEOVER

When the changeover goes completely "dead" or there is a "humming" sound when the foot switch is pressed down, one or both of the coils are burned out or are not getting the proper voltage. This condition can be caused by:

The circuit wiring is improperly connected, or one or more wires are touching each other.

The protective fuses are of a large capacity allowing excessive current to flow through the coils, or they are wedged tight in the housing.

The foot switch blades are not making the correct contact, or the foot switch was

"frozen" by keeping it pressed down too long during the changeover.

In some cases a burn-out can be caused by the use of improper screws to fasten the cover or end plates to the changeover housing. These screws when long will dig into the coil winding as they are tightened in place, resulting in a "dead" short circuit when the switch is turned on; however, it must be also remembered that these changeover coils will burn out because of "natural" causes, for they cannot last indefinitely.

It is always best to have the changeover circuit wiring identified in different colors for convenience in checking and when quick repairs must be made.

ITEM 19: Magazines

It is very important that the projector magazines be installed properly and kept in the best possible operating condition as they not only can ruin valuable film, but can be a fire hazard. When there are frequent film breakages and all other possible sources of trouble have been traced down, make sure that the upper magazine is properly and solidly fastened to the projector head. In many cases the wrong type of fastening screws are used to secure the magazine, especially where the new type of changeover brackets are installed that keep in place both the upper magazine and changeover, the coil housing or the projector head.

A loose magazine will not only cause a rattling noise at the projector, but also it will tend to twist the film slightly as it goes through the guide spindles. It can also cause undue spinning or "unreeling" of the film reel, especially if the hinged locking pin is defective or loose.

Where the magazines are equipped with some standard fire control device, make sure that the rollers are operating perfectly and are clean and true, to help overcome the possibility of fire spreading into the magazine interior.

On the lower magazine check for the same source of troubles as on the upper; especially be certain that the revolving guide rollers are in their slots and rotating properly with the film. When these rollers are defective, have jumped their slots, and are vibrating up and down instead of rolling, a high pitched noise will result that can be heard throughout the theatre. This condition, if allowed to continue, will also put a heavy strain on the passing film, tend to open patches, and to disrupt the proper take-up tension of the magazines.

MAGAZINE DOORS

Make sure that both the upper and lower magazine doors have good hinges with positive closing latches, and that the sight windows are clean and not broken or completely removed. It is well to take heed to these little precautions regarding the doors on the magazines for when they do not completely isolate the film from the interior of the projection room, a serious and costly fire can be the direct result.

In several instances, a good tight fitting

(*Continued on page* 74)

"Two Singles, Anyone?"



You, too, can attract more crowds by installing

ACOUSTI-CELOTEX SOUND CONDITIONING

PEOPLE not only want to *see* good pictures but they want to HEAR them perfectly, too. Rain or shine, crowds go and continue to go where they can relax and enjoy their favorite entertainment under the best conditions.

That's why so many theatres have installed Acousti-Celotex Sound Conditioning. It's a "sound" investment that pays dividends at the box office because it eliminates bothersome echoes and "deaf spots," ends fuzzy speech, helps your patrons enjoy the clear, crisp natural tones originally built into the sound track.

Your nearby Acousti-Celotex Distributor is a member of the world's most experienced acoustical organization. He will be glad to give you, without obligation, the benefit of his experience in solving acoustical problems in theatres. When you buy sound conditioning from him you get, (1) *Proved engineering practice,* (2) *Uniformly dependable acoustical materials,* (3) *Guaranteed results.* Write today.

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One noteworthy advantage of working with the world's most experienced acoustical organization lies in the fact that this group has solved every kind of acoustical problem. In Minneapolis, such service is offered by Insulation Sales Company, serving Minnesota, the Dakotas, eastern Montana and northwestern Wisconsin with more than 1250 successful installations since 1926.

Sound Conditioning with

ACOUSTI-CELOTEX

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THE CELOTEX CORPORATION • CHICAGO

the new Seventh Edition—

Bluebook of Projection

By F. H. RICHARDSON **$7.25** POSTPAID

The Seventh Edition of this standard textbook on motion picture projection brings to all persons concerned with screening 35 mm. film, up-to-the-minute guidance. **Additionally, the Seventh Edition contains four chapters on Theatre Television, prepared for the practical instruction of motion picture projectionists.** Send your order to—

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THEATRE _____

LOCATION _____

MAINTENANCE INSPECTION RECORD—

ITEM INSPECTED	DATE INSPECTED	DEFECTIVE PART (UNIT OR MATERIAL) INSPECTED	AMOUNT IN SAME CONDITION	TOTAL AM'T IN USE OR ON HAND	LOCATION (AS NECESSARY)	MAKE	PART OR STYLE NO.	INSTAL-LATION DATE	ORIGINAL PRICE
18. Automatic Changeovers									
19. Magazines									
20. Film Reels									
21. Rewinders									
22. Film Splicers									
23. Film Containers									
24. Carbon and Waste Holders									
25. Lamp Exhaust Blowers									
26. Fire Shutters									
27. Emergency Batteries									

Projection Room Accessories

MANAGER _____

INSPECTED BY _____

NATURE OF DEFECT	CORRECTION (check)		DATE OF Correction	SUGGESTIONS FOR POST-WAR REPLACEMENT or REVISION
	REPLACE	REPAIR		

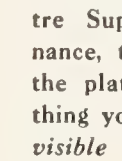
SECRETS of the MUSTARD BUSINESS



A certain manufacturer who made himself a neat piece of change selling mustard, once observed that he made his money not on the mustard people ate, but on what they left on the side of their plates.

When you come to National Theatre Supply for projection maintenance, there is no "mustard left on the plate"—you get and *use* everything you pay for. National provides *visible* 3-way booth protection like this:

Emergency Repair Parts



Each National branch carries emergency repair parts for quick replacement.

Mail Order Parts Stock



National is delivering the genuine Simplex parts you need, proved by shipments greater than ever before.

Loan Service Equipment



Emergency loan equipment more complete than ever, ready when you need it.

Remember, there has never been any rationing of National's ability and eagerness to serve. National, for 17 years, has continuously given exhibitors—not "mustard on the plate"—but a dollar in value for every dollar spent!

NATIONAL THEATRE SUPPLY

Division of

NATIONAL-Simplex-BLUDWORTH, Inc.

THERE'S A BRANCH NEAR YOU

(*Continued from page* 71)

door on the magazine has prevented the spread of fire into the room because no draft of air was allowed at the start of the fire inside the magazine, with the result that the flame slowly burned out. A magazine door can be sprung easily by either putting a strain on it with the (right) hand when inserting the film reel and opening or closing it too quickly. A bent, scarred or marred magazine or door should be repaired immediately and always be kept clean of all film residue.

ITEM 20: Film Reels

Make sure that the outside diameter of the reels are not bent, cracked or have sharp slivers sticking out as such faults will surely mutilate or cut the film edges and sprocket holes, not only when rewinding but also while in the projector. This can be very serious, especially while projecting, for a fire can result when the film or patch is cut open. At the least, a heavy drag is put on the magazines and takeups, while the film may buckle and reel-up unevenly.

Always check the reel hub for defects and make sure that the hole fits the magazine shaft. If the hub bore hole is too small for the shaft, ream it out a little with a proper-sized round machining file —never *force* a reel on shaft.

Reels should not be piled six or seven high "flat-ways" and have a heavy shipping container or exchange reel thrown on top. If possible, a special rack should be installed in the projection or rewind room where the empty reels can be stored safely and easily until put in use. It should be remembered that the reels leave the factory fabricated to true and proper tolerances and clearances for the film they are to accommodate and they should be always handled carefully.

ITEM 21: Rewinders

Always remember that only a first-class automatic rewinder should be used. Better than a poor one is a pair of hand rewinders, operated slowly to avoid damage to film sprocket holes, re-opening of patches, etc. There are instances in which a home-made, makeshift or experimental automatic rewinder has seemed to operate all right for a time—suddenly a film fire occurred.

If the rewinder starts too fast and has excessive tension, it should be immediately corrected and be kept in perfect alignment to prevent any mis-aligned reels from damaging the edges of the film, buckling the film and causing uneven "reeling-up."

Always check the theatre reels and especially the exchange reels for defects before starting to rewind film.

When the film is rewinding, do not hold one reel tight and let the other turn freely; this will scratch the film.

ITEM 22: Film Splicers

Remember that film spliced by hand can never be as strong and reliable as one made by an efficient mechanical splicer.

And use only a standard metal rewind table, one that is factory-manufactured. In addition, use only good, sharp scraping blades in preparing the film for splicing; and an approved applicator set, if possible. Only in extreme emergencies, when better means are not readily available, should the job be done entirely by hand.

If splicing *must* be done by hand, cut one piece of film one hole past end of frame, then clean emulsion from end of frame to the edge of the film. On the other piece, cut the film along end of frame and when ready to apply the cement raise the edge and put on the cement underneath, or to the celluloid side, covering generously a surface the depth of the patch; then lap over the two pieces of film, matching sprocket holes exactly. Keep pressing the two firmly together while still on the table or patching block to allow for sufficient time for perfect adhesion. Remember that film cement applied to the emulsion surface of the film will not stick, nor will it when the splice is not perfectly clean or has oil, dust or grit on it. Only a good grade of film cement should be used, never cement that has been weakened as a result of the bottle being left open for a long time.

EMERGENCY SPLICING CEMENT

In these uncertain times, when immediate delivery cannot be guaranteed, a cement can be made on the job, but it is strictly an emergency substitute. Dissolve about 8 inches of film from which the emulsion has been completely removed, in one ounce of ether and one ounce of alcohol, thoroughly mixed. This suggestion is offered for what it is worth, for application when regular cement cannot be obtained.

ITEM 23: Film Containers

Always keep film not in immediate use in solderless, approved, fireproof metal containers or cabinets with the doors fitting properly and *tightly*. The insulation between the individual reel compartments should be periodically checked for any defects. If the insulation is cracked or broken through, have the cabinet repaired by the manufacturer, if possible, to prevent the igniting of film from one compartment to another in case of fire.

Never let the door slam shut by itself or close it roughly by hand, as the door and hinges can be jarred out of perfect tight fitting alignment. Also make sure that after each closing of the door with the film inside, that no end of the film is left protruding outside.

FILM SAFE PRECAUTIONS

The same care should be accorded a film safe. From a film safe an insulated exhaust duct should run to the outside of the building. The size of this exhaust duct will differ according to the capacity of the safe and the code requirements of the different states and localities.

Make sure that the sprinkler head inside the safe is of the approved type and in good

working order, otherwise film damage can result, not only in case of fire, but by a premature bursting of the fuse in this sprinkler head. In case the sprinkler head should open by itself, check the water pressure in the pipe line; in some cases this pressure is too strong for the particular head in use.

In case the film stored in the safe becomes too damp or too dry, check the fusible damper in the exhaust duct that goes to the outside air. If there is no damper in this duct and the trouble persists, one should be installed to prevent the temperature changes in the outside air from penetrating into the interior of the safe. From experience it has been found that film keeps best in a cool dry place of not over 60° Fahrenheit.

ITEM 24: Carbon and Waste Holders

New carbons laid haphazardly around the projection room can be easily broken, cracked and even saturated with dampness. A special rack should be made or purchased that will hold these carbons in a safe, dry place where they can be reached readily.

At least one waste can for the burned carbon stubs should be provided in the projection room. This will add to the safety of the room as these stubs can easily ignite any film carelessly handled or laid about the floor. It will add to the appearance of the projection room also, as well as a ready place to store the carbon drippings.

Use only a hinged-top pedal-opening waste can where inflammable material can be safely stored away. Any other type of waste can or bucket can be a serious fire hazard.

ITEM 25: Lamp Exhaust Blowers

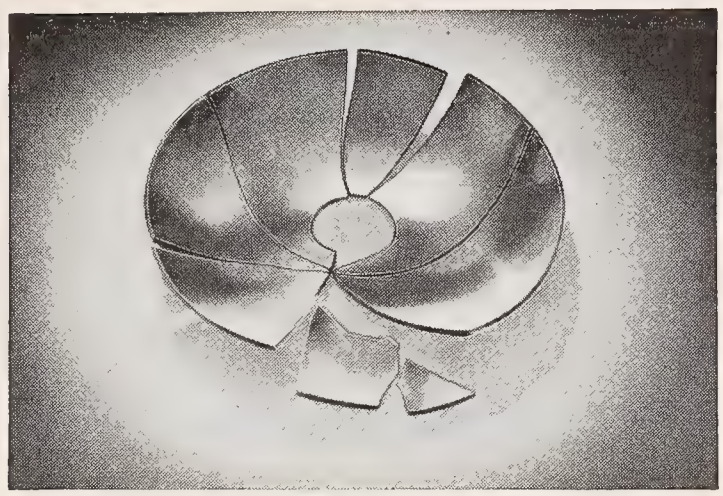
The arc exhaust blower and lamphouse exhaust ducts should be cleaned at least once a month. The ducts to the lamphouses should be removed and carbon ash thoroughly removed from the inside, by hand or by using a vacuum cleaner.

The rotor of the blower should also be completely cleaned of all carbon ash, for if ash is left to accumulate, in time the entire exhaust system will become inoperative.

Check also to see if the dampers are working properly; do not allow any blockage to the flow of air.

All grease, oil or other foreign material should be cleaned off the motor, windings and wiring; and the electrical connection should be tightened or new lugs be installed, or splices be made if needed. The motor switch, fuses and connections should be checked for tightness, contact, and cleanliness. Lack of cleanliness is a common cause of exhaust blower breakdown.

Make sure that the motor bearings are frequently oiled and that they are not running "hot." In the care of the projection room exhaust blower and motor the same checkup should be made for the lamphouse exhaust system. If the room exhaust blower is of such size that it is necessary to operate it from a 3-phase a. c. power line, make



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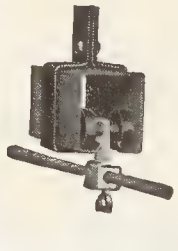
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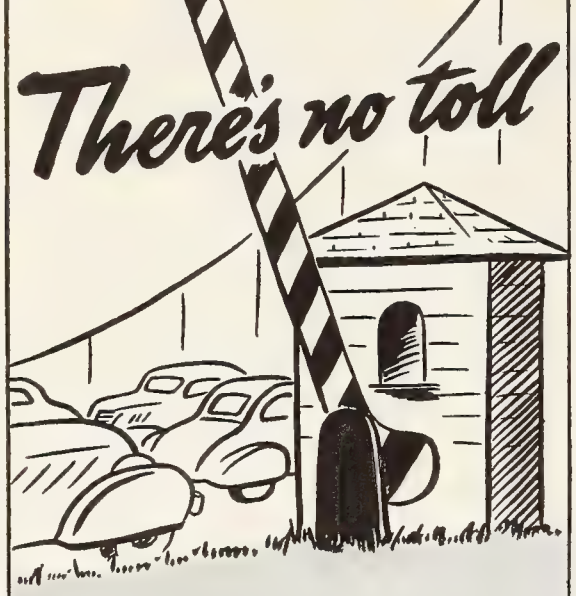
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sure that the protective fuses are of the right capacity, otherwise a burn-out may occur. In case the motor fails to start, first check to see if one of the fuses has not blown and is connected only to two phases of the 3-phase line.

ITEM 26: Fire Shutters

Make sure that the fire shutter system is always in good operating condition and that it is tested daily. Each shutter should have a fusible link to the fuse at 160° F., in the hangar chain or rope. Where the shutter does not close properly, the porthole, the edges of the shutter or the tracks should be oiled slightly.

If the shutter still does not close the opening properly, the tracks should be spread out a little to permit easy sliding when it is dropped by its own weight.

In case the shutter control shaft does not revolve easily when the trip cord is released the bearings or frictional surfaces on the holding brackets should be oiled.

Check the counterweights to see if they are working properly. Also make sure that all shutters overlap all sides of the port opening at least 1 inch when they are in the down portion.

If optical or plate glass is used in port openings, make sure that they are always clean and are not cracked.

ITEM 27: Emergency Batteries

Where batteries are held in readiness for use in an emergency to supply d. c. current to the arcs, reasonably good attention must be given them. Regardless of whether five, six or seven batteries are used in the projection room, all must be given attention. Make sure that they are put in a place away from any open flame or other fire hazard. Inspect them regularly as they do not give any warning of trouble. In checking use a good hydrometer—and plain common sense. Make certain that they are clean and that any corroded surfaces on the terminals are scraped off.

If necessary, wipe the top of each cell with a bicarbonate of soda solution consisting of one pound to a gallon of water; also, a thin coating of corrosion preventive can be applied to the terminals.

The specific gravity of the electrolyte rises and falls in direct proportion to the amount of current put into or taken from the cells; however, the pressure of each cell remains the same at approximately 2 volts. A specific gravity reading should be taken with an *accurate* hydrometer. Do not take readings *immediately after* water has been added to the battery.

Just before the battery or batteries are to be charged, water should be added to insure a good mixture with the acid when "gassing" occurs near the end of the charging period. This mixing will give an accurate reading when the battery is tested. Add water as often as necessary when charging to keep the level of the electrolyte about a ½-inch above the top separator plates.

Remember that too much water will cause the acid to escape at the vent holes when the cells begin to gas at the end of the charge. This loss of acid will cause corrosion and also will weaken the electrolyte. Do not add any acid unless some of the solution has been spilled or has leaked out, *and never add it to a discharged battery*. Too much acid concentration will tend to increase the rate of self-discharge and will damage the plates and separators.

When batteries are completely discharged after an emergency, they should be promptly recharged; if left to stand for any length of time, the plates and separators will become badly damaged, and as a result will have to be renewed or new batteries purchased.

In charging, some source of direct current supply must be used and the terminals must be attached positive to positive, and negative to negative; otherwise serious damage to the batteries will result. Keep the vent plugs in the batteries while charging. The room should be properly ventilated during this charging period to carry off the volatile generated by the batteries. Smoking or any open flames should not be permitted in the room. Do not overcharge or overheat the batteries as this will definitely shorten their useful life. When "gassing" begins lower the charging rate, as "gassing" loosens the active material from the positive plates and starts deterioration. Keep the charge on until the specific gravity or voltage stops rising. Use a voltmeter to check the voltage. For a battery properly charged and in good condition the specific gravity should be from 1.270 to 1.290 in a northern climate; from 1.200 to 1.225 in a southern climate.

•

37 YEARS EXHIBITING



LOOKING back on a career as an exhibitor spanning practically the whole life of the commercialized, projected motion picture, John A. Schwalm, manager of the Northio Circuit's Rialto in Hamilton, Ohio, has just celebrated his 70th birthday and 37th year in the film business.

He was a glass worker in Pittsburgh when one day, out of curiosity, he went into a little storefront picture show. "That's for me," was his prompt reaction, and it wasn't long before he joined up with C. S. Rothleder, also of Pittsburgh, to convert a storeroom in Dayton, Ohio, into a film theatre. Called the Electric, it had 99 seats; the price was 5c for a 15-minute performance and a headache. It was Dayton's first screen theatre.

In the years following he opened, operated and sold many theatres in Ohio and Pennsylvania.

"I've always been glad to be part of the business that provides motion pictures," he told his interviewer. "I think motion pictures are a Godsend to people."

COPPER CONSERVATION NEWS

ISSUED BY NATIONAL CARBON COMPANY, INC., CARBON SALES DIVISION, CLEVELAND, OHIO

Many Theatres Now Sponsor "Copper Matinees"

Novel Plan Adds Much Scrap to Our Nation's Supply

In cooperation with the War Production Board, theatres throughout the country are devoting matinee performances to the Nation's drive for scrap copper. Under the novel "Copper Matinee" plan, boys and girls are given free admission to matinee shows in exchange for a prescribed weight of copper of any type.

This plan, which supplements the drippings-saving program, has brought to light a considerable amount of metal which otherwise would not be made available for war use.

In devoting performances to the collection of copper, the country's theatres are performing a patriotic duty by adding to the available supply of this important metal. The success of the program is important to the motion picture industry, as well as to the country as a whole.

Carbon Stubs Should be Prepared in the Theatre

Some theatres, we understand, are turning in unpeeled stubs of used projector carbons. As a result, motion picture supply houses are having difficulty in disposing of the copper scrap.

To facilitate disposition, may we urge you, therefore, to avoid mixing stubs with drippings and peelings.

Conservation Program Nets Many Tons of Copper Drippings and Peelings

Wholehearted Cooperation by All Concerned is Reason for Success

The spontaneous response to the copper conservation program in virtually every section of the country has resulted in the collection of many tons of copper drippings and peelings. This accumulation was made possible by the active cooperation of the large majority of individuals connected with motion picture projection.

Reports received indicate that some motion picture supply houses have collected 9,000 to 10,000 pounds and more of copper drippings and peelings. This was accomplished by varying degrees of promotion on the part of these organizations. Advertising in the trade publications, direct mail and window displays showing the amount of scrap turned in supplemented the work of the field organizations in some cases.

The theatres, in turn, have done their part by turning in their scrap regularly.

While the copper-saving record established to date is excellent, it can be improved if *every* supply house and theatre in the country will give maximum cooperation.

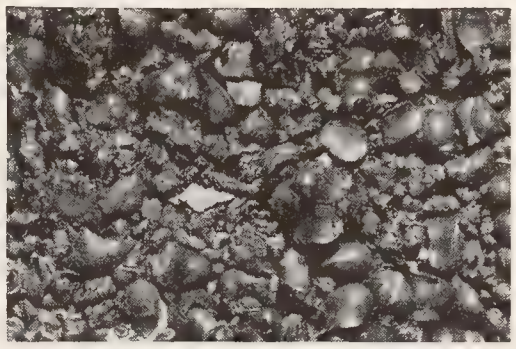
Appearance of Drippings Does Not Affect Their Value as Usable Metal

Uncontaminated Projector Scrap is Shown by Test to Yield at Least 90% Copper

Difficulty has been experienced in some sections of the country in disposing of copper drippings and peelings. Because of the oxidized appearance of the metal, scrap dealers, who judge the copper by its color, will not accept these gray-colored pellets and strips as usable metal.

By actual test it has been shown that if the drippings and peelings are not contaminated by dirt or other material, they yield *at least* 90% copper.

If projector scrap is turned over to the supply houses for handling, the metal will find its way back into the Nation's stockpile without delay.



The photograph above shows the general appearance of copper drippings as taken from the projector lamp house. The color is a dull gray with a few copper-red spots visible. Projector scrap, despite its discouraging appearance, is 90% copper.

Weight of Copper Drippings From Victory Carbons

The following table shows the actual weight of drippings obtained from a unit carton of the various sizes of "National" Victory Carbons.

8 mm x 14″ "Suprex" Positive	3.2 ounces
8 mm x 12″ "Suprex" Positive	2.7 ounces
7 mm x 14″ "Suprex" Positive	1.5 ounces
7 mm x 12″ "Suprex" Positive	1.3 ounces
7 mm x 9″ "Orotip" C Negative	1.6 ounces
6 mm x 9″ "Orotip" C Negative	1.3 ounces

The trade-marks "National," "Suprex" and "Orotip" distinguish products of National Carbon Company, Inc.

ADV.

HOW TO DESIGN a Motion Picture Theatre ..

One of a Group of Articles on Theatre Planning

Floor Slope for 22 Rows Using "Reverse" Method

By
BEN SCHLANGER

THE THIRD AUDITORIUM floor slope presented now is one for use in connection with Auditorium Type 1C as classified in the article of this series in the issue of March 6th. Type 1C is an auditorium of a theatre built on level ground, or on ground having a slope of less than 3 feet in any direction and with a seating depth of 22 rows or less. The present slope, No. 3, shows a reverse portion near the screen slightly greater than that which was used in Slope No. 2.

In the case of Slope No. 2 the reverse floor was introduced to avoid the excessive downward pitch which would have been necessary if the reverse portion were not used. The reverse portion in Slope No. 3 is introduced to avoid costly excavation and foundations, and also to keep the sills of the exit doors nearest the screen as high as possible so that there will be a minimum of difference in level between these sills and the outside ground.

A picture size of approximately 11 x 15 feet, and a distance of 16 feet from the screen to the first row of seats, are indicated for a seating depth of 22 rows.

The total downward pitch on Slope No. 3 (Floor A) is 24 inches, and the reverse slope rises upward 12 inches, thereby setting the level of the floor at the first row 12 inches below the floor at the last row.

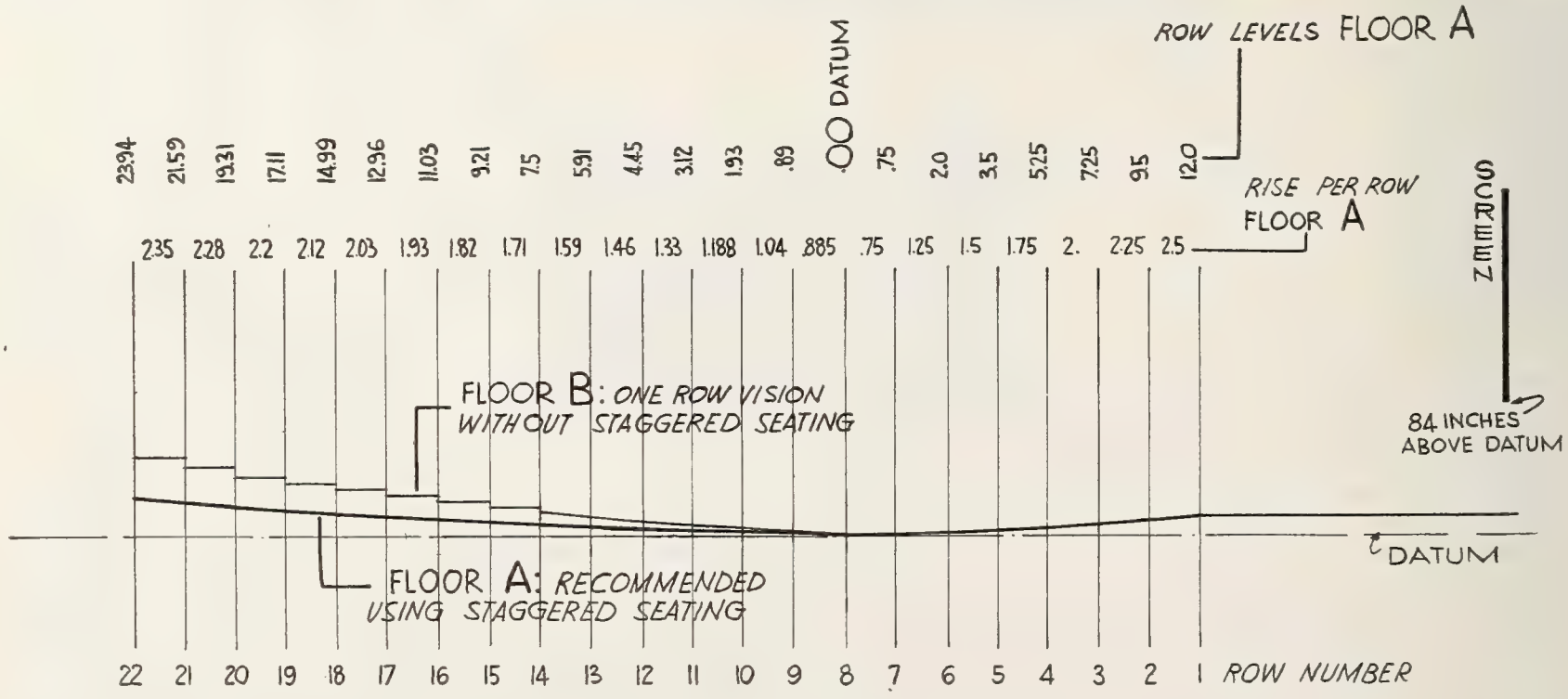
If the ground upon which the theatre is being built is practically level, as it quite often is, the exit door sills at the screen end will be only 12 inches below the outside grade. Such a small difference can be adjusted with slight ramps inside or outside the building, or preferably in both places. Any other slight up or down grade of the property could be treated likewise.

With the exception of the design of the reverse portion, Slope No. 3 was calculated according to the simplified method submitted in this series in the February 6th issue. The reverse portion of the floor, except for rows 7 and 8, was calculated on the basis of a non-stagger system of seating. Staggered seating in the first six rows would not allow a clear view of the entire width of the picture.

Tolerable amounts of obstruction of the view of the screen limited to not more than 5% of the total picture area, were used to fix the pitch for the front six rows.

The datum, or fixed reference line, is always shown in the floor slope drawings of this series at the point of the *beginning* of the slope, or at its *lowest* point. Where there is a reverse floor, it is at a point where each of these slopes begins to rise (or one might say, where they meet). Although the bottom of the screen image is shown, in the accompanying scheme, as 84 inches above datum, actually this point is only 72 inches above the level of the floor at the first row of chairs. Keeping this distance of 72 inches as a maximum (adhered to in all previous slopes presented in these articles) will control the upward viewing angles for proper sitting posture and visual comfort.

Incidentally, chair manufacturers should be instructed to use chair support standards which will set the chair angles in the reverse portion of the seating at a maximum of 23° for the first row of seats, with a decrease in angle of about one-third of a degree for every row, progressively away from the screen. This angle is measured from a true vertical or plumb line from the top of the chair back. Chair backs of improper tilt (angle with floor) can be the cause of actually painful postures.

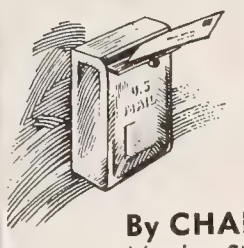


AUDITORIUM FLOOR SLOPE NO. 3: For Auditorium Type 1C (see text)

The levels and rise per row are noted in inches and decimal parts of an inch (up to one-hundredths of an inch). For practical construction purposes five-hundredths of an inch would be sufficiently accurate. In forming floors an accurate template taking in three rows at a time should be used. The rise-per-row figures shown in the drawing are exactly half the rise-per-row as calculated for Floor B, for one row vision. Only the recommended Floor (A) figures are shown. It would not be practical to use Floor B, due to the excessive pitch and the need for stepped platforms.

The LIGHT on your SCREEN





By CHARLES E. SHULTZ
Member SMPE . . . Honorary Life Member LOCAL 365, IATSE & MPMO

Relation of Shutter And Film Movement

A LETTER from a projectionist in an Eastern city brings up a matter that I shall endeavor to clear up for many projectionists, since the puzzlement expressed in this letter is more general than its writer apparently thinks it is. He writes, in part:

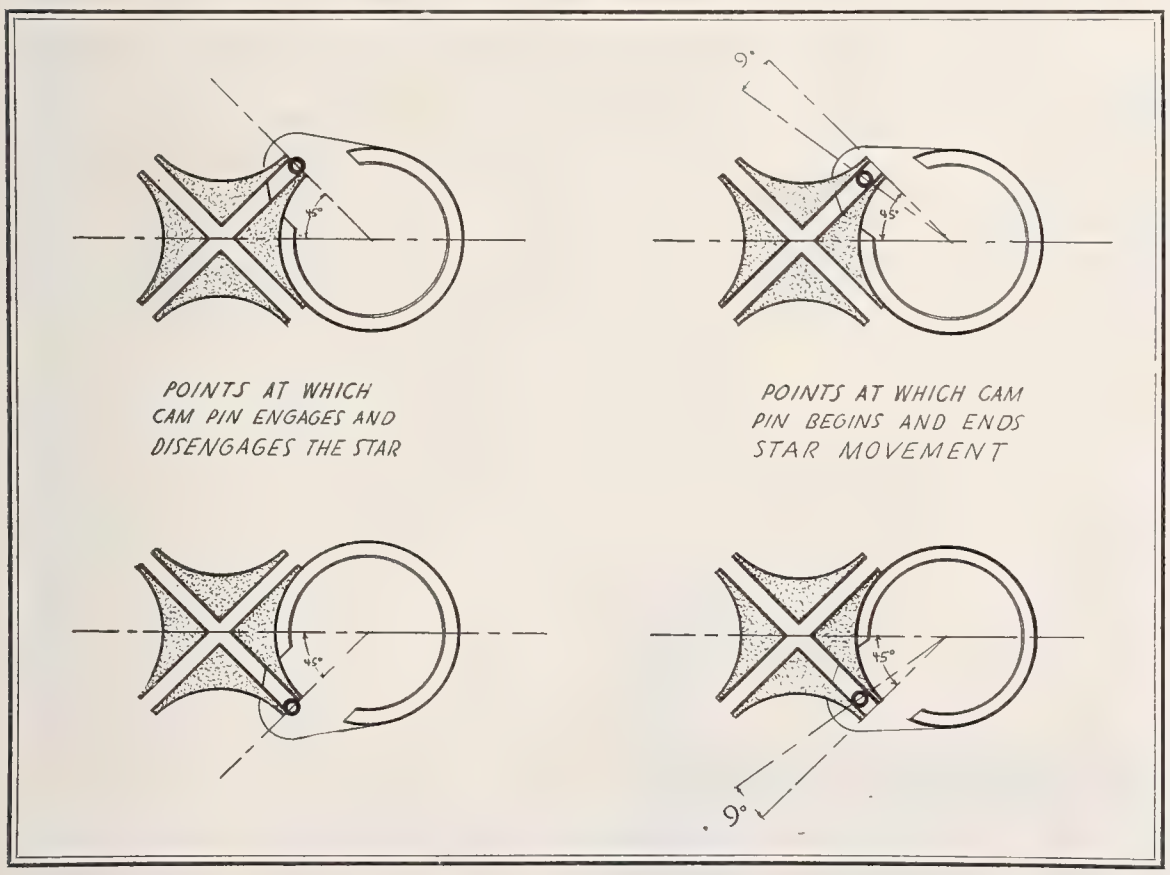
"In order to save as much carbon and power as possible I have reduced my arc amperes from 49 to 42 amperes. I am using Strong utility lamps with 7-mm. Victory negative by 7-mm. Victory positive suprex carbons. These lamps have a 10¼-inch reflector set 24¼-inches from the film line. My projectors are simplex with rear shutter, which is not adjustable. The light at the center of my screen with the shutter running is 19 foot-candles, and 11 foot-candles at the sides. Without the shutter running I have 49 foot-candles at the center. I figure that my shutter is transmitting about 39% of the light.

"In a recent article you told of a method for deciding on the minimum width blade possible with any type disc shutter if the relative aperture of the reflector were known as well as the distance from the center of the light beam to the center of the shutter shaft and the distance from the shutter to the aperture. The center of my shutter shaft is 3 15/16-inches from the center of the light beam and my shutter is 5 inches from the aperture.

"The only thing that I cannot quite understand about your article is the statement that the film is in motion during 72° of the 360° in one revolution of the shutter shaft. I had always believed that the standard intermittent movement moved the film during 90° of each complete revolution of the shutter and I have often heard this movement described as a 90° movement in other things that I have read."

"Also I want to trim my blades to minimum angle, but as they are not adjustable I want to be sure I don't trim off too much and ruin them."

I shall first answer the question about









the number of degrees of one complete revolution of the shutter during which the film is in motion. The reason that the film is in actual motion during only 72° instead of 90° is this:

The pin of the intermittent cam engages the slot in the star wheel, moves along this slot, turns the star and leaves the slot in exactly 90° of (or one-quarter of a complete turn) of the shutter shaft. This is why the Geneva movement is called a 90° movement.

However, the pin enters the slot of the star wheel and travels a distance equal to 90° of one complete shutter shaft revolution before it actually *moves* the film at all. At the end of the film movement it has to go a distance equal to 9° of one revolution of the shutter shaft before it disengages the slot in the star wheel (*see drawings*). Thus, there is a total of 18° of one shutter shaft revolution during which the pin is engaged with the slot in the star wheel *without* moving the film.

This does not mean that it is possible to use a shutter blade only 72° in width. It is necessary to have a blade wide enough to cover the beam *almost* completely before the film goes into motion.

I say *almost* covered because it has been found that there can be a *slight* movement of the film without it being recorded upon the brain as travel ghost.

This *slight* movement, which will be rejected by the eye, depends very greatly on the screen intensity. For screens of average intensity we can consider a tolerable movement of 12° as a fairly accurate figure.

We must remember, however, that lost motion between the intermittent and shutter shaft will increase travel ghost. Therefore, we should make the 12° allowance only with projectors that are in new condition, and with pictures not more highly illuminated than 10 foot-candles average all over the screen with the shutter running.

The number of degrees in each blade of a shutter must, therefore, be 72° *plus* the number of degrees in the "covering angle," *minus* the number of degrees allowable with new projectors and average screen illumination.

To decide on the absolute minimum number of degrees which will assure you of maximum screen light without danger of travel ghost, let's use the figures given in the letter:

A 10¼-inch reflector set 24¼-inch from the film line will have a relative aperture of f:2.2.

An f:2.2 reflector will have an effective beam size of about 3⅛ inches at 5 inches from the film line.

The covering angle of 3⅛-inch beam from a shutter shaft 3 15/16 inches from the center of the light beam is about 40°.

Thus the maximum angle of each blade must be 40° plus 72°, or 112°.

From this 112° we could subtract 12° if the projector were in new condition and the screen illumination were 10 foot-candles average all over the screen. Our projectionist has 19 foot-candles of light at center, and 11 foot-candles at the sides, so he has an average all over the screen of about 13.7 foot-candles with the shutter running.

This, and the fact that he must make allowances for lost motion between the intermittent and shutter shaft as the projector wears, will only make it safe to use about three-quarters of the 12° allowance, or 9°.

Thus 112° — 9° = 103°; and 103° is the absolute minimum to which he can reduce the angle of each blade of the shutter with complete safety.

At present he has a transmission value of 39% from the shutter, which means he has 110° blades.

When the angle of each blade is reduced to 103° he will have a transmission value of 42.8%. This will result in 21 foot-candles of light upon the center of the screen with the shutter running.

●

Function of the Magnet in Suprex Arcs

JUST WHAT is the suprex arc magnet for? That question has been asked me a number of times, most recently by Projectionist Harry Hartzell of the Belvidere theatre in Belvidere, N. J.

To understand the part this magnet plays in the operation of the suprex type arc we must first understand how the arc operates basically. The principal of the

Tips on Wartime Operation of Projection Lamps

Carbon savers are quite commonly used today, although these savers are not generally recommended by lamp manufacturers because of the arc disturbance created by their use.

The magnetic field surrounding the Suprex arc is delicately adjusted at the factory to assure stable burning of the arc, however the magnetic influence of the steel in the carbon saver disturbs this preadjusted magnetic field producing considerable turbulence in the burning of the arc.

Brass carbon savers which are non-magnetic are preferable, but if only steel savers are available the resulting arc turbulence should not be considered a fault of carbons or the lamp. The discontinuance of the use of carbon savers after the present emergency is recommended.

Don't forget to save all copper drippings and strippings from carbons.

● The best projection lamps of tomorrow... like those serving so well today, will carry the name STRONG.

STRONG
ELECTRIC Corporation
87 City Park Ave. Toledo, Ohio

suprex arc varies from the low-intensity arc in the following manner:

The low-intensity arc forms a white hot tip on the positive crater which is focused upon the aperture. The gases which surround the low-intensity arc are relatively unimportant as far as light production is concerned. In the Suprex type arc, however, the light producing gases which form just in front of the crater of the positive carbon constitute the source of light.

To obtain maximum intensity and stability of this brilliant mass of gas it is necessary for its shape and position to be controlled by the electrical stream surrounding it. The position of the gaseous mass is maintained, to some extent, by the negative flame, *but when used without a magnet the gases form in an even mass around the positive carbon. This even mass of gases will not burn steadily nor produce a continuous light intensity.* In addition to this, such an arc will tend to burn off the positive carbon unevenly as the arc gap changes under normal feed conditions.

When a supplementary magnet is placed behind the reflector, however, with its polarity so arranged that it lifts the electrical stream *below* the arc and pushes down on the stream above the arc, it changes the burning characteristics entirely. The expended gases from both the negative and positive sweep up into a long even flame and the arc stream at the positive carbon cradles the mass of light-producing gas in the most advantageous position just in front of the positive crater. The arc burns steadily and with even intensity.

•

Variation in Color of Light on the Screen

HERE IS an interesting observation from Frank Sheets, projectionist of the Clinton Point theatre, Clinton, N. J.:

"I have often noticed that during a matinee performance the picture on the screen looks yellowish in color even when the arc is in perfect adjustment. We use a suprex arc and in the evening the light looks blue white in color at the same arc setting and the same number of amperes. On clear days this yellowish appearance is more noticeable than on dark cloudy days. Would you say that this condition is caused by a change of some kind in the line power, or is it an optical illusion?"

The condition to which you refer is definitely an optical illusion. Here is the answer to the mystery of your yellowish color in the projected image during matinee performances on clear days.

You probably have a window or windows which let daylight into the projection room. Daylight has a far higher blue-white content than the projected image on your screen. As the retina of your eye is saturated with daylight, your projected image appears yellowish by comparison.

The reverse of this illusion is often created at night when a projectionist stands at a rewind table over which there is a low hanging, shaded incandescent lamp illuminating the surface of the table to about 30 foot-candles. If he makes out a schedule on yellow paper illumiated by a yellowish filament lamp, he will soon saturate the retina of his eye with this color. If he glances out at the projected image it will appear very blue.

This is because the eye compares the light which it sees with the color which has saturated the retina, and the blue content of the projected image is exaggerated by comparison with the yellow impression upon the retina of the eye from the brightly lighted sheet of paper. When the picture is viewed from completely darkened surroundings, its true color values are seen.

Meaning of Foot-Candle And Foot-Lambert

IN ANSWERING the above inquiry we have referred to foot-candles. That is the term commonly used among projectionists in talking about screen light. Yet they often encounter the use of foot-lamberts in this same connection, and it is my experience that many projectionists are a bit confused by this. Therefore it may be a good idea here to explain it.

The term *'foot-candle'* is used in reference to light *falling upon* a surface; the term *'foot-lambert'* is used in referring to light *reflected from* a surface.

(*Continued on page* 86)



Motiograph Dealers Are Mobilized to

Keep 'Em Showing

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Exhibitors of America have many duties to perform these war days. You build unity and morale through motion picture presentations—and you promote and support the various government drives that are initiated to spur war production and civilian defense.

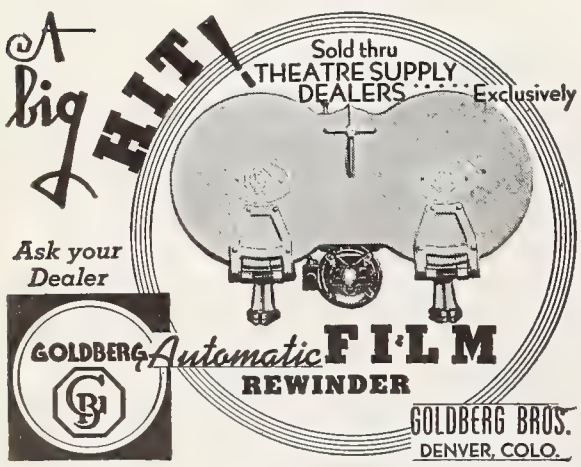
RCA Service, like exhibitors, is carrying on important war duties: RCA engineers are rendering scheduled service to projection room equipment in thousands of theatres to "Keep 'em Running"—and other RCA Service groups are installing military equipment and instructing personnel, in this country and at the battlefronts.

The RCA Service organization is today more than nation-wide ... it is world-wide ... serving the home front and battlefronts too!



RCA

RCA SERVICE CO., INC.
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Save that carbon—*turn it in!*

F. H. RICHARDSON'S

COMMENT on PROJECTION

Urging an End of Film And Manpower Waste

BAD PHYSICAL condition of prints continues to be the subject of letters from projectionists and theatre operators. It is a matter that crops up every once in awhile; now after quite a period of hibernation, it rears its sinister head again, and at a time when maximum efficiency is absolutely urgent if we are going to keep our theatres supplied with product and otherwise able to keep running. In the May 29th issue these columns presented complaints; many letters received give the same testimony. One, however, from S. L. Hall of the Avon theatre in Stockbridge, Mich., goes a little further and makes a couple of interesting suggestions. He writes:



F. H. R.

"I probably have one of the smallest spots in the country—a village of 800 people within a fair farming community. There is a very good theatre 14 miles away, and several others from 20 to 34 miles—the best. Twenty-nine months ago, with absolutely no experience in the picture business except about one week in the projection room with the owner and occasional projectionist, who had a defense job in another town, I took over operation of the Avon; acting as owner, manager, cashier, projectionist and general handyman I have gained a considerable amount of experience which has been both pleasant and at times unpleasant.

"I have two Acme-Simplex projectors with low-intensity arc, RCA sound. The building used to be Town Hall (220 seats). And if I do say it myself, the sound is about the most natural of any I have ever heard in a theatre, not excepting large city theatres.

"I read your articles in BETTER THEATRES and have picked up some very fine ideas therefrom. Many of the letters in your columns have griped about the poor cue marks on films, most of which have been scratched on by the projectionist. I certainly admit there are some bad ones, but when you consider the way a lot of films come out the exchanges, the cue-marks become as nothing. I thought when I paid rental for a film it should be ready to run without spending two or three hours on a feature checking splices, cue marks, split sprocket holes, etc., not to mention checking distance between cue marks at the end, and the correct starting point on the leader. It seems, however, that the rental is just for the privilege of re-conditioning the film for the exchange. I have re-spliced as many as ten exchange splices on one 2,000-foot reel.

"In my estimation the exchanges all have the wrong method of checking films. They generally take the emulsion off the leading end of the film and, instead, it should be taken off the bottom end. This, because of the fact that where the emulsion sides lap is the place which is most liable to come loose, and if this lap is trailing there is nothing for it to catch on. Many of the exchange splices come apart because they have not cleaned the plain side to get the wax off. I clean and roughen both sides, and have never had a splice come apart even on prevues.

"Another thing, the exchanges send out rotten reels in rotten cases, made worse by the express company and film truck so that when the film is run the edges which have been crushed in shipment are pulled off by the poor reels and they mess up the inside of the projector. Many projectionists put film clippings, gum wrappers, paper reel seals, string and even wire inside the cases and these pieces of debris work into the sides of the reel, then clog the fire rollers in the upper magazine—and sometimes go down through the sprockets.

"We use an empty coffee can with a slot in the top in which to put film clippings. The film companies ask us to save film, still cut the beginning of the leader to a sharp point, using up as much as one entire frame. I cut the leader on a curve between two sprocket holes and this holds better in the shallow slot of the reels sent out by film companies.

"Since beginning this letter I have received from one of the better exchanges a feature which had three splices in one reel, each of which was off one sprocket hole. I have also been to two pre-showings and in each case there was a scratch the full length of one reel. The exchange claims it was done in the projectors at that showing. (It was one of the better theatres in Detroit! And these theatres pass the blame on to the smaller towns!)

"Would it not be profitable for the film exchanges in the same territory to hire a projectionist with plenty of practical experience and *a willingness to apply it,* to go around to every theatre in their territory and inspect the projectors? Such men could give less experienced men ideas as to how to adjust or repair their projectors so it would save them a lot of trouble and the exchange a lot of film, which means money. We smaller theatres cannot afford to have a service man come out every time some little thing goes wrong.

"I have talked to some of the exchanges about these various items but it seems quite impossible to tell them anything—they have had so much more experience than I

have, etc., etc.; however, I have waited until I was sure of what I was writing about before I attempted this letter."

Such letters — and one written and mailed always represents at least 50 that might have been sent—indicate that something must be done, and done quickly and effectively, to minimize these conditions. They certainly do not represent the conservation that is being continually urged upon everybody. Nor do they mean merely waste of film; they mean waste of manpower.

Emergency Cure for Cracked Photocell Block

WALTER DUNKELBERGER, projectionist of Fargo, N. D., always ready to pass on to his fellow projectionists any idea that he gets from his experience—and "Dunk" always has something a-cooking in his head—now offers this suggestion:

"Here is a gadget that still has plenty on the ball, even though it is an 'oldie.' After developing the 'pilot lights' for condenser banks [which he told us about in a previous issue of BETTER THEATRES] I became quite interested in any gadget that might save a show. I really began to learn the diagrams of my sound system.

"The job wasn't hard, thanks to your Bluebook! I'd just discovered the way of connecting both PE cells together when, darn it, I found I had to use the information.

"When only one thing is wrong with a system (one thing at a time) a projectionist can usually find the trouble and remedy it in short order, but occasionally several things happen at once and then—blooey.

"*Symptoms*: A crackling appeared in the sound varying in intensity. It appeared, then disappeared, then would reappear after an indefinite interval. The output of one machine began to fluctuate, rising and falling, also with no definite regularity.

Actual Trouble: Connection block for photocell lead was cracked, allowing a vibration which probably caused the crackling noise. Grid leak for the head amplifier on the machine had gone sour.

"As both items caused trouble of an intermittent nature, the elimination of either would not necessarily clear up the trouble. The difficulty was overcome only by dismantling the head amplifier and examining the connection block on the interior of the PEC mount. It is not advisable for a projectionist (in a one-man room) to shoot trouble by dismantling or partially dismantling a sound system, especially when he has several shows still ahead of him that day. He definitely should not tackle that sort of job when methods of saving the show, until the service man arrives, are available—methods that are sure and certain.

"From diagrams worked out with the aid of the Bluebook I had determined that I could disconnect the head amplifier of the offending projector entirely and connect the photocell leads of the offender by means of a jumper to the photocell leads of the good machine. Of course this threw a double load on the good machine and the volume output sank, necessitating raising the gain on the main amplifier. This of course increased the noise output—but the show was saved! All of the crackle and volume variation had vanished.

"While out to dinner I called the Altec district office in Minneapolis to report the trouble and find out where the nearest Altec man was at the moment. Our own service man was at the farther end of his route (400 miles away) and in a snow drift. The Minneapolis office advised he would send another head amplifier and then suggested the following modification of the show saver I had used:

"1—Obtain a double throw switch (either single or double pole).

"2—Disconnect the 'undergrounded' connection from each photocell.

"3—Run a jumper from the 'ungrounded connection' (on connection block) of good projector to the center connection of the switch.

"4—Run jumpers from each of the disconnected photocell leads to the outside connections on the switch.

"5—Use double or two-wire (lamp cord) cable for the jumpers. Use one of the wires for the actual connection, the other as a shield. Ground the shield (if you have coaxial cable use it).

"6—Be sure that all wires hang free from the projectors so that vibration will



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not be induced into your sound system.

"7—If PEC jumpers are the same length your projectors will still be balanced (output volumes will be the same).

"8—Turn off the current to the offending head amplifier, but be sure that the exciter lamp is still on.

"9—Set the regular sound changeover to on for the good machine. Then use double-throw switch for changeover. The changeover will snap in the sound system at every flip, but that's better than the trouble you were eliminating.

"This system, or 'saver,' eliminates all trouble (if it is located in one projector) by isolating it. It does not change the quality of the sound, while the volume or gain level remains normal. The only disadvantages are the snap sound and the trouble to the projectionist.

"I used this 'show-saver' for nine days without a complaint at the box office or any injury to the system. Its use saved the Altec man, Nick Fiore, an extra trip of several hundred miles, some gas for our boys in the service, and two headaches—the boss's and mine. Hope it will save a show for someone else sometime."

Many thanks, Brother Dunkelberger—and let your thoughtfulness, for the benefit of others as well as yourself, be an inspiration to others. Give, lads, *give* whenever you run across something that might be of help to the other fellow. That's a big part of the purpose of these columns. You men are urged to use 'em!

Simplex HIGH

A GOOD NAME TO REMEMBER

Those who bought Simplex High Lamps know that it stands for the utmost in projection lighting.

Although production of new lamps has been discontinued for the duration, it's a good name to remember for the future.

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America needs more copper for producing ammunition. We must save all the drippings and strippings from carbons. Wasting even a small part is the equivalent of withholding bullets for the guns of our fighting men. And you wouldn't do that!

Do not hesitate to call us when in need of parts or service on any type of equipment.

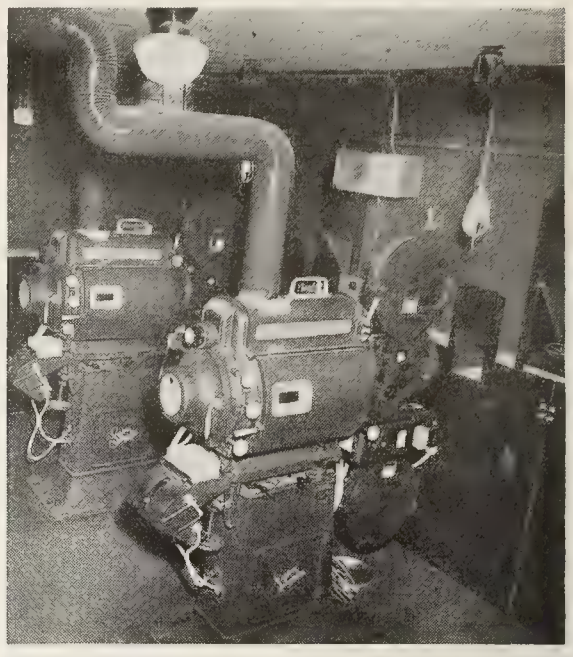
NATIONAL THEATRE SUPPLY

Division of National— Simplex —Bludworth, Inc.

THERE'S A BRANCH NEAR YOU

A Projectionist-Soldier Presents His Workshop

THESE DAYS the "workshops" of projectionists, which most of you like to look at from time to time, include those which are bringing much appreciated screen entertainment to the men of our armed services. Reproduced here is a picture sent in by Sgt. James R.



Sanders, Jr., who is in charge of projection at MacDill Field, Tampa, Fla. Accompanying it is a letter telling us something about Sgt. Sanders' equipment. Incidentally, our soldier-projectionist comes naturally by both of his current activities, for he says:

"I started in projection in 1936, at Fort Bliss, Tex. My father is in the Army and has been for the last 24 years, and he was an old-time projectionist. I guess that I inherited the bug from him, but I started when I was just thirteen years old and have been at it ever since.

"I joined the Army just five days after Pearl Harbor. I hold the job of chief projectionist at both theatres on this air base. Our main theatre is the early Army standard type (TH-3). We have 1,108 seats on a single floor; 154 seats in the rear are reserved for officers and for enlisted men with wives. I have Simplex E-7 projector heads, Simplex soundheads, Peerless Magnarc lamps, and Robbin-Imperial motor-generator. The throw is about 120 feet, and our RCA screen measures 16½ x 22 feet. I am using 4¾-inch Superlight lenses.

"I notice that there is quite a bit of controversy over the article in your columns on using tape on the hubs in the take-up magazine. I have used this method ever since it came out and it hasn't failed me once."

The Conclusion that Didn't Conclude—with Apologies

WE HAVE HAD quite a few messages from readers asking us about the finish of the letter from Don Ritchey in the June 29th issue which was lopped

off, sudden-like, in the middle of the wind-up. The printer had failed, in the course of a last-minute mechanical change, to make a "kill," which in printer's language means to remove certain lines in order to make room for others. Well, in the rush of things, this wasn't done, so the three or four lines remaining were omitted. Mr. Ritchey wound up his letter with a word or two in praise of the Bluebook; and I added a sentence to tell him that the mazda lamp trouble he was reporting was due to a defective lamp, which should be returned for replacement.

Projection in Australia Has Its Troubles, Too!

AN INTERESTING letter arrives from Australia, written on Red Cross stationery, from Pvt. M. L. Morpurgo, a projectionist, who certainly has been getting around since he started working for Uncle Sam. It reads:

"A lot of things have happened since the last time I saw you. Since that time I have run shows in many camps from New Jersey (Camp Edison, Camp Wood and Fort Monmouth) to the underside of the world. In Jersey I handled Bell & Howell 16-mm., Victor 16-mm., and Simplex E-7's with Peerless lamps. From Jersey I was sent to Charleston, S. C., where we had Holmes Educator (35-mm.) and Strong (baby-18 amps.) lamps.

"From South Carolina I traveled a bit and now am in the country down below you. Here in Australia most of the camps use 16-mm. equipment, either Ampro or Kodascope. Some camps have standard 35-mm. equipment, but most projectors are of foreign make and very antiquated. Two I have seen employed are British Kalee heads and arcs and Raycophone (Australian) soundheads. The other standard projector is one of German make, AEG. Soundheads, amplifier and arc are by the same manufacturer.

"The results obtained from this projector are satisfactory. It has single-bearing intermittent movement, rear shutter and belt drive. The arc is hand-fed, using copper-coated trim. Satisfactory light is obtained, considering it is an a.c. arc, and the light is fairly steady. This projector is open from the upper magazine down to the takeup magazine. The PEC is enclosed in a revolving drum.

"Splicers, either Griswold or block, are sorely needed here; the same applies to film cement. After a print leaves an exchange here it does not return until it has completed its tour. This takes anywhere from twelve to fifteen months. Conditions in exchanges are exteremely poor pertaining to the handling of prints. From what I have seen most exchanges have but one broken down splicer (Paramount has two good ones, B. & H.) and two examiners. Examining is left up to the projectionists as a print is shipped from house to house on a circuit tour.

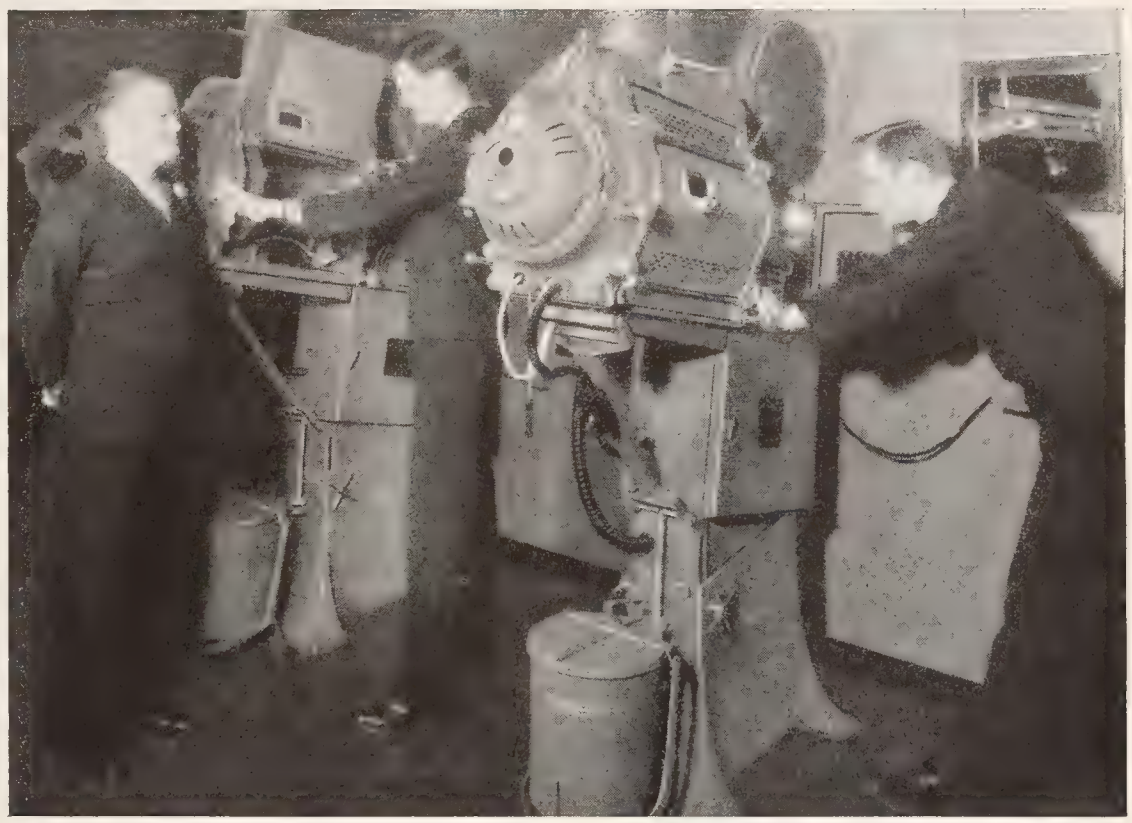
"In the northern states and in the bush, projectionists employed in many instances are girls, or more often are 15- and 16-year old boys. Damage to prints is caused mostly through carelessness and inefficiency on the part of these 'projectionists.'

"In the exchanges the reels are laid on the floors of the vaults. Everything is shipped on thousand-foot reels. Exceptions to this are the prints which make the city houses or camp theatres. In this case the show is made up on 2,000-foot wooden spools. These 'spools' are rented and rerented until they actually fall apart. I am not exaggerating when I say some of these prints actually have splices every foot apart from beginning to end of the feature —and you should see some of the splices! About everything but bailing wire is used to make them.

"Well, keep up the good work at home. Let those working now know they have very little to complain about. If *we* can carry on with what we have to carry on

No More SMPE Journals

In a recent issue of Better Theatres I told you I had back numbers of the Society of Motion Picture Engineers "Journals" which I was willing to send to any who wanted them. Sorry, boys, they're all gone.



TIRELESS TEACHER BY DAY..

Entertainer by Night

Precision projectors such as these assure men of the United States Navy daytime instruction, leisure-time entertainment. At world-scattered bases and on the high seas day-in, day-out performance is the rule rather than the exception. Mechanisms as well as men must have inbuilt or inborn in them that extra something that War demands. It is this type of motion picture sound equipment that won for DeVRY workers the Army-Navy "E." It is this type of motion picture sound equipment for which you will be looking when Peace comes. Keep your eye on DeVRY! DeVRY CORP., 1108 Armitage Ave., Chicago. *Picture is one of two installations at U.S.N. Reserve Aviation Station, Glenview, Ill. Seats 2,500. Projection throw 125 feet. Equipment: DeVRY Super-Endurance Projector and DeVRY Sound System.*



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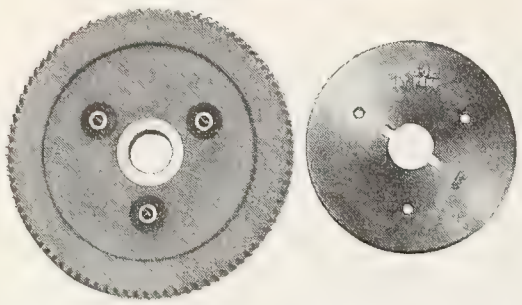
PROJECTOR REPLACEMENT PARTS by WENZEL

Another Wenzel Accomplishment..

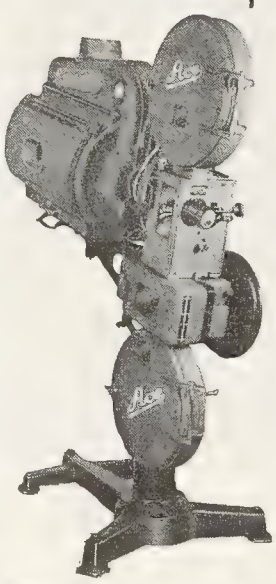
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INTERMEDIATE GEAR FOR PROJECTORS

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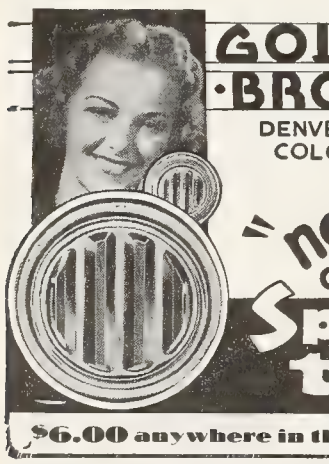
A development of importance to you. Write for details



While war orders must naturally come first please bear in mind that we can still supply standard 35 MM. projector replacement parts. Wenzel precision, quality parts are available to theatres exclusively through their supply dealers. We cannot sell direct. However, we invite you to write us for our valuable, comprehensive catalog WC 11. Please mention name of your independent supply dealer and catalog will be sent promptly.

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Keep posted for post-war planning—READ THE ADS!

with, surely those of you who are still lucky enough to be on the job at home can do a major job with no complaints at all. . . . By the way, we surely do need a Bluebook or two, or six, down here!"

●

LIGHT ON YOUR SCREEN

(*Continued from page* 81)

That is, *illumination* is measured in foot-*candles*; *brightness* is measured in foot-*lamberts*.

The light from your projector is measured in foot-*candles* at the point at which it falls upon, or *illuminates,* your screen.

The light *reflected* from your screen is measured in foot-*lamberts* and represents your screen *brightness*.

For example, if you placed a light meter at the center of your screen, facing the projection room, and found that you had 10 foot-candles of light *falling upon* your screen, you would then say you had a screen *illumination* of 10 foot-candles at the center.

If your screen were new, it would reflect about 75% of the light thrown upon it, so you would have 7½ foot-*lamberts* of light *reflected* from the screen. You would then say you had a screen *brightness* of 7½ foot-lamberts at the center.

Let's suppose you replaced your screen with black paper which only reflected 5% of the light. You would then say you had a screen *illumination* of 10 foot-candles at the center, and a screen *brightness* of half a foot-lambert at the center.

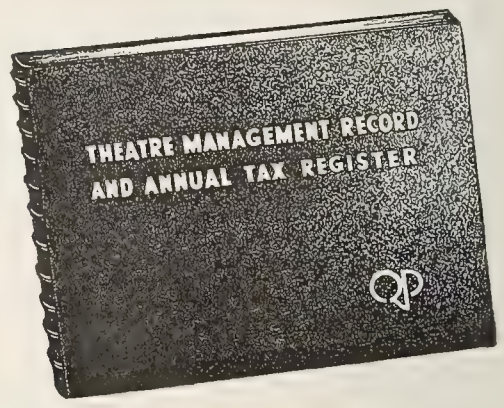
The relationship of foot candles to foot-lamberts is controlled by the reflective efficiency of the surface upon which a specified amount of light is thrown. Since no surface reflectes all of the light thrown upon it, a foot-lambert is never equal to a foot-candle for any given measurement.

●

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In This Week:

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SHORT SUBJECTS CHART

THE RELEASE CHART

So Proudly We Hail

(Paramount)

Bataan Heroines

There have been films of men in battle, fighting with the weapons and against the foes of this war, but it has remained for a story of women to personalize the struggle in terms wholly within the grasp of the people at home. This story of nurses on Bataan captures and transmits the emotional experience of the last bitter days of Philippine fighting. That it does so without portraying a battle, with small recourse to melodrama and yet without softening the hard core of fact, is proof of the worthy handling of an heroic subject. And the gallantry of the American girls, the natural intermingling of humor and pathos, the poignancy of the love story, suggest a strong popular appeal that should make itself felt at the box office.

Mark Sandrich, whose personal project the film is in large measure, has told a story of war in terms of people, of girls from typical American homes who left with no thought of war, found themselves caught up in it and were touched with the nobility of all who served and sacrificed. They are at sea when Pearl Harbor is attacked. They land in the Philippines, live through the terror of evacuating wounded under fire and fall back on Corregidor.

Their leader finds love with a young technician and, flown under protest on the last plane to Australia, discovers his faith in a happier future. The pretty flirt who carried a black nightgown from base to base is wooed and won by a brash and awkward Kansan in brief moments between unflagging service on the Island. The unhappy girl with the tragic past sacrifices herself for the safety of the others. And the little homesick one from Missouri realizes that she has conquered her fear under the patient tutelage of the surgeon, before both meet death.

These are memorable characterizations under the sensitive touch of Mr. Sandrich as director and in the hands of excellent performers. Claudette Colbert plays the efficient lieutenant who falls in love against her will, with admirable poise and warmth of feeling. Paulette Goddard combines pertness and sweetness in an appealing blend. The difficult and sombre part given to Veronica Lake never rings quite true, but Barbara Britton, Mary Servoss, Mary Treen and Lorna Gray make individual and attractive personalities from briefly written roles.

On the male side, George Reeves, Walter Abel, Ted Hecht and Sonny Tufts all give skillful performances. Tufts is a newcomer whose corn-fed Kansan will surely be succeeded by numerous and effective appearances.

All are helped immeasurably by eminently speakable dialogue which rings at times with a sharp rightness that is unusual. Here credit should be given Allen Scott for the original story. Charles Lang's photography, too, rates warm praise.

Paramount has not been overbold in taking its title from the national anthem. It's a job to be proud of.

Seen in the home office projection room where men and women were equally moved. Reviewer's Rating: Excellent.—E. A. CUNNINGHAM.

Release date, Block 6. Running time, 126 min. PCA No. 9026. General audience classification.

Lt. Janet Davidson.....Claudette Colbert
Joan O'Doul .....Paulette Goddard
Olivia D'Arcy .....Veronica Lake
Lt. Sumners .....George Reeves
Barbara Britton, Walter Abel, Sonny Tufts, Mary Servoss, Ted Hecht, Dick Hogan, Dr. H. H. Chang, James Bell, Lorna Gray, Dorothy Adams, Kitty Kelly, Bill Goodwin, Mary Treen, Helen Lynd, Jean Willes,

Reviews

This department deals with new product from the point of view of the exhibitor who is to purvey it to his own public.

Dixie

(Paramount)

Romance in Blackface

The idea around which Paramount has built the new Bing Crosby musical is an engaging one—the birth of the old-time minstrel show. It is a "natural" for Technicolor, for veteran comedians like Lynne Overman, Raymond Walburn and Eddie Foy, Jr., and allows room for attractive troupers like Dorothy Lamour and Marjorie Reynolds in pre-Civil War hoopskirts. Produced on a lavish scale under the practiced hand of Paul Jones, it should make lively fare for the summer season.

The father of the minstrel show, one Dan Emmett of Ohio, was a composer by talent, a "play actor" by trade and a man beset by holocausts, if the screenplay of Karl Tunberg, Darrell Ware and Claude Binyon from a story by William Rankin has any basis in fact. Three colorful blazes mark turning points in his career. Because of the first he is forced to start making a living, with the second he turns from the musical stage to composing, and the third puts over his big hit, "Dixie," when the tempo is stepped up to keep the audience from smelling smoke.

A change of pace might have improved some of the earlier scenes, too, when honor has its time-worn battle with love and Crosby marries the pretty girl in the wheel chair despite the charms of Dorothy Lamour. But gay and tuneful music sung in the popular Crosby manner, and amusing dance and patter routines in colorful stage settings quickly restore the lighthearted touch.

Four new tunes by Johnny Burke and James Van Heusen—two ballads, "If You Please" and "Sunday, Monday and Always," a buggy-riding ditty, "A Horse That Knows the Way Back Home," which may be timely once again, and the lively "She's from Missouri"—stand out among older favorites, of which the title song, and "Swing Low, Sweet Chariot," receive memorable treatment.

A. Edward Sutherland, as director, shares honors with Raoul Pene du Bois, who designed the sets, and William C. Mellor, who handled the excellent color photography.

Previewed in the home office projection room. Reviewer's Rating: Good.—E.A.C.

Release date, Block 6. Running time, 89 min. PCA No. 8953. General audience classification.

Dan Emmett .....Bing Crosby
Millie Cook .....Dorothy Lamour
Mr. Bones .....Billy de Wolfe
Jean Mason .....Marjorie Reynolds
Lynne Overman, Raymond Walburn, Eddie Foy, Jr., Grant Mitchell, Clara Blandick, Tom Herbert, Olin Howard, Robert Warwick, Fortunio Bonanova.

Submarine Alert

(Paramount)

Of Ships That Sink in the Night

From a standing start in which Jap torpedoes sink tanker after tanker, to a screaming finale in which the FBI rescues hero and heroine from a broiling death in a steam chamber, this melodrama makes good that promise of action and thrill which the production signature of William Pine and William Thomas telegraphs to the customers. The picture combines the best of the serial technique with a plentiful application of tactics developed in the espionage school of topical material, stretching plausibility to the snapping point but never quite snapping it.

The script by Maxwell Shane depicts the devices by which enemy agents on our coast, Germans and Japs working together, obtained and communicated to submarines off shore the sailing times and routes of tankers leaving port unescorted. The devices are amply credible and the means by which the FBI detects and apprehends the enemy agents, functioning through a radio expert who doesn't know he's being used, provide a wealth of interest and an abundance of suspense.

Richard Arlen plays the unwitting tool of the enemy and Wendy Barrie the FBI girl who pretends to fall in love with him and does so in fact.

Frank McDonald keeps the action spinning along swiftly without losing the narrative at any point.

Previewed at the studio. Reviewer's Rating: Good.

Release date, Block 6. Running time, 67 min. PCA No. 8594. General audience classification.

Lee Deerhold .....Richard Arlen
Ann Patterson .....Wendy Barrie
Nils Asther, Roger Pryor, Abner Biberman, Marc Lawrence, John Miljan, Patsy Nash, Ralph Sanford, Dwight Frye, Edward Earle, William Bakewell, Stanley Smith.

Colt Comrades

(United Artists - Sherman)

Hoppy At His Best

"A bunch of the boys were whooping it up in the Malamute saloon" when Hopalong Cassidy and his side-kicks chased a killer into the place, shot and battled it out with him, turned him over to the sheriff and then saw him slain by the town's leading citizen for reasons of his own.

This addition to the Harry Sherman cavalcade of Cassidys starts off as per above and proceeds at approximately that pace for all of its 66 minutes, providing the while a firmly written and fittingly told story fully warranting the ridin', shootin' and fightin' involved.

At the core of the script by Michael Wilson is a matter of land grabbing and water rights, but it's by no means the whole of the narrative. Guns speak their pieces aplenty but the characters confine their speaking to lines that say something, whether vital or humorous, that advances the tale.

William Boyd, Andy Clyde and Jay Kirby have never played together with better effect, and Victor Jory's bad man is one of his best.

Direction by Lesley Selander is tip-top. Lewis Rachmil aided Sherman as associate producer.

Previewed at the studio, where a press and professional audience enjoyed the film to the extent of applauding it spontaneously. Reviewer's Rating: Excellent.—WILLIAM R. WEAVER.

Release date, June 18, 1943. Running time, 67 min. PCA No. 8943. General audience classification.

Hopalong Cassidy .....William Boyd
California .....Andy Clyde
Jay Kirby, George Reves, Gayle Lord, Earl Hodgins, Victor Jory, Douglas Fowley, Herbert Rawlinson.

Guadalajara

(Maya Film)

Mexican Musical

Akin to our musical westerns, this presents the Mexican equivalent of our cowboy, the "charro," a hard worker, hard drinker, and hard lover who is, above all, musical. The later word is the key to this picture, with a ballad, solo or group, in every other scene, telling of loneliness, patriotism, unrequited or rewarded love.

Stars of the proceedings are Pedro Armendariz and Esperanza Baur, whom he loves, but who is betrothed instead to handsome and socially acceptable Jorge Velez. Pedro, a humble worker on Esperanza's ranch, is shy, but Esperanza loves him, and fights the coming marriage with Jorge, who loves someone else. The marriage is arranged, but comes off differently because of the interest and conspiracy of the principals and the local judge, Joaquin Pardava. He marries Pedro to Esperanza and Jorge to Rosita Lepe, whom Jorge loves, and all are happy except the parents.

Woven along with the songs into this simple tale are details of Mexican ranch life: the making of baskets and of tortillas, the life in the marketplace, and a local rodeo.

English titles are plentiful and adequate, and translate the numerous songs, among which are "Guadalajara," "Jalisco Nunca Pierde" and "El Mariachi."

This is a re-make of "Jalisco Nunca Pierde," by the Azteca Studios, of Mexico City.

Seen in the World theatre, New York City, where a weekday matinee audience familiar with the language appreciated the numerous comical comments of certain characters, especially Chaflan, with great laughter. Reviewer's Rating: Good.—FLOYD ELBERT STONE.

Release date, June 11, 1943. Running time, 100 min. General audience classification.

Pedro Armendariz .....Pedro
Chaflan ..... Meliton
Esperanza Baur .....Hortensia
Joaquin Pardava, Jorge Valez, Emma Roldan, Rosita Lepe, Lorenzo Barcelata.

PRC REISSUES LADD FILM

Producers Releasing Corp. has included in its release schedule under the title "Gangs, Inc." the film originally released in 1941 as "Paper Bullets". This is one of the early Alan Ladd pictures which billed Joan Woodbury and Jack LaRue as the leads in its first appearance. The story is gangster melodrama of the type popularly associated with Ladd. The reviewer in Motion Picture Herald, issue of June 7, 1941, stated: "It is fast moving and can take its place on the basis of quality among the better types of crime melodrama."

Get Going

(Universal)

Girls Town with Music

The state of Washington, D. C., with its excess of girls and jobs and scarcity of living quarters and men, forms the basis for another bright comedy, done on a modest budget but with a good share of charm and fun. Jean Yarbrough's excellent direction sets the breezy pace, and engaging performances by Grace McDonald, Robert Paige, Vera Vague and Walter Catlett keep the story fresh and merry.

The tale of a small town girl who escapes to Washington from an aggressive admirer, pretends to be a spy to gain a man's attention and finally uncovers some genuine intrigue might very well have been otherwise. But this is merely the framework for situations with a novel twist, for dialogue which crackles more often than not and for incidental musical turns which spark the story when it threatens to drag.

Grace McDonald plays straight comedy in the central role and does a creditable job. Vera Vague, still frantically engaged in man-hunting, proves her ability with a more sympathetic part than usual. Robert Paige, Walter Catlett and Frank Faylen rise above the female preponderance manfully, and a young singer, Maureen Cannon, puts over two songs with a nice balance of talent and energy.

William Cowan is listed as associate producer, and Warren Wilson wrote the original screenplay.

Seen in the home office projection room. Reviewer's Rating: Good.—E. A. C.

Release date, June 25, 1943. Running time, 60 min. PCA No. 9350. General audience classification.

Judy King.....Grace McDonald
Bob Carlton.....Robert Paige
Tillie .....Vera Vague
Walter Catlett, Maureen Canno, Lois Collier, Milburn Stone, Frank Faylen, Jennifer Holt, Nana Bryant, Claire Whitney, Wally Vernon.

Henry Aldrich Swings It

(Paramount)

Henry in the Groove

Henry Aldrich, that perennial juvenile whose pranks, concocted by Paramount, afford audiences much amusement and frequently some nostalgic moments, is on the screen again. This time he is the troublesome adolescent caught in the midst of a high school fracas involving the principles of swing music versus serious, or "long hair," as the hep cats have it.

Henry falls in love with his music teacher at school and through this emotional upset becomes involved in a feud between the teacher and the school principal. As the plot develops, Henry is accused of stealing a valuable Stradivarius from a famous violinist who honors the school with a personal appearance. More difficulties ensue, adding to Henry's wrinkled brow and Dizzy's uncontrollable vocal eruptions, when Henry's mother mistakes Mr. Aldrich's interest in the young music teacher for love. Naturally, Henry eventually extricates himself and is restored to the bosom of his family and to the good graces of his teachers and school chums.

Mimi Chandler, daughter of A. B. "Happy" Chandler, former governor of Kentucky and now U. S. Senator, makes her appearance as Mimi Gray, the serious music student who is in love with Henry. She is pert, pretty and adequate in this role. Jimmy Lydon and Charles Smith, as Henry and Dizzy, respectively, repeat their former performances. Marian Hall plays a charming music teacher. Vaughan Glaser is good as the principal and John Litel and Olive Blakeney, as Henry's father and mother, turn in excellent performances. Beverly Hudson, a new comer in the art of taking a tune and putting it in the groove, has a brief bit singing, "Ding, Dong, Sing a Song," written by Jule Styne and Kim Gannon.

Although the plot is a light skirmish in screen comedy and the direction lags in a few sequences, the picture, on the whole, should prove entertaining to the scores of "Henry Aldrich" screen and radio fans. There are plenty of laughs and some good music to provide warm-weather relaxation.

Walter MacEwen produced the film which was directed by Hugh Bennett. Val Burton and Muriel Roy Bolton wrote the original screenplay.

Previewed at the Paramount home office projection room. Reviewer's Rating: Fair.—J. E. SAMUELSON.

Release date, Block 6. Running time, 65 min. PCA No. 9027. General audience classification.

Henry Aldrich .....Jimmy Lydon
Dizzy Stevens .....Charles Smith
Mimi Chandler, Vaughn Glaser, Marian Hall, Beverly Hudson, John Litel, Olive Blakeney, Fritz Feld.

The Life of Simon Bolivar

(Grovas-Mohme)

Latin American History

Two and a half hours of the life story of Latin America's great liberator unfold in this Mexican film which Gilbert Josephson, independent importer, presented to the U. S. with English subtitles at the Belmont theatre, New York.

It is a pretentious pagent, telling episodically the high points of Bolivar's leadership of the revolt against Spain. The film is of unquestioned interest to Latin American audiences, but it presupposes a knowledge of Spanish American history, and patience with detail and slowly moving story not likely to be found in U. S. audiences, even at the "art" theatres.

Bolivar's personal life, and military and political careers are told in a series of incidents. There are lapses through the long revolutionary period of the 1820's which make the story difficult to follow. The battles for Ecuador, Venezuela, Peru, Colombia and the other republics are depicted with galloping pageantry, powder smoke and many extras. There is a sketchy love story. But speech-making dulls these colorful moments.

Production is on a greater scale than has been seen hitherto from Mexico City's studios. The extent of the Grovas investment and technical aid from Hollywood are apparent. Miguel Contreras Torres wrote and directed with concern for detail. Don Cornelio Hispano, Bolivar's biographer, added historical documentation. Julian Soler, who plays the title role with dignity, stands out in a large cast. English subtitles are undistinguished and often incomplete.

Bolivar's epic story could be presented to the theatrical screen with more dramatic interest.

Reviewed at the Belmont theatre, New York. The audience, mostly Spanish speaking, was

not demonstrative. Reviewer's Rating: Fair.—JOHN STUART, JR.

Release date, June 17, 1943. Running time, 152 min. General audience classification.

Simon Bolivar .....Julian Soler
Manuelita .....Marina Tamaya
Josefina Machado .....Margarita Mora
Carlos Orellana, Domingo Soler, Anita Blanh, Francisco Jambrina Carlos Moctezuma, Julio Villarreal, Pedro Armendartz, Carmen Molina and Tito Junco.

Alaska Highway

(Paramount)

Brother vs. Brother

This is a story of brother against brother in competition for the hand of a girl who knows which one she wants but refrains from making it altogether plain until the brothers, who are engineers engaged in building the Alcan highway, get their work attended to. It is no great shakes as stories go, when they come from the skilled hands of Maxwell Shane for the production uses of William Pine and William Thomas, but it serves to utilize as background a road-building job which is something to contemplate in fact but rather too much for the camera to capture. In consequence, the picture is a let-down for the Pine-Thomas organization, although the title and background do bear their stamp of exploitability.

Richard Arlen and Bill Henry play the brothers, neither improving on past performances, and Jean Parker portrays the girl of their hearts. The brothers take turns in deciding to quit the project, to the distress of their father, who is also their superior officer. Incidental comedy by Ralph Sanford and Eddie Quillan brighten some moments.

Frank McDonald's direction maintains a degree of motion but no momentum.

Previewed at the studio. Reviewer's Rating: Mediocre.—W.R.W.

Release date, Block 6. Running time, 66 min. PCA No. 9313. General audience classification.

Woody Ormsby .....Richard Arlen
Steve Ormsby .....Bill Henry
Ann Caswell .....Jean Parker
Ralph Sanford, Joe Sawyer, John Wegman, Harry Shannon, Edward Earle, Keith Richards, Eddie Quillan.

Wings Over the Pacific

(Monogram)

War Melodrama

Another drama of a South Pacific island, where war can be limited to the struggle among a few principal characters, this has moments of action to recommend it but suffers from triteness in plot and treatment. It should offer some support on an action bill, however, despite the lack of marquee names.

War comes to the small island when both parties to a dogfight, an American lieutenant and a German pilot, land on its shores. They are taken in by the trader and his daughter, joined by a Nazi agent in the guise of a Dutch trader, and the stage is set. A contingent of Japanese troops lands and is wiped out by the islanders before contact is made with American forces. By that time, of course, romance has flowered between the American and the trader's daughter.

Inez Cooper and Edward Norris are satisfactory as the romantic couple, while the veteran actors, Montagu Love and Robert Armstrong, essay the heavier roles of the opposing traders. All are somewhat hampered by the patterned characters and dialogue.

Lindsley Parsons produced and Phil Rosen directed from an original screenplay by George Sayre.

Seen at the New York theatre. Reviewer's Rating: Mediocre.

Release date, June 25, 1943. Running time, 60 min. PCA No. 9280. General audience classification.

Nona .....Inez Cooper
Allan .....Edward Norris
Butler .....Montagu Love
Pieter .....Robert Armstrong
Henry Guttman, Ernie Adams, Satini Pauiloa, John Roth, James Lono, Hawksha Paia, George Kamel, Alex Havier.

SHORT SUBJECTS
reviews and synopses

MESSAGE FROM MALTA (OWI)

Victory Film

This is a graphic, moving, even inspiring record of the Maltese and the British on Malta, how they adapted themselves amid the rubble of their cherished homes, schools, churches, museums; and how they received, after some 3,000 raids, the George Cross. The photography by regular British Army cameramen is always competent, and sometimes excellent. It shows the faces of the people, their activities, eating, working, playing—and fighting back at the enemy. Also of interest are scenes showing the use of airplanes based on the island. The narration is restrained and effective. The footage was edited in this country by the OWI's film suit.—F. E. S.

Release date, June 10, 1943 10 *minutes*

WAR TOWN (OWI)

Victory Film

With a camera attitude as dreary as the town it portrays, this subject develops in essence the propaganda note that the Government is the factor to solve war housing problems, and that it is efficient.

The short shows old Mobile, and new Mobile, Ala., a shipbuilding town suddenly filled with 150,000 new workers, not knowing at first where to house and how to feed them, and then aided by the Government. The War Production Board, the Maritime Commission and other agencies set up men's and women's dormitories, low cost group houses and individual houses, trailers, cafeterias and nurseries. The result is, the narrator says, that ships now go down the ways at the rate of one per week instead of one every six weeks.

Release date, June 24, 1943 10 *minutes*

MEN WORKING TOGETHER (Col.)

America Speaks (4963)

To point up the message of cooperation in the war effort, this subject tells the story behind a poster—a picture of three men, a soldier, a sailor and a welder. The welder had expressed a desire to meet his poster companions and the Government complied. The men in uniform visited the plant where weapons were being forged, met the man behind the machine and, in their common interest, brought the picture to life.

Release date, July 1, 1943 10 *minutes*

SCREEN SNAPSHOTS, NO. 9 (Col.)

(4859)

Some of the wartime activities of Hollywood personalities are pictured in this latest visit to the screen capital. There are glimpses of Ann Miller, Marlene Dietrich, Rochester and a visit to 79 Wistful Vista with Fibber McGee and Molly.

Release date, May 21, 1943 10 *minutes*

TREE FOR TWO (Col.)

Color Rhapsody (4509)

The Fox and Crow have another set-to when the wily one decides to go in for tree surgery. His idea is to repair the tree which gives the crow his home. Armed with a bucket of cement, he makes his diagnosis and prescribes closing the holes. But the crow once more turns the tables.

Release date, June 21, 1943 7 *minutes*

SCENIC OREGON (MGM)

Fitzpatrick Traveltalk (*T*-420)

The rugged beauty of our Northwest mountain and lake country is the subject of James Fitzpatrick's pictorial survey. Among the spots visited are the Columbia River with its famed salmon ladder, Crater Lake and the national parks which have preserved the natural beauties of the region for the public.

Release date, June 26, 1943 9 *minutes*

WHO KILLED WHO? (MGM)

Technicolor Cartoon (*W*-448)

This is heavy spoofing of the popular whodunit melodrama. The detective is very diligent and very dumb. The suspects are equally innumerable and innocent. But with all the clues and trails the culprit turns out a complete surprise.

Release date, June 5, 1943 8 *minutes*

JUNGLE LAND (20th-Fox)

Dribble Puss Parade (3902)

Lew Lehr's familiar comedy is here directed to a variety of animals. The subject portrays the large collection of beasts and birds at the St. Louis, Mo., Zoo, with appropriate or impertinent comments by the narrator of "Monkey Doodle Dandies," the first in the series with the same locale.

Release date, June 4, 1943 9 *minutes*

FARM HANDS (MGM)

Our Gang (*C*-495)

The youngsters are determined to do their bit for the farm problem. With more confidence than skill they try their hands at animals and vegetables. Their efforts are not completely successful, in spite of the very worthy motives.

Release date, June 19, 1943 11 *minutes*

MEMORIES OF AUSTRALIA (MGM)

Miniature (*W*-438)

With Australia so important in the news in the Pacific, Fitzpatrick has compiled a series of camera notes. The island is shown in other days when peace and scenic beauty were prime qualities in place of planes and guns.

Release date, June 12, 1943 10 *minutes*

MERCHANT CONVOY (Col.)

Panoramic (4904)

This short subject, produced in England, tells the story of Britain's new Merchant Navy. It follows the career of a torpedoed merchant seaman who pays back his own and his shipmate's experiences on the sea by learning gunnery and getting his next U-boat.

Release date, June 11, 1943 10½ *minutes*

PANDORA'S BOX (20th-Fox)

Terry Toon (3571)

Pandora, the attractive little girl friend of Supermouse, gives into her curiosity and opens the box left by Witch Hazel. Three mice scramble out to wreak havoc in the surrounding country. But they have not counted on Supermouse and Supercheese, which prove triumphant once more.

Release date, June 11, 1943 6½ *minutes*

(Additional short subjects on page 1390)

SHORT SUBJECTS CHART
index to reviews, synopses

For information on short subjects turn to the Product Digest Section pages indicated by the numbers which follow the titles and release dates in the listing. Product Digest pages are numbered consecutively and are separate from Motion Picture Herald page numbers. All releases are 1942-43 product unless otherwise noted.

COLUMBIA

Prod. No.	Title	Rel. Date	P.D. Page
	ALL STAR COMEDIES (Average 17 Min.)		
4421	Phony Cronies (Brendel)	8-27-42	890
4422	Carry Harry (Langdon)	9-3-42	926
4401	Even As IOU (Stooges)	9-18-42	950
4423	Kiss and Wake Up (Downs)	10-2-42	974
4409	College Belles (Gloveslinger)	10-16-42	998
4424	Sappy Pappy (Clyde)	10-30-42	1010
4402	Sock-a-bye Baby (Stooges)	11-13-42	1046
4425	Ham and Yeggs (Brendel)	11-27-42	1046
4426	Plane Mooner (Langdon)	12-11-42	1094
4410	The Great Glover (Gloverslinger)	12-25-42	1171
4403	They Stooge to Conga (Stooges)	1-1-43	1094
4427	His Wedding Scare (Brendel)	1-15-43	1138
4428	A Blitz on the Fritz (Langdon)	1-22-43	1171
4404	Dizzy Detectives (Stooges)	2-5-43	1251
4429	Wolf in Thief's Clothing (Clyde)	2-12-43	1171
4411	Socks Appeal (Gloveslinger)	2-19-43	1251
4430	Two Saplings (Givot and Nazzarro)	3-5-43	1281
4431	A Maid Made Mad (Clyde)	3-19-43	1281
4405	Spook Louder (Stooges)	4-2-43	1251
4432	Blonde and Groom (Langdon)	4-16-43	1281
4433	I Spied for You (Brendel)	4-30-43	1281
4412	His Girl's Worst Friend (Gloveslinger)	5-14-43	1329
4406	Back from the Front (Stooges)	5-28-43	1329
4434	My Wife's an Angel (Allen Jenkins)	6-11-43	1329
4435	Boobs in the Night (Brendel)	6-25-43	1390
4407	Three Little Twirps (Stooges)	7-9-43	1390
4436	Here Comes Mr. Zerk (Langdon)	7-23-43	..
4408	Higher than a Kite	7-30-42	..
	COLOR RHAPSODIES (7 Minutes)		
4501	Song of Victory	9-4-42	926
4502	Tito's Guitar	10-30-42	1010
4503	Toll Bridge Troubles	11-27-42	1046
4504	King Midas Junior	12-25-42	1148
4505	Slay it with Flowers	1-29-43	1138
4506	There's Something About a Soldier	2-26-43	1251
4507	Professor Small and Mr. Tall	3-26-43	1263
4508	Plenty Below Zero	5-14-43	1329
4509	Tree for Two	6-21-43	1387
4510	He Can't Make It Stick	7-23-43	..
4511	A Hunting We Won't Go	8-23-43	..
	PHANTASIES CARTOONS (Average 9 Min.)		
4701	The Gullible Canary	9-18-42	950
4702	The Dumb Conscious Mind	10-23-42	1010
4703	Malice in Slumberland	11-20-42	1046
4704	Choly Polly	12-31-42	1171
4705	The Vitamin G Man	2-5-43	1251
4706	Kindly Scram	3-5-43	1227
4707	Willoughy's Magic Hat	4-30-43	1263
4708	Duty and the Beast	5-28-43	1329
4709	Mass Mouse Meeting	6-25-43	1390
4710	The Fly in the Ointment	7-23-43	..
	COMMUNITY SING (Series 7) (9 Minutes)		
4651	No. 1—Rhumba and Conga Hits	8-15-42	859
4652	No. 2—"Yankee Doodler"	9-17-42	950
4653	No. 3—College Songs	10-15-42	1010
4654	No. 4—Service Songs	11-12-42	1007
4655	No. 5—Songs of the States	12-11-42	1094
4656	No. 6—MacDonald's Son	1-1-43	1148
4657	No. 7—Crosby Songs	2-18-43	1171
4658	No. 8—McNamara's Band	3-26-43	1251
4659	No. 9—Rosie the Riveter	5-14-43	1281
4660	No. 10—As Time Goes By	6-25-43	..
	QUIZ REELS (Average 10 Min.)		
4601	Kitchen Quiz No. 1	8-21-42	899
	PANORAMICS (10 Minutes)		
4901	Cajuns of the Teche (Quaint Folks No. 1)	8-13-42	856
4902	Oddities (La Varre)	10-8-42	998
4903	Our Second Front	12-18-42	1078
4904	Merchant Convoy	6-11-43	1387
	TOURS (10 Minutes)		
4551	Journey to Denali (La Varre)	8-5-42	877
4552	Old and Modern New Orleans	10-2-42	974
	SCREEN SNAPSHOTS (Series 22) (10 Minutes)		
4851	No. 1	8-7-42	859
4852	No. 2	9-11-42	926
4853	No. 3	10-23-42	998
4854	No. 4	11-26-42	1046
4855	No. 5	12-25-42	1094
4856	No. 6	1-29-43	1138
4857	No. 7	2-26-43	1281
4858	No. 8	3-31-43	1251
4859	No. 9	5-21-43	1387
4860	No. 10	6-25-43	..
	WORLD OF SPORTS (10 Minutes)		
4801	Trotting Kings	9-25-42	974
4802	Wizard of the Fairway	11-6-42	1010
4803	Winter Paradise	12-8-42	1094
4804	Ladies' Day in Sports	1-22-43	1171
4805	Diving Daredevils	2-26-43	1251
4806	Ski Soldiers	3-26-43	1251
4807	Aqua Thrills	5-28-43	1329
4808	Jump, Fish, Jump	6-25-43	1390
	KATE SMITH (10 Minutes)		
4751	America Sings with Kate Smith	8-21-42	899
	FAMOUS BANDS (10 Minutes)		
4951	Ted Powell (1280 Club)	8-27-42	899
4952	Hal McIntyre	10-23-42	996
4953	Shep Fields	12-23-42	1094
	AMERICA SPEAKS		
4961	Wings for the Fledgling	12-31-42	1094
4962	Mr. Smug	1-28-43	1171
4963	Men Working Together	7-1-43	1387

M-G-M

Prod. No.	Title	Rel. Date	P.D. Page
	TWO REEL SPECIALS (Average 20 Minutes)		
	1941-42		
A-306	Plan for Destruction	4-29-43	1263
A-307	Inflation	7-1-43	..
	1942-43		
A-401	Keep 'Em Sailing	11-28-42	1022
A-402	Heavenly Music	5-1-43	1291
	FITZPATRICK TRAVELTALKS (Color) (9 Minutes)		
T-411	Picturesque Massachusetts	10-3-42	998
T-412	Modern Mexico City	11-8-42	1010
T-413	Glimpses of Ontario	12-5-42	1118
T-414	Land of Orizaba	1-2-43	1148
T-415	Mighty Niagara	1-30-43	1227
T-416	Mexican Police on Parade	2-27-43	1227
T-417	On the Road to Monterey	3-27-43	1281
T-418	Romantic Nevada	4-24-43	1291
T-419	Motoring in Mexico	5-22-43	1329
T-420	Scenic Oregon	6-26-43	1387
	PETE SMITH SPECIALTIES (10 Minutes)		
S-461	First Aid	1-2-43	1118
S-462	Marines in the Making	12-26-42	1118
S-463	Hollywood Daredevils	3-20-43	1263
S-464	Wild Horses	4-17-43	1291
S-465	Fala	4-10-43	1275
S-466	Sky Science	5-23-43	1350
S-467	Dog House	6-12-43	1365
	PASSING PARADE (10 Minutes)		
K-481	Madero of Mexico	11-28-42	1022
K-482	Who's Superstitious	5-1-43	1291
K-483	That's Why I Left You	6-12-43	1365
	MINIATURES (10 Minutes)		
M-431	The Last Lesson	12-19-42	1118
M-432	People of Russia	12-26-42	1118
M-433	Brief Interval	11-28-42	1022
M-434	Portrait of a Genius	1-23-43	1227
M-435	Inca Gold	4-24-43	1304
M-436	Wood Goes to War	5-8-43	1340
M-437	Here at Home	5-22-43	1365
W-438	Memories of Australia	6-12-43	1387
	OUR GANG COMEDIES (Average 11 Min.)		
C-491	Unexpected Riches	11-28-42	1067
C-492	Benjamin Franklin, Jr.	2-30-43	1263
C-493	Family Troubles	4-3-43	1263
C-494	Calling All Kids	4-24-43	1291
C-495	Farm Hands	6-19-43	1387
	TECHNICOLOR CARTOONS (8 Minutes)		
W-441	Barney Bear's Victory Garden	12-26-42	1118
W-442	Sufferin' Cats	1-16-43	1227
W-443	Bah Wilderness	2-13-43	1227
W-444	Dumb Hounded	3-20-43	1251
W-445	The Boy and the Wolf	4-24-43	1291
W-446	Red Hot Riding Hood	5-8-43	1340
W-447	The Lonesome Mouse	5-22-43	1350
W-448	Who Killed Who	6-5-43	1387

PARAMOUNT

Prod. No.	Title	Rel. Date	P.D. Page
	UNUSUAL OCCUPATIONS (Color) (Average 10 Minutes)		
L2-1	No. 1	10-9-42	974
L2-2	No. 2	12-4-42	1070
L2-3	No. 3	2-12-43	1206
L2-4	No. 4	4-30-43	1291
	SUPERMAN COLOR CARTOONS (Average 8 Minutes)		
W2-1	Superman in Destruction, Inc.	12-25-42	1118
W2-2	Superman in the Mummy Strikes	2-19-43	1206
W2-3	Superman in Jungle Drums	3-26-43	1281
W2-4	Superman in the Underground World	6-18-43	1340
	HEADLINERS (Average 10 Minutes)		
A2-1	The McFarland Twins & Orchestra	10-2-42	998
A2-2	Johnny "Scat" Davis & Orchestra	11-6-42	1010
A2-3	Hands of Women	12-11-42	1070
A2-4	Mitchell Ayres & Orch.	1-15-43	1138
A2-5	Ina Ray Hutton & Orch.	3-12-43	1251
A2-6	Moments of Charm (Re-issue)	4-16-43	1281
A2-7	Letter from Ireland	5-14-43	1094
A2-8	Rationed Rhythm	6-10-43	1390
A2-9	A Revival of Moments of Charm	6-18-43	..
	MADCAP MODELS (Color) (Average 8 Minutes)		
U2-1	Jasper and the Haunted House	10-23-42	1010
U2-2	Jasper and the Choo-Choo	1-1-43	1138
U2-3	Bravo Mr. Strauss	2-26-43	1251
U2-4	The 500 Hats of Bartholomew Cubbins	4-30-43	1291
U2-5	Jasper's Music Lesson	5-21-43	1340
	POPEYE THE SAILOR (Average 6 Minutes)		
E2-1	A Hull of a Mess	10-16-42	974
E2-2	Scrap the Japs	11-20-42	1007
E2-3	Me Musical Nephews	12-25-42	1070
E2-4	Spinach for Britain	1-22-43	1148
E2-5	Seein' Red, White 'n Blue	2-19-43	1206
E2-6	Too Weak to Work	3-19-43	1281
E2-7	A Jolly Good Furlough	4-23-43	1340
E2-8	Ration for the Duration	5-28-43	1374
E2-9	The Hungary Goat	6-25-43	..
	POPULAR SCIENCE (Color) (10 Minutes)		
J2-1	No. 1	10-2-42	974
J2-2	No. 2	11-27-42	1010
J2-3	No. 3	2-5-43	1138
J2-4	No. 4	4-2-43	1281
J2-5	No. 5	6-11-43	1390
	SPEAKING OF ANIMALS (Average 9 Minutes)		
Y2-1	Speaking of Animals and Their Families	12-18-42	1070
Y2-2	At the Bird Farm	3-19-43	1281
Y2-3	Speaking of Animals in Current Events	5-7-43	1340
Y2-4	Speaking of Animals at the Cage Door Canteen	6-25-43	..
	SPORTLIGHTS (Average 10 Minutes)		
R2-1	Sports I.Q.	10-9-42	974
R2-2	The Fighting Spirit	11-13-42	1007
R2-3	Modern Vikings	1-8-43	1138
R2-4	Trading Blows	2-12-43	1206
R2-5	Hike or Bike	3-5-43	1251
R2-6	The Beach Command	4-9-43	1281
R2-7	Tumble Bugs	5-14-43	1340
R2-8	Amphibious Fighters	7-2-43	1390

Prod. No.	Title	Rel. Date	P.D. Page
	VICTORY SHORTS		
	(Average 14 Minutes)		
T2-1	A Letter from Bataan	9-15-42	946
T2-2	We Refuse to Die	10-22-42	946
T2-3	The Price of Victory	12-3-42	1018
T2-4	The Aldrich Family Gets in the Scrap	3-25-43	1251

RKO

	WALT DISNEY CARTOONS (Color)		
	(7 Minutes)		
	1941-42		
24.113	Sky Trooper	11-6-42	1022
24.114	Pluto at the Zoo	11-20-42	1070
24.115	How to Fish	12-4-42	1094
24.116	Bellboy Donald	12-18-42	1118
24.117	Der Fuehrer's Face	12-18-42	1067
24-118	Education for Death	1-5-43	1067
	1942-43		
34.101	Donald's Tire Trouble	1-29-43	1206
34.102	Pluto and the Armadillo	2-19-43	1206
34.103	Flying Jalopy	3-12-43	1227
34.104	Private Pluto	4-2-43	1251
34.105	Fall Out, Fall In	4-23-43	1315
	SPORTSCOPE		
	(Average 8 Min.)		
34.301	Show Horse	9-11-42	974
34.302	Touchdown Tars	10-9-42	998
34.303	Winter Setting	11-6-42	1022
34.304	Q-Men	12-4-42	1094
34.305	Basketeers	1-1-43	1118
34.306	Ski Trails	1-29-43	1171
34.307	Trout	2-26-43	1227
34.308	Aqua Aces	3-26-43	1263
34.309	Golf Limited	4-23-43	1329
34.310	Racing Royalty	7-21-43	1374
	EDGAR KENNEDY		
	(Average 17 Min.)		
33.401	Two for the Money	8-14-42	926
33.402	Rough on Rents	10-30-42	1010
33.403	Duck Soup	12-18-42	1118
33.404	Hold Your Temper	2-5-43	1227
33.405	Indian Signs	3-26-43	1263
33.406	Hot Foot	5-14-43	1340
	LEON ERROL		
	(Average 18 Min.)		
33.701	Mail Trouble	9-4-42	926
33.702	Deer, Deer	10-23-42	1010
33.703	Pretty Dolly	12-11-42	1094
33.704	Double Up	1-29-43	1206
33.705	Gem-Jams	3-19-43	1263
33.706	Radio Runaround	5-7-43	1340
	JAMBOREES		
	(Average 9 Min.)		
34.401	Jerry Wald & Orch.	9-11-42	950
34.402	Johnny Long & Orch.	10-2-42	998
34.403	Ray McKinley & Orch.	10-30-42	1022
34.404	Dick Stabile & Orch.	11-27-42	1070
34.405	Enric Madriguera & Orch.	12-25-42	1094
34.406	It's Tommy Tucker Time.	4-16-43	1304
	VICTORY SPECIALS		
34.201	Conquer by the Clock	10-27-42	1114
34.202	City of Courage	2-11-43	1206
34.203	North African Album	6-3-43	1390
	FAMOUS JURY TRIALS		
	(Average 18 Min.)		
33.201	The State vs. Glen Willet	9-18-42	974
33.202	The State vs. Thomas Crosby	11-13-42	1070
	THIS IS AMERICA		
	(Average 19 Min.)		
33.101	Private Smith of the U. S. A.	10-2-42	971
33.102	Women at Arms	10-30-42	1031
33.103	Army Chaplain	12-18-42	1102
33.104	Boomtown, D. C.	2-12-43	1159
33.105	Air Crew	3-12-43	1215
33.106	Medicine on Guard	4-9-43	1263
33.107	Merchant Seamen	5-7-43	1315
33.108	Lieutenant Smith	6-4-43	1365

20TH CENTURY-FOX

	ADVENTURES NEWSCAMERAMAN		
	(Average 9 Min.)		
3201	Along the Texas Range	10-9-42	974
3202	Climbing the Peaks	4-16-43	1281
	MAGIC CARPET (Color)		
	(9 Minutes)		
3151	Desert Wonderland	8-1-42	856
3152	Wedding in Bikaner	8-28-42	899
3153	Valley of Blossoms	9-25-42	950
3154	Royal Araby	10-23-42	998
3155	Gay Rio	2-19-43	1022
3156	Strange Empire	1-15-43	1138
3157	Land Where Time Stood Still	4-2-43	1263
	SPORTS REVIEWS		
	(Average 9 Min.)		
3301	Well-Rowed Harvard	8-14-42	899
3351	Neptune's Daughters	11-20-42	1022
3302	When Winter Calls	12-25-42	1138
3303	Steelhead Fighters	2-12-43	1148
3304	Back to Bikes	3-12-43	1227
	TERRYTOONS (TECHNICOLOR)		
	(7 Minutes)		
3551	All Out for "V"	8-7-42	926
3552	Life with Fido	8-21-42	926
3553	School Daze	9-18-42	950
3554	Night Life in the Army	10-2-42	974
3555	The Mouse of Tomorrow	10-16-42	....
3556	Nancy in Doing Their Bit.	10-30-42	....
3557	Frankenstein's Cat	11-27-42	....
3558	Barnyard WAAC	12-18-42	1138
3559	Scrap for Victory	1-22-43	1171
3560	Barnyard Blackout	3-5-43	1281
3561	Shipyard Symphony	3-19-43	1304
3562	Patriotic Pooches	4-9-43	1304
	SPECIAL		
3567	Somewhere in the Pacific	1-8-43	1171
3568	He Dood It Again	2-5-43	1227
3569	The Last Roundup	5-14-43	1340
3570	Mopping Up	6-25-43	....
3571	Pandora's Box	6-11-43	1387
3572	Keep 'Em Growing	5-28-43	1365
	TERRYTOONS (Black & White)		
	(7 Minutes)		
3501	The Big Build-Up	9-4-42	926
3502	Ickle Meets Pickle	11-13-42	1046
	THE WORLD TODAY		
	(9 Minutes)		
3401	Women in Blue	7-2-43	..
3402	Accent on Courage	4-30-43	1365
	MARCH OF TIME		
	(Average 19 Minutes)		
V9-1	The F.B.I. Front	9-11-42	911
V9-2	The Fighting French	10-9-42	946
V9-3	Mr. and Mrs. America	11-6-42	1007
V9-4	Africa Prelude to Victory.	12-4-42	1055
V9-5	The Navy and the Nation.	1-1-43	1102
V9-6	One Day of War—Russia 1943	1-29-43	1127
V9-7	The New Canada	2-26-43	1171
V9-8	America's Food Crisis	3-26-43	1215
V9-9	Inside Fascist Spain	4-23-43	1263
V9-10	Show Business at War	5-21-43	1315
V9-11	Invasion	6-18-43	1362
	DRIBBLE PUSS PARADE		
	(9 Minutes)		
3901	Monkey Doodle Dandies.	12-11-42	1046
3902	Jungle Land	6-4-43	1387
	VICTORY FILM		
3801	It's Everybody's War	11-6-42	1031
	AMERICA SPEAKS		
3851	Weapons for Victory	5-7-43	1304

UNITED ARTISTS

	WORLD IN ACTION		
	(Two Reels)		
....	New Soldiers Are Tough	7-3-42	699
....	Our Russian Ally	8-14-42	784
....	Hitler's Plan	9-4-42	854
....	Inside Fighting China	10-2-42	896
....	Mask of Nippon	11-6-42	971
....	Fighting Freighters	1-9-43	1055
....	Invasion of North Africa.	2-12-43	1148
....	Road to Tokyo	4-16-43	1281
....	Invasion of Europe	5-7-43	1304
	SPECIAL		
....	Don't Hook Now	4-30-43	1171

UNIVERSAL

	COLOR CARTUNE		
	(Average 7 Min.)		
7241	Andy Panda's Victory Garden	9-7-42	926
7242	The Loan Stranger	10-19-42	998
7243	Air Raid Warden	12-21-42	1118
7244	The Screwball	2-15-43	1148
7245	Swing Your Partner	4-26-43	1340
7246	The Dizzy Acrobat	5-31-43	1329
7247	Canine Commandos	6-28-43	....
7248	Ration Bored	7-26-43	..
	SWING SYMPHONIES		
	(Average 7 Min.)		
7231	Yankee Doodle Swing Shift	9-21-42	899
7332	Boogie Woogie Sioux	11-30-42	1046
7233	"Cow-Cow Boogie"	1-4-42	1171
7234	Egg Cracker Suite	3-22-43	1239
	PERSON—ODDITIES		
	(Average 9 Min.)		
7371	Human Sailboat	9-14-42	926
7372	Jail Hostess	9-28-42	950
7373	King of the 49-ers	10-12-42	1046
7374	Double Talk Girl	11-16-42	1007
7375	Designed by Fannie Hurst	12-14-42	1118
7376	Let Huey Do It	1-25-43	1171
7377	She's A-1 in the Navy	2-8-43	1148
7378	Little Clayton Farmfront Wonder	3-8-43	1227
7379	Shepherd of the Roundhouse	4-19-43	1340
7380	Tom Thumb in Person	5-24-43	1304
7381	The Armless Dentist	6-28-43	....
7382	Western Cowgirl	7-19-43	..
	VARIETY VIEWS		
	(9 Minutes)		
7351	Trouble Spot of the East.	9-7-42	899
7352	Canadian Patrol	9-21-42	926
7353	Spirit of Democracy	10-5-42	974
7354	New Era in India	11-2-42	1010
7355	Western Whoopee	12-28-42	899
7356	Winter Sports Jamboree	1-8-43	1171
7357	Mother of Presidents	2-1-43	1148
7358	Hungry India	3-1-43	1206
7359	Mr. Chimp Goes to Town.	4-12-43	1291
7360	Mirror of Sub-marine Life.	5-31-43	1329
7361	Confusion in India	6-21-43	1365
7362	Any Chickens Today?	7-26-43	..
	MUSICALS		
	(Average 15 Min.)		
7121	Trumpet Serenade	9-9-42	899
7122	Serenade in Swing	10-14-42	899
7123	Jivin' Jam Session	11-11-42	899
7124	Swing's the Thing	12-2-42	1007
7125	Chasin' the Blues	1-13-43	1046
7126	Hit Tune Jamboree	2-10-43	1148
7127	Swingtime Blues	3-3-43	1190
7128	Swing That Band	4-7-43	1263
7129	Dancing on the Stars	5-26-43	1291
7130	Russian Revels	6-23-43	1365
7131	Smoke Rings	7-28-43	..
	VICTORY FEATURETTES		
0995	Keeping Fit	10-26-42	998
0996	Arsenal of Might	2-22-43	1148
0997	What We Are Fighting For	5-24-43	1291
	2-REEL SPECIAL		
7111	Roar, Navy, Roar	11-25-42	1046
7110	"Eagle Vs. Dragon"	....	....

VITAPHONE

	TECHNICOLOR SPECIALS		
	(Average 20 Min.)		
8001	A Ship Is Born	10-10-42	1010
8002	Fighting Engineers	1-2-43	1118
8003	Young and Beautiful	3-13-43	1227
8004	Eagles of the Navy	4-24-43	1291
8005	Mountain Fighters	8-7-43	....
8006	Champions Training Champions	6-26-43	1390
	BROADWAY BREVITIES		
	(20 Minutes)		
8101	The Spirit of Annapolis	9-5-42	926
8102	The Nation Dances	9-26-42	974
8103	The Spirit of West Point.	11-20-42	1007
8104	Beyond the Line of Duty.	11-7-42	1010
8105	Vaudeville Days	12-19-42	1070
8106	The Man Killers	5-29-43	1340
8107	Little Isles of Freedom	1-30-43	1078
8108	Our African Frontiers	2-13-43	1206
8109	Army Show	2-27-43	1227
8110	Rear Gunner	4-10-43	1281
8111	Three Cheers for the Girls.	5-8-43	1329
8112	Happy Times and Jolly Moments	7-10-43	....
	HOLLYWOOD NOVELTIES		
	(10 Minutes)		
8301	Sweeney Steps Out	9-12-42	950
8302	You Want to Give Up Smoking	11-14-42	1022
8303	Stars on Horseback	4-3-43	1251
8304	So You Think You Need Glasses	12-26-42	1118
8305	This Is Your Enemy	1-23-43	1206
8306	King of the Archers	2-6-43	1206
	SPORTS PARADE		
	(10 Minutes)		
8401	Sniffer Soldiers	9-12-42	950
8402	South American Sports	10-17-42	1007
8403	The Right Timing	10-31-42	1022
8404	Cuba, Land of Adventure and Sport	1-9-43	1070
8405	America's Battle of Beauty	11-21-42	1070
8406	Horses! Horses! Horses!	12-12-42	1070
8407	Sporting Dogs	3-20-43	1239
8408	Women in Sports	2-20-43	1206
8409	With Rod and Reel on Anticosti Island	5-1-43	1315
8410	Rover's Rangers	5-22-43	1340
8411	Gray, White & Blue	6-19-43	1390
8412	Sow Sports	7-24-43	....
8413	Dude Ranch Buckaroos	8-14-43	....
	MELODY MASTER BANDS		
	(10 Minutes)		
8501	Army Air Force Band	9-19-42	950
8502	Six Hits and a Miss	10-24-42	1007
8503	U. S. Marine Band	11-14-42	1007
8504	Borrah Minevitch and his Harmonica School	12-26-42	1118
8505	U. S. Navy Band	1-16-43	1138
8506	Ozzie Nelson & Orch.	3-27-43	1251
8507	U. S. Army Band	4-17-43	1329
8508	All American Band	5-22-43	1340
8500	Childhood Days	6-5-43	1390
8510	U S Service Bands	7-24-43	....
	LOONEY TUNES CARTOONS		
	(7 Minutes)		
8601	The Hep Cat	10-3-42	950
8602	The Daffy Duckaroo	10-24-42	1022
8603	My Favorite Duck	12-5-42	1007
8604	Confusions of a Nutzy Spy	1-23-43	1007
8605	To Duck or Not to Duck	3-6-43	1227
8606	Hop and Go	3-27-43	1263
8607	The Wise Quacking Duck.	5-1-43	1291
8608	Tokio Jokio	5-15-43	1340
8609	Yankee Doodle Daffy	7-3-43	....
8610	Scrap Happy Daffy	8-21-43	....
8611	Porky Pig's Feet	7-17-43	....
	MERRIE MELODIES CARTOONS (Color)		
	(7 Minutes)		
8701	The Dover Boys	9-19-42	950
8702	The Sheepish Wolf	10-17-42	950
8703	The Hare Brained Hypnotist	10-31-42	1007
8704	A Tale of Two Kitties	11-21-42	1007
8705	Ding Dog Daddy	12-5-42	1007
8706	Case of the Missing Hare.	12-12-42	1007
8707	Coal Black and de Sebben Dwarfs	1-16-43	1007
8707	Pigs in a Polka	2-6-43	1070
8709	Tortoise Wins by a Hare.	2-20-43	1206
8710	Fifth Column Mouse	3-6-43	1251
8711	Flop Goes the Weasel	3-20-43	1251
8712	Super Rabbit	4-3-43	1263
8713	The Unbearable Bear	4-17-43	1291
8714	Greetings Bait	5-15-43	1340
8715	Jack Rabbit and Beanstalk.	6-12-43	1390
8716	The Aristo Cat	6-19-43	1390
8717	Tin Pan Alley Cats	7-17-43	....
8718	Wacki-Ki Wabbit	7-3-43	....
8719	Hiss and Make Up	7-31-43	....
8720	Corny Concerto	8-21-43	....
8721	Fin-n-Caddie	8-28-43	....

Prod. No.	Title	Rel. Date	P.D. Page
	OFFICIAL U. S. VICTORY FILMS		
	(Distributed by Various Major Exchanges)		
	Pots to Planes		509
	Bomber		509
	Food for Freedom		509
	Red Cross Trailer		509
	Women in Defense		509
	Safeguarding Military Information		509
	Tanks		509
	Any Bonds Today		509
	Ring of Steel		587
	Fighting Fire Bombs		587
	Lake Carrier		715
	United China Relief		....
	Winning Your Wings		674
	Keep 'Em Rolling		674
	Mr. Gardenia Jones		674
	Your Air Raid Warden		770
	Vigilance		771
	Out of the Frying Pan		926
	Salvage		946
	Manpower		971
	Japanese Relocation		971
	Dover		1018
	Fuel Conservation		1046
	Colleges at War		1078
	Community Transportation		1102
	Paratroops		1114
	You, John Jones		1138
	Night Shift		1148
	Troop Train		1171
	Point Rationing of Foods		1182
	Since Pearl Harbor		1206
	Farmer at War		1206
	Right of Way		1239
	Food for Fighters		1239
	Doctors at War		1315
	Wings Up		1315
	Mission Accomplished		1329
	Message from Malta		1387
	War Town		1387
	U. S. TREASURY DEPT.		
	The Spirit of '43		1138
	WAR ACTIVITIES COMMITTEE		
	(Released Through 20th-Fox)		
	Battle of Midway		912
	(Released Through Warner Bros.)		
	At the Front		1190
	BRITISH MINISTRY OF INFORMATION		
	21 Miles		971
	Control Room		1018
	C. E. M. A.		1018
	Fighting French Navy		1070
	Lift Your Head Comrade		1094
	Letter from Ulster		1094
	Speed Up on Stirlings		1114
	MISCELLANEOUS		
	Quebec (Canadian Film Board)		1070
	Kokoda Battle Front		1070
	(Australian Dept. of Information)		
	Sword of the Spirit		1055
	(Verity Film)		
	SERIALS		
	COLUMBIA		
4120	The Secret Code	9-4-42	899
	(15 episodes)		
4140	The Valley of Vanishing Men		
	(15 episodes)	12-17-42	1138
	1942-43		
5120	The Batman	7-16-43	....
	(15 episodes)		
	REPUBLIC		
281	King of the Mounties	10-10-42	908
	(12 episodes)		
282	G-Men vs. the Black Dragon		
	(15 episodes)	1-2-43	1022
283	Daredevils of the West	4-17-43	1291
	(12 episodes)		
284	Secret Service in Darkest Africa	7-9-43	1365
	(15 episodes)		
	UNIVERSAL		
7881-92	Junior G-Men of the Air		
	(12 episodes)	6-30-42	784
7781-95	Overland Mail	9-22-42	950
	(15 episodes)		
7681-93	Adventures of Smilin' Jack		
	(13 episodes)	1-5-43	994
	1943-44		
8681-92	Don Winslow of the Coast Guard	3-30-43	1227
	(13 episodes)		

SHORT SUBJECTS
reviews and synopses

BOOBS IN THE NIGHT (Col.)
El Brendel (4435)

Brendel is laying carpet in a doctor's office with his friend Bill, as the film opens, having his trouble with tacks, tape measure and sliding rugs. They are called away by a blackout for police duty, apply first aid to a scarecrow and narrowly avoid bullets for putting their lights on to get their bearings. Finally, in the home of a mad scientist, they are mistaken for a headless dummy and a weird chase ensues.

Release date, June 25, 1943 17½ *minutes*

MASS MOUSE MEETING (Col.)
Phantasy Cartoon (4709)

The mice assemble in solemn conclave to settle the problem of the cat. They agree he should be belled but are a little reluctant to undertake the task. A rebellious little cut-up is chosen against his will and sets off. Stealthily he patrols the parlor when the lights go on and there is the cat. When the chase is over, the cat has a bell around his neck, mice tinkle at their tails and the rafters ring.

Release date, June 25, 1943 6 *minutes*

RATIONED RHYTHM (Para.)
Headliner (A2-8)

The timely idea of applying rationing to swing music is tested out in this subject by the Korn Kobblers and Alma Kay. The musical novelties include dummy musicians, pint-sized instruments to none at all, accompanying some novel songs of explanation. The whole is a jam session in swing.

Release date, June 10, 1943 10½ *minutes*

JACKWABBIT AND THE BEANSTALK (WB)
Merrie Melody (8715)

Bugs Bunny has gone off to look into Victory gardens and the state of the carrot crops and stumbles into the domain of the Giant of Beanstalk fame. The owner is aroused and goes after the rash rabbit, but with as little luck as he had with Jack.

Release date, June 12, 1943 7 *minutes*

THE ARISTO CAT (WB)
Merrie Melody (8716)

A pampered pussy has been abandoned by his mistress to the lonely rooms of a large mansion. His ignorance of the ways of the world is shortly recognized by two mice who prepare to take advantage of the strange situation. A dog provides the opportunity, and the fur begins to fly.

Release date, June 19, 1943 7 *minutes*

GREY, WHITE AND BLUE (WB)
Sports Parade (8411)

In spite of the title and the times, this is not a military subject but one of scenic and sporting interest. The reference is to wild geese, photographed in Technicolor against the sky, during their annual journeys to the South and back. The subject includes the hunter as well and his artful tricks.

Release date, June 19, 1943 10 *minutes*

CHAMPIONS TRAINING CHAMPIONS (WB)
Technicolor Special (8006)

The Navy's Physical Fitness Training Program has attracted many athletic stars of today and yesterday who can serve their country in the way they know best. They put the future Navy men through their paces—calisthenics, jiu-jitsu, obstacle races, football and basketball —stressing physical stamina, speed, skill and sportsmanship.

Release date, June 26, 1943 20 *minutes*

POPULAR SCIENCE, NO. 5 (Para.)
(J2-5)

The opening shot of this varied feature is of the Oswaldo Cruz research laboratory in Rio which furthers our scientific knowledge in its fight against disease. A victory garden style show presents Lynda Grey and Louise La Planche as well as something new in the way of cultivation. The finale shows the training and practice of the glider units of the U. S. air forces.

Release date, June 11, 1943 10 *minutes*

THREE LITTLE TWIRPS (Col.)
Three Stooges (4407)

The Three Stooges take their familiar routine to the circus in this short feature. They have a bit of trouble with a two-man horse and a spear thrower, and are joined in their adventures by two familiar names of former years, Chester Conklin and Sidney Blystone.

Release date, July 9, 1943 15½ *minutes*

NORTH AFRICAN ALBUM (RKO)
Victory Special (34,203)

This is a different view of the expeditionary force in North Africa. There are no troops in action or training. There are, however, many scenes of the countryside, the native villagers and above all, the uniformed newcomers at leisure. It is a report for the folks at home on what the boys are seeing, eating and doing in their spare time.

Release date, June 3, 1943 9 *minutes*

JUMP, FISH, JUMP (Col.)
Sport Reel (4808)

With Bill Stern narrating the action, this sport subject looks into the matter of "offshore" fishing. The climax is a determined battle with a fighting marlin, a lunger who makes a stubborn foe for even the most experienced fisherman.

Release date, June 25, 1943 9 *minutes*

AMPHIBIOUS FIGHTERS (Para.)
Sportlight (R2-8)

The Army's Amphibious Command trains for the cameras in this latest edition of Grantland Rice's Sportlight. Soldiers are shown crossing rivers under machine gun fire, with full packs and under cover of fire from an amphibious jeep. Fifty-foot jumps with complete equipment are also part of the training as well as fighting a gasoline fire on the water's surface.

Release date, July 2, 1943 9½ *minutes*

CHILDHOOD DAYS (WB)
Melody Master (8509)

A good blend of popular and classical music, this short features young Diana Hale and Peter Meremblum's California Junior Symphony Orchestra. The numbers played are "Childhood," "It's the Good Old American Way," "Three Cheers for the Red, White and Blue," "Tonight We Love," Richard Strauss' "Perpetuum Mobile" and Tschaikovsky's "Piano Concerto in B-Flat Minor."

Release date, June 5, 1943 10 *minutes*

ADVANCE SYNOPSES *and information*

THE CONSTANT NYMPH (Warner Brothers)

Romantic Drama

PRODUCER: Henry Blanke. Directed by Edmund Goulding.

PLAYERS: Charles Boyer, Joan Fontaine, Brenda Marshall, Alexis Smith, Charles Coburn, Dame May Whitty, Jean Muir, Peter Lorre, Montagu Love, Edward Ciannelli, Joyce Reynolds, Doris Lloyd, Richard Ryan, Crawford Kent, Joan Blair.

SYNOPSIS

Another screen version of Margaret Kennedy's popular novel, this tells the story of the love of a young girl for a musician, his ignorance of her devotion and the final tragedy of her death. The setting is, first, a chalet in the Swiss Alps where a once-great musician lives with his several daughters, and, second, London where the tangled love story reaches its climax. The last production of "The Constant Nymph" was by Gaumont-British, almost a decade ago.

FIGHTING VALLEY (Producers Releasing Corp.)

Texas Rangers Western

PRODUCERS: Alfred Stern and Arthur Alexander. Directed by Oliver Drake.

PLAYERS: Dave (Tex) O'Brien, Jim Newill, Guy Wilkerson, Patti McCarty, John Merton, Robert Bice, Stanley Price, Mary MacLaren, John Elliott, Charles King.

SYNOPSIS

The Independent Smelting Company is being forced to close because of hi-jacked ore shipments when the Texas Rangers ride into town. Realizing that the only one to benefit is the larger smelting corporation, they keep on the trail of its owner even when the Independent is declared bankrupt. The hunch proves right and a fight at a rival mine ends in victory for the Rangers.

I WAS A CRIMINAL (Monogram)

Study in Suspense

PRODUCER: King Brothers. Directed by Kurt Neumann.

PLAYERS: Victor Jory, Pamela Blake, Veda Ann Borg, Paul Fix, Frank Faylen, Philip Van Zandt, Harry Hayden.

SYNOPSIS

The plot of "I Was a Criminal" is built upon a premise of suspicion and the action of the leading character's attempts to clear his name of false charges. The story opens with a murder committeed in a hunting lodge of a small town and our hero is first suspected. Even the girl who loves him is forced to suspect him. The suspicion is finally lifted in a fast climax.

SIX-GUN GOSPEL (Monogram)

Outlaws on Gold Trail

PRODUCER: Scott R. Dunlap. Directed by Lambert Hillyer.

PLAYERS: Johnny Mack Brown, Raymond Hatton, Inna Gest, Kenneth MacDonald, Roy Barcroft, Edmund Cobb, Mary MacLaren, Eddie Dew.

SYNOPSIS

Shipments of gold are being hijacked by an outlaw gang secretly headed by Benton, the town's leading citizen, who is also trying to buy up all the property in town because he knows the railroad is going to put a line through it. Sandy and Nevada, U. S. Marshals, are sent to clean out the gang. The townspeople think Sandy is a preacher, which helps in the hunt. The trap is set with a stagecoach holdup and the outlaws trailed to their lair.

REVENGE OF THE ZOMBIES (Monogram)

Zombies vs. Nazis

PRODUCER: Lindsley Parsons. Directed by Steve Sekely.

PLAYERS: John Carradine, Veda Ann Borg, Bob Steele, Robert Lowery, Gale Storm, Wanda McKay, Mantan Moreland.

SYNOPSIS

Dr. Van Altman (John Carradine) is a scientist collaborating with the Nazis. He turns human beings into Zombies, incapable of acting for themselves but whose brains remain alive. He conceives an invincible army of these beings that will do the bidding of Nazi warlords. He kills and makes a zombie of his wife. Her brother comes looking for her, gains her cooperation and disrupts the plans. They kill Van Altman.

SLEEPY LAGOON (Republic)

Canova Routs Gangsters

PRODUCER: Albert J. Cohen. Directed by Joseph Santley.

PLAYERS: Judy Canova, Denis Day, Ruth Donnelly, Ernest Truex, Joe Sawyer, William Wright.

SYNOPSIS

When all the men of the town go into the Army, the women take over their jobs. One job, in particular, is the running of an amusement park so the defense workers will have a wholesome place to have fun for their money instead of gambling it away. But a gigantic racketeering outfit tries to muscle into the park and turn it into a Monte Carlo. Judy Canova leads her fair, strong-arm squad to the rescue.

BLACK MARKET RUSTLERS (Monogram)

Range Busters, Black Cattle

PRODUCER: George Weeks. Directed by S. Roy Luby.

PLAYERS: Ray "Crash" Corrigan, Dennis "Denny" Moore, Max "Alibi" Terhune.

SYNOPSIS

The Range Busters are summoned into a town where cattle is being rustled in order to supply the black market with meat. The Busters bust up the racket. A sub plot has to do with Denny's infatuation with the daughter of a ranch owner and his pals' tricks on him.

WITHOUT NOTICE (Columbia)

Misadventures in America

PRODUCER: P. J. Wolfson. Directed by Richard Wallace.

PLAYERS: Charles Coburn, Isabel Elsom, Marguerite Chapman, Bill Carter, Betty Brewer, Melville Cooper, Norma Varden.

SYNOPSIS

A vitriolic English author plans a good-will tour to the United States. The trip is almost called off, however, when his cook refuses to make the trip. It is made, finally, and he arrives at a New England town he insists must resemble his corner of England. Isabel Elsom plays a mystery novelist and the social arbiter. Her son, a naval lieutenant, falls for the daughter of the author, played by Charles Coburn. There is much misadventure, misunderstanding and misappropriation of cooks before Coburn finds a cook who pleases his palate. He vows to get even but "discovers" America and softens up.

WAGON TRACKS WEST (Republic)

Indian Warfare

PRODUCER: Lou Gray. Directed by Howard Bretherton.

PLAYERS: Wild Bill Elliott, George "Gabby" Hayes, Rick Vallin, Tom Tyler, Anne Jeffreys, Robert Frazer, Roy Barcroft, Tom London, J. W. Cody.

SYNOPSIS

A drink of water starts the action in the latest of the Wild Bill Elliott series. When Gabby Hayes leans over to get a drink from a creek in Indian territory, he falls in, swallowing infected swamp water. Arriving in town with the fever taking effect, he is believed to be drunk but his illness is recognized by a young Indian medical student (Rick Vallin). It is discovered the tribe's medicine man is in cahoots with the Indian Commissioner, using the fever scare to run the Pawnees off their grazing lands. Wild Bill, Gabby and the young Indian pin the guilt on the culprits.

HERE COMES KELLY (Monogram)

Slap-Happy Youth

ASSOCIATE PRODUCER: William Lackey. Directed by William Beaudine.

PLAYERS: Eddie Quillan, Joan Woodbury, Slapsy Maxie Rosenbloom, Armida, Sidney Miller, Ian Keith, Mary Gordon, Sugar Geise.

SYNOPSIS

This is the comedy-drama of a brash, slap-happy youth who can't hold a job. He is the despair of his mother and his girl, who returns the ring after his latest discharge. He resolves to study law, gets kicked out of school. He decides to be a prize-fighter, gives up that, too. He does get a job in a law office, finally, and manages to keep it. Involved in a night club brawl, he meets the star of the show, finds she owes a legal bill, which leads him to a trail at the end of which is his employer in a tangle with the law. Story ends with the boy getting his draft notice.

SERVICE DATA *on features*

Action in the North Atlantic (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 19, '43, p. 74.

Air Force (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—133%
Based on averages 7-1-42 to 12-31-42
Round Table Exploitation—Feb. 20, '43, p. 50; Mar. 6, '43, p. 53; Apr. 17, '43, p. 61, 62; May 1, '43, p. 64; May 8, '43, p. 64; May 22, '43, p. 55; May 29, '43, p. 59; June 5, '43, p. 58.

Bataan (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 15, '43, p. 56; June 19, '43, p. 71.

Bombardier (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—June 12, '43, p. 63.

Cabin in the Sky (MGM)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—Apr. 24, '43, p. 52; May 29, '43, p. 56; June 5, '43, p. 56; June 19, '43, p. 72.

Coney Island (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class B
Round Table Exploitation—June 12, '43, p. 63.

Corregidor (PRC)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—Mar. 13, '43, p. 64; Apr. 17, '43, p. 62; June 12, '43, p. 64; June 19, '43, p. 71.

Crash Dive (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 8, '43, p. 62; June 5, '43, p. 58; June 19, '43, p. 70, 75.

The Desperadoes (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—125.3%
Based on averages 7-1-42 to 12-31-42
Round Table Exploitation—Mar. 27, '43, p. 70; Apr. 17, '43, p. 60; May 8, '43, p. 60; May 22, '43, p. 60.

Edge of Darkness (WB)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.9%
Based on averages 7-1-42 to 12-31-42
Round Table Exploitation—June 5, '43, p. 59; June 19, '43, p. 72.

Five Graves to Cairo (Para.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 22, '43, p. 56; June 12, '43, p. 66.

References to Round Table Exploitation, Picture Gross final percentages, and Legion of Decency ratings with audience classifications are listed in this department.

Index to Service Data may be found in the Release Chart, starting on page 1393.

Flight for Freedom (RKO)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—116.2%
Based on averages 7-1-42 to 12-31-42
Round Table Exploitation—Feb. 27, '43, p. 61; June 5, '43, p. 55.

Forever and a Day (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—121.6%
Based on averages 7-1-42 to 12-31-42.

The Human Comedy (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 8, '43, p. 61; June 12, '43, p. 64; June 19, '43, p. 74.

Lady of Burlesque (UA)
Audience Classification—Adult
Legion of Decency Rating—Class B
Round Table Exploitation—Mar. 20, '43, p. 60; May 29, '43, p. 57, 61; June 5, '43, p. 54, 55, 56; June 12, '43, p. 65; June 19, '43, p. 70.

Mission to Moscow (WB)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 29, '43, p. 58, 60.

The Moon Is Down (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—121.9%
Based on averages 7-1-42 to 12-31-42.
Round Table Exploitation—Mar. 27, '43, p. 70; Apr. 10, '43, p. 51; May 29, '43, p. 56, 61; June 5, '43, p. 54, 56.

The More the Merrier (Col.)
Audience Classification—General
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—120%
Based on averages 11-1-42 to 4-30-43
Round Table Exploitation—Apr. 24, '43, p. 54; May 29, '43, p. 59; June 5, '43, p. 58; June 19, '43, p. 70.

LEGION of DECENCY Ratings

Class A-1	Unobjectionable
Class A-2	Unobjectionable for Adults
Class B	Objectionable in Part
Class C	Condemned

My Friend Flicka (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—May 8, '43, p. 61; June 5, '43, p. 55, 59; June 19, '43, p. 74, 75.

Next of Kin (Univ.)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 1, '43, p. 62; June 5, '43, p. 55, 58.

Presenting Lily Mars (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-2
Round Table Exploitation—June 5, '43, p. 56.

Ravaged Earth (Crystal)
Audience Classification—Adult
Legion of Decency Rating—Class A-2
Round Table Exploitation—May 22, '43, p. 54.

Reveille with Beverly (Col.)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—113%
Based on averages 11-1-42 to 4-30-43
Round Table Exploitation—Mar. 20, '43, p. 60; May 8, '43, p. 64; May 29, '43, p. 61; June 5, '43, p. 55; June 19, '43, p. 75.

Saludos Amigos (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-1
Round Table Exploitation—Feb. 6, '43, p. 60; May 22, '43, p. 58; May 29, '43, p. 56; May 29, '43, p. 57.

Stage Door Canteen (UA)
Audience Classification—General
Legion of Decency Rating—Not Given
Round Table Exploitation—June 19, '43, p. 74.

Tennessee Johnson (MGM)
Audience Classification—General
Legion of Decency Rating—Class A-1
Picture Gross, Overall Performance—110.3%
Based on averages 7-1-42 to 12-31-42.
Round Table Exploitation—Apr. 10, '43, p. 48; Apr. 17, '43, p. 61; May 22, '43, p. 60; June 12, '43, p. 63.

This Land Is Mine (RKO)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—98.3%
Based on averages 11-1-42 to 4-30-43
Round Table Exploitations—May 15, '43, p. 56; June 19, '43, p. 70, 71.

Three Hearts for Julia (MGM)
Audience Classification—Adult
Legion of Decency Rating—Class B
Picture Gross, Overall Performance—116.6%
Based on averages 7-1-42 to 12-31-42.

The Young Mr. Pitt (20th-Fox)
Audience Classification—General
Legion of Decency Rating—Class A-2
Picture Gross, Overall Performance—113.5%
Based on averages 7-1-42 to 12-31-42

THE RELEASE CHART

Index to Reviews, Advance Synopses and Service Data in PRODUCT DIGEST SECTION

Release dates and running time are furnished as soon as available. Advance dates are tentative and subject to change.

Consult Service Data in the PRODUCT DIGEST SECTION for Legion of Decency Rating, Audience Classification and Managers' Round Table Exploitation.

All page numbers on this chart refer to pages in the PRODUCT DIGEST SECTION of MOTION PICTURE HERALD.

Short Subjects Chart with Synopsis Index can be found on pages 1388-1390.

Feature Product Including Coming Attractions, listed by Company, in order of release, on pages 1376-1377.

Title	*Company*	*Prod. Number*	*Stars*	*Release Date*	*Running Time*	*REVIEWED — M. P. Herald Issue*	*Product Digest Page*	*Advance Synopsis Page*	*Service Data Page*
ABOVE Suspicion	MGM	....	Joan Crawford-Fred MacMurray	Not Set	91m	May 1,'43	1289	1001	....
Across the Pacific	WB	202	Humphrey Bogart-Mary Astor	Sept. 5,'42	98m	Aug. 22,'42	927	726	....
Action in the North Atlantic	WB	....	Humphrey Bogart-Raymond Massey	June 12,'43	127m	May 22,'43	1325	983	1392
Adventures of Mark Twain	WB	....	Fredric March-Alexis Smith	Not Set	....	.....	....	936	....
Aerial Gunner	Para.	4223	Chester Morris-Richard Arlen	Block 5	78m	Mar. 20,'43	1226	1091	....
After Midnight with Boston Blackie	Col.	4031	Chester Morris-Ann Savage	Mar. 18,'43	64m	Mar. 13,'43	1203	1192	....
Air Force	WB	217	John Garfield-Gig Young	Mar. 20,'43	124m	Feb. 6,'43	1145	936	1392
Air Raid Wardens, The	MGM	326	Laurel and Hardy	Apr.-May,'43	67m	Mar. 20,'43	1214	1091	....
A-Haunting We Will Go	20th-Fox	302	Laurel and Hardy	Aug. 7,'42	67m	July 11,'42	927	....	....
Alibi	Rep.	214	Margaret Lockwood-Hugh Sinclair	Mar. 24,'43	66m	Apr. 3,'43	1237	....	....
Alaska Highway	Para.	4227	Richard Arlen-Jean Parker	Block 6	66m	June 26,'43	1387	1192	....
All by Myself	Univ.	7043	Patric Knowles-Evelyn Ankers	June 11,'43	63m	June 5,'43	1350	1277	....
Always a Bridesmaid	Univ.	....	Andrews Sisters-Patric Knowles	Not Set	....	.....	....	1192	....
Amazing Mrs. Holliday, The	Univ.	7005	Deanna Durbin-Edmond O'Brien	Feb. 19,'43	98m	Feb. 6,'43	1145	936	1341
American Empire	UA	....	Richard Dix-Leo Carrillo	Dec. 11,'42	81m	Dec. 12,'42	1053	871	....
Andy Hardy's Double Life	MGM	318	Mickey Rooney-Lewis Stone	Dec.-Feb.,'43	92m	Dec. 5,'42	1042	796	1341
Apache Trail	MGM	304	Lloyd Nolan-Donna Reed	Sept.-Nov.,'42	66m	June 27,'42	938	726	....
Ape Man, The	Mono.	....	Bela Lugosi-Wallace Ford	Mar. 19,'43	64m	Feb. 27,'43	1181	1104	....
Appointment in Berlin	Col.	....	George Sanders-Marguerite Chapman	July 15,'43	....	.....	....	1305	....
Arabian Nights	Univ.	7063	Sabu-Maria Montez-Jon Hall	Dec. 25,'42	87m	Dec. 26,'42	1090	872	1174
Arizona Stagecoach	Mono.	....	The Range Busters	Sept. 4,'42	58m	.....	....	....	....
Army Surgeon	RKO	312	James Ellison-Jane Wyatt	Dec. 4,'42	63m	Oct. 24,'42	969	701	....
As Thousands Cheer (color) (formerly Private Miss Jones)	MGM	....	Kathryn Grayson-Gene Kelly	Not Set	....	.....	....	1079	....
Assignment in Brittany	MGM	327	Pierre Aumont-Susan Peters	Apr.-May,'43	98m	Mar. 13,'43	1201	1019	....
At Dawn We Die (British) (formerly Tomorrow We Live)	Rep.	778	John Clements-Godfrey Tearle	Mar. 20,'43	85m	Dec. 26,'42	1077	....	....
Avengers, The (British)	Para.	4213	Ralph Richardson-Deborah Kerr	Block 3	88m	Nov. 7,'42	993	....	1280
Avenging Rider, The	RKO	....	Tim Holt	Not Set	55m	Feb. 13,'43	1158	....	....
BABY Face Morgan	PRC	317	Mary Carlisle-Richard Cromwell	Sept. 15,'42	62m	July 25,'42	903	....	....
Background to Danger	WB	.	George Raft-Brenda Marshall	July 3,'43	80m	June 12,'43	1361	1058	....
Bad Men of Thunder Gap	PRC	352	Dave O'Brien-Jim Newill	Mar. 5,'43	57m	June 5,'43	1350	1277	....
Bambi (color)	RKO	391	Disney Feature Cartoon	Aug. 21,'42	70m	May 30,'42	685	....	1130
Bandit Ranger	RKO	381	Tim Holt	Sept. 25,'42	56m	.....	....	....	..
Bataan	MGM	328	Robert Taylor-Thomas Mitchell	June-Aug.,'43	114m	May 29,'43	1337	1127	1392
Behind Prison Walls	PRC	313	Alan Baxter-Gertrude Michael	Mar. 22,'43	64m	Feb. 6,'43	1146	1078	....
Behind the Eight Ball	Univ.	7029	Ritz Bros.-Carol Bruce	Dec. 4,'42	60m	Dec. 12,'42	1054	794	....
Behind the Rising Sun	RKO	....	Margo-Tom Neal-Robert Ryan	Block 7	...	.....	....	1362	....
Bells Go Down, The (British)	Ealing-UA	....	Tommy Trinder-James Mason	Not Set	89m	May 22,'43	1326	....	....
Berlin Correspondent	20th-Fox	311	Dana Andrews-Virginia Gilmore	Sept. 11,'42	70m	Aug. 15,'42	927	797	....
Best Foot Forward (color)	MGM	....	Lucille Ball-William Gaxton	Not Set	....	.....	....	1191	....
Between Us Girls	Univ.	7010	Diana Barrymore-Robert Cummings	Sept. 4,'42	89m	Aug. 29,'42	890	772	....
Big Street, The	RKO	301	Henry Fonda-Lucille Ball	Sept. 4,'42	87m	Aug. 8,'42	902	701	....
Billy the Kid in Fugitive of Plains	PRC	359	Buster Crabbe-Al St. John	Mar. 12,'43	56m	Apr. 3,'43	1238	....	....
Billy the Kid in Kid Rides Again	PRC	358	Buster Crabbe-Al St. John	Jan. 27,'43	60m	Mar. 20,'43	1215	1104	....
Billy the Kid in Mysterious Rider	PRC	357	Buster Crabbe-Al St. John	Nov. 20,'42	55m	Jan. 30,'43	1137	1033	....
Billy the Kid in The Renegade	PRC	361	Buster Crabbe-Al St. John	July 1,'43	58m	.....	....	1305	....
Billy the Kid in Western Cyclone	PRC	360	Buster Crabbe-Al St. John	May 14,'43	59m	June 12,'43	1362	1276	....
Black Market Rustlers	Mono.	....	The Range Busters	Aug. 13,'43	....	.....	....	1391	....
Black Raven, The	PRC	321	George Zucco-Wanda MacKay	May 31,'43	61m	Mar. 20,'43	1215	....	....
Black Swan, The (color)	20th-Fox	320	Tyrone Power-Maureen O'Hara	Dec. 4,'42	85m	Oct. 17,'42	958	855	1218
Blocked Trail, The	Rep.	274	Three Mesquiteers	Mar. 12,'43	55m	Apr. 3,'43	1238	....	....
Bombardier	RKO	329	Pat O'Brien-Randolph Scott-Anne Shirley	Block 6	99m	May 15,'43	1313	912	1392
Bombers Moon	20th-Fox	....	George Montgomery-Annabella	July 30,'43	....	.....	....	1305	....
Bombsight Stolen (British)	Gains.	....	Leslie Banks-Jeanne Casalis	Not Set	72m	May 15,'43	1315	....	....
Boogie Man Will Get You, The	Col.	4026	Boris Karlof-Peter Lorre	Oct. 22,'42	66m	Oct. 24,'42	969	....	....
Boots and Saddles (Re-release)	Rep.	2301	Gene Autry-Smiley Burnette	Jan. 15,'43	58m	Nov. 13,'37	1114	....	....
Border Buckaroos	PRC	354	Dave O'Brien-Jim Newill	June 15,'43	60m	.....	....	1276	....
Border Patrol	UA	....	William Boyd	Apr. 2,'43	67m	Jan. 30,'43	1137	....	....
Bordertown Gunfighters	Rep.	....	Bill Elliott-Gabby Hayes	July 24,'43	....	.....	....	1375	....
Boss of Big Town	PRC	310	John Litel-Florence Rice	Dec. 7,'42	64m	Oct. 17,'42	959	....	....
Boston Blackie Goes Hollywood	Col.	4030	Chester Morris-Richard Lane	Nov. 5,'42	68m	Feb. 27,'43	1181	794	....
Bowery at Midnight	Mono.	....	Bela Lugosi-John Archer	Oct. 30,'42	63m	Oct. 3,'42	934	....	....

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Boy From Stalingrad	Col.	4025	Bobby Samarzich-Conrad Binyon	May 20,'43	70m	.....	....	1191	....
Brains Trust, The (British)	Strand-Anglo	....	Quiz Experts	Not Set	34m	Feb. 6,'43	1147	....	....
Buckskin Frontier	UA	....	Richard Dix-Jane Wyatt	May 14,'43	76m	Mar. 13,'43	1202	983	....
Busses Roar	WB	203	Richard Travis-Julie Bishop	Sept. 19,'42	61m	Aug. 22,'42	903	....	....
CABIN in the Sky	MGM	323	"Rochester"-Ethel Waters	Apr.-May,'43	98m	Feb. 13,'43	1157	1019	1392
Cairo	MGM	307	Jeanette MacDonald-Robert Young	Sept.-Nov.,'42	101m	Aug. 15,'42	915	....	1034
Calaboose	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	Jan. 29,'43	45m	.....	....	1241	....
Calling Wild Bill Elliott	Rep.	2311	Bill Elliott-Gabby Hayes	Apr. 30,'43	54m	Apr. 24,'43	1274	....	....
Captive Wild Woman	Univ.	7014	Evelyn Ankers-John Carradine	June 4,'43	61m	May 1,'43	1290	1127	....
Careful, Soft Shoulder	20th-Fox	312	Virginia Bruce-James Ellison	Sept. 18,'42	69m	Aug. 15,'42	915	....	....
Carson City Cyclone	Rep.	275	Don Barry-Lynn Merrick	Mar. 23,'43	57m	Apr. 24,'43	1275	....	....
Casablanca	WB	214	Humphrey Bogart-Ingrid Bergman	Jan. 23,'43	102m	Nov. 28,'42	1029	936	1341
Cat People	RKO	313	Simone Simon-Tom Conway	Dec. 25,'42	73m	Nov. 14,'42	1005	962	1280
Chatterbox	Rep.	219	Joe E. Brown-Judy Canova	Apr. 27,'43	76m	Apr. 10,'43	1250	1127	....
Chetniks, Fighting Guerrillas	20th-Fox	328	Philip Dorn-Virginia Gilmore	Feb. 5,'43	73m	Jan. 9,'43	1115	995	1280
Cheyenne Roundup	Univ.	276	Johnny Mack Brown-Tex Ritter	Apr. 29,'43	59m	Apr. 17,'43	1261	....	....
China	Para.	4222	Loretta Young-Alan Ladd	Block 5	78m	Mar. 20,'43	1226	1091	1341
China Girl	20th-Fox	323	George Montgomery-Gene Tierney	Jan. 1,'43	95m	Dec. 5,'42	1041	872	1218
Cinderella Swings It	RKO	318	Guy Kibbee-Gloria Warren	Jan. 22,'43	69m	Jan. 23,'43	1125	....	....
City of Silent Men	PRC	308	Frank Albertson-June Lang	Oct. 12,'42	64m	Sept. 12,'42	898	....	....
City Without Men	Col.	4013	Linda Darnell-Doris Dudley	Jan. 14,'43	75m	Feb. 27,'43	1181	1009	....
Clancy Street Boys	Mono.	....	East Side Kids	Apr. 23,'43	66m	Apr. 3,'43	1238	....	....
Coastal Command (British)	Para.-Crown	....	War Documentary	Not Set	73m	Nov. 14,'42	1005	....	....
Colt Comrades	UA	....	William Boyd	June 18,'43	67m	June 26,'43	1386	1339	....
Commandos Strike at Dawn	Col.	4004	Paul Muni-Lillian Gish	Jan. 7,'43	98m	Dec. 19,'42	1078	962	1280
Coney Island	20th-Fox	343	Betty Grable-George Montgomery	June 18,'43	90m	May 22,'43	1325	995	1392
Constant Nymph, The	WB	....	Charles Boyer-Joan Fontaine	Not Set	....	.....	....	1391	....
Corregidor	PRC	31	Otto Kruger-Elissa Landi	Mar. 29,'43	74m	Mar. 27,'43	1226	1104	1392
Corvette K-225	Univ.	....	Randolph Scott-Andy Devine	Aug. 13,'43	....	.....	....	1240	....
Cosmo Jones, Crime Smasher	Mono.	....	Edgar Kennedy-Frank Graham	Jan. 29,'43	62m	Feb. 20,'43	1170	1055	....
Counter Espionage	Col.	4027	Warren William-Eric Blore	Sept. 3,'42	72m	Oct. 10,'42	945	871	....
Cowboy Commandos	Mono.	....	Range Busters	June 4,'43	52m	.....	....	1277	....
Cowboy in Manhattan	Univ.	7036	Robert Paige-Frances Langford	May 21,'43	60m	Apr. 10,'43	1250	1240	....
Crash Dive (color)	20th-Fox	340	Tyrone Power-Anne Baxter	May 14,'43	105m	Apr. 24,'43	1273	962	1392
Crime by Night	WB	....	Jane Wyman-Jerome Cowan	Not Set	....	.....	....	1091	....
Crime Doctor	Col.	4017	Warner Baxter-Margaret Lindsay	June 22,'43	66m	June 12,'43	1361	1305	....
Criminal Investigator	Mono.	....	Robert Lowery-Jan Wiley	Oct. 23,'42	61m	Dec. 12,'42	1054	1033	....
Cross Your Fingers	Univ.	....	Allan Jones-Kitty Carlisle	Not Set	....	.....	....	1351	....
Crystal Ball, The	UA	....	Paulette Goddard-Ray Milland	Jan. 22,'43	81m	Jan. 23,'43	1125	960	1341
DARING Young Man, The	Col.	4021	Joe E. Brown-Marguerite Chapman	Oct. 8,'42	73m	Dec. 19,'42	1067	871	....
Dawn on the Great Divide	Mono.	....	Buck Jones-Rex Bell	Dec. 18,'42	66m	Dec. 19,'42	1066	1031	....
Days of Old Cheyenne	Rep.	276	Don Barry-Lynn Merrick	May 15,'43	55m	Apr. 24,'43	1274	1241	....
Deadline Guns	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1081	....
Dead Man's Gulch	Rep.	274	Don Barry-Lynn Merrick	Feb. 12,'43	56m	Feb. 20,'43	1170	1127	....
Dead Men Walk	PRC	320	George Zucco-Mary Carlisle	Feb. 10,'43	63m	Feb. 20,'43	1170	1031	....
Deep in the Heart of Texas	Univ.	7071	Johnny Mack Brown	Sept. 25,'42	62m	Sept. 12,'42	898	....	....
Desert Song, The (color)	WB	....	Dennis Morgan-Irene Manning	Not Set	....	.....	....	872	....
Desert Victory (British)	20th-Fox	341	War in Africa Feature	Apr. 16,'43	60m	Apr. 3,'43	1237	....	1341
Desperadoes, The (color)	Col.	4005	Randolph Scott-Glenn Ford	May 25,'43	85m	Mar. 20,'43	1213	871	1392
Desperate Journey	WB	204	Errol Flynn-Ronald Reagan	Sept. 26,'42	107m	Aug. 22,'42	915	....	1082
Destination Unknown	Univ.	7030	Irene Hervey-William Gargan	Oct. 9,'42	61m	Oct. 3,'42	946	912	....
Destroyer	Col.	....	Edward G. Robinson-Marguerite Chapman	Not Set	....	.....	....	1162	....
Devil with Hitler, The	UA-Roach	....	Alan Mowbray-M. Woodworth	Nov. 20,'42	45m	Oct. 24,'42	969	....	....
Diary of a Nazi (Russian)	Artkino	....	War Documentary	Mar. 24,'43	68m	Apr. 3,'43	1237	....	....
Dixie (color)	Para.	4230	Bing Crosby-Dorothy Lamour	Block 6	89m	June 26,'43	1385	1091	....
Dixie Dugan	20th-Fox	332	James Ellison-Lois Andrews	Mar. 12,'43	67m	Mar. 13,'43	1203	1082	....
Dr. Gillespie's Criminal Case	MGM	....	Lionel Barrymore-Van Johnson	Not Set	89m	May 8,'43	1302	1192	....
Dr. Gillespie's New Assistant	MGM	317	Lionel Barrymore-Van Johnson	Dec.-Feb.,'43	86m	Nov. 15,'42	1005	....	1280
Dr. Renault's Secret	20th-Fox	321	Lynn Roberts-John Shepperd	Dec. 11,'42	58m	Dec. 17,'42	959	936	....
DuBarry Was a Lady	MGM	333	Lucille Ball-Red Skelton	June-Aug.,'43	101m	May 8,'43	1301	1019	....
EDGE of Darkness	WB	219	Errol Flynn-Ann Sheridan	Apr. 24,'43	118m	Mar. 27,'43	1225	982	1392
En Enda Natt (Swedish)	Scandia	....	Ingrid Bergman-Olof Sandborg	Not Set	89m	Dec. 26,'42	1077	....	....
Eyes in the Night	MGM	309	Edward Arnold-Ann Harding	Sept.-Nov.,'42	79m	Sept. 12,'42	898	797	1130
Eyes of the Underworld	Univ.	7037	Richard Dix-Lon Chaney	Jan. 8,'43	61m	Oct. 17,'42	960	....	....
FALCON'S Brother, The	RKO	309	George Sanders-Jane Randolph	Nov. 6,'42	63m	Oct. 3,'42	935	871	....
Falcon in Danger, The	RKO	....	Tom Conway-Jean Brooks	Block 7	....	.....	....	1362	....
Falcon Strikes Back, The	RKO	325	Tom Conway-Harriet Hilliard	Block 5	65m	Mar. 20,'43	1214	....	....
Fallen Sparrow, The	RKO	....	Maureen O'Hara-John Garfield	Not Set	....	.....	....	1182	....
Fall In	UA-Roach	....	William Tracy-Jean Porter	Mar. 5,'43	48m	Apr. 17,'43	1262	796	....
False Faces	Rep.	222	Rex Williams-Bill Henry	May 26,'43	56m	May 29,'43	1338	1277	....
Fighting Buckaroo, The	Col.	4203	Charles Starrett-Kay Harris	Feb. 1,'43	58m	Apr. 17,'43	1262	....	....

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Fighting Devil Dogs	Rep.	211	Lee Powell-Herman Brix	Jan. 29,'43	69m	Feb. 6,'43	1147	....	....
Fighting Frontier	RKO	383	Tim Holt	Jan. 15,'43	57m	Feb. 13,'43	1158	....	....
Fighting Sea Monsters	Times	....	Marine Animal Feature	Mar. 9,'43	61m	Mar. 20,'43	1215	....	....
Fighting Valley	PRC	....	Tex O'Brien-Jim Newill	Aug. 1,'43	....	.....	....	1391	....
Find, Fix and Strike (British)	ABFD	....	War Documentary	Not Set	37m	Sept. 12,'42	898	....	....
Fires Were Started (British)	Crown	....	War Documentary	Not Set	63m	Apr. 17,'43	1261	....	....
First Comes Courage	Col.	....	Merle Oberon-Brian Aherne	July 29,'43	....	.....	....	1362	....
First of the Few, The (British)	Howard	....	Leslie Howard-David Niven	Not Set	118m	Sept. 5,'42	889	....	....
Five Graves to Cairo	Para.	4224	Franchot Tone-Anne Baxter	Block 5	96m	May 8,'43	1301	1192	1392
Flight for Freedom	RKO	321	Rosalind Russell-Fred MacMurray	Block 5	101m	Feb. 6,'43	1145	983	1392
Flying Fortress (British)	WB	211	Richard Green-Carla Lehmann	Dec. 5,'42	68m	June 27,'42	914	....	1174
Follies Girl	PRC	306	Wendy Barrie-Gordon Oliver	July 1,'43	....	.....	....	1104	....
Follow the Band	Univ.	7033	Leon Errol-Mary Beth Hughes	May 14,'43	61m	May 1,'43	1290	1241	....
Footlight Serenade	20th-Fox	301	John Payne-Betty Grable	Aug. 1,'42	80m	July 11,'42	915	715	873
Foreign Agent	Mono.	....	John Shelton-Gail Storm	Oct. 9,'42	64m	Sept. 19,'42	911	....	....
Forest Rangers, The (color)	Para.	4206	Fred MacMurray-Paulette Goddard	Block 2	87m	Oct. 3,'42	933	872	1218
Forever and a Day	RKO	320	British and American Stars	Mar. 26,'43	104m	Jan. 23,'43	1125	....	1392
For All We Know (formerly Flesh and Fantasy)	Univ.	....	Charles Boyer-Barbara Stanwyck	Not Set	....	.....	....	1058	....
For Me and My Gal	MGM	312	Judy Garland-George Murphy	Sept.-Nov.,'42	104m	Sept. 12,'42	897	751	1218
Fortress on Volga (Russian)	Artkino	....	Mikhail Gelovani-Nikolai Bogoliubov	Not Set	77m	Jan. 9,'43	1101	....	....
For Whom the Bell Tolls (color)	Para.	....	Gary Cooper-Ingrid Bergman	Not Set	....	.....	....	855	....
Frankenstein Meets Wolf Man	Univ.	7012	Lon Chaney-Bela Lugosi	Mar. 12,'43	73m	Feb. 27,'43	1181	1055	1280
Frontier Bad Men	Univ.	....	Diana Barrymore-Robert Paige	Aug. 6,'43	....	.....	....	1375	....
Frontier Fury	Col.	....	Charles Starrett-Arthur Hunnicutt	June 24,'43	....	.....	....	1305	....
Fugitive from Sonora	Rep.	....	Don Barry-Lynn Merrick	July 1,'43	....	.....	....	1375	....
GANGS, Inc. (Reissue)	PRC	123	Alan Ladd-Joan Woodbury	June 15,'43	72m	June 7,'41	1386	....	....
Gaucho Serenade (Reissue)	Rep.	2303	Gene Autry	Apr. 15,'43	66m	May 18,'40	1262	....	....
Gentle Gangster, A	Rep.	....	Barton MacLane-Molly Lamont	May 10,'43	57m	May 15,'43	1314	1276	....
Gentle Sex (British) Two Cities-Gen'l		....	Rosamund John-Joyce Howard	Not Set	93m	May 8,'43	1303	....	....
Gentleman Jim	WB	212	Errol Flynn-Alexis Smith	Nov. 14,'42	104m	Oct. 31,'42	981	936	1130
George Washington Slept Here	WB	210	Jack Benny-Ann Sheridan	Nov. 28,'42	93m	Sept. 19,'42	909	871	1218
Get Going	Univ.	....	Grace McDonald-Robert Paige	June 25,'43	60m	June 26,'43	1386	1375	....
Get Hep to Love	Univ.	7022	Gloria Jean-Robert Paige	Oct. 2,'42	77m	Oct. 3,'42	934	....	....
Ghost and the Guest, The	PRC	314	Florence Rice-Jimmie Dunn	Apr. 19,'43	61m	May 15,'43	1314	1241	....
Ghost Rider	Mono.	....	Johnny Mack Brown	Apr. 2,'43	52m	May 8,'43	1304	1241	....
Ghosts on the Loose	Mono.	....	East Side Kids	July 23,'43	65m	June 12,'43	1374	1351	....
Gildersleeve's Bad Day	RKO	327	Harold Peary-Jane Darwell	Block 6	62m	May 8,'43	1303	1241	....
Girl Crazy	MGM	....	Mickey Rooney-Judy Garland	Not Set	....	.....	....	1191	....
Girl Trouble	20th-Fox	309	Don Ameche-Joan Bennett	Oct. 9,'42	82m	Sept. 19,'42	923	855	....
Girls in Chains	PRC	305	Arline Judge-Roger Clark	May 17,'43	71m	Apr. 10,'43	1250	....	....
Girls, Inc.	Univ.	....	Leon Errol-Grace McDonald	July 9,'43	....	.....	....	1375	....
Give Out, Sisters	Univ.	7021	Andrews Sisters-Richard Davies	Sept. 11,'42	65m	Sept. 5,'42	889	....	....
Glass Key, The	Para.	4203	Brian Donlevy-Veronica Lake-Alan Ladd	Block 1	85m	Aug. 29,'42	914	....	1130
Good Fellows, The	Para.	....	Cecil Kellaway-Helen Walker	Not Set	....	.....	....	1191	....
Good Luck, Mr. Yates	Col.	....	Claire Trevor-Edgar Buchanan	June 29,'43	70m	June 19,'43	1374	1351	....
Good Morning, Judge	Univ.	7044	Dennis O'Keefe-Louise Allbritton	May 7,'43	67m	Apr. 24,'43	1274	1240	....
Gorilla Man, The	WB	216	John Loder-Paul Cavanagh	Jan. 16,'43	64m	Dec. 12,'42	1054	....	1341
Great Gildersleeve, The	RKO	314	Harold Peary-Freddy Mercer	Jan. 1,'43	62m	Nov. 15,'42	1006	995	....
Great Impersonation, The	Univ.	7032	Ralph Bellamy-Evelyn Ankers	Dec. 18,'42	71m	Dec. 19,'42	1066	912	....
Guadalajara (Mexican)	Maya	....	Pedro Armendariz-Chaflin	June 11,'43	100m	June 26,'43	1386	....	....
Gyandev of India	Ram Bagai	....	Indian Feature	Apr. 9,'43	63m	Apr. 24,'43	1275	....	....
HAIL to the Rangers	Col.	....	Charles Starrett	Not Set	....	.....	....	1055	....
Half Way to Shanghai	Univ.	7035	Irene Hervey-Kent Taylor	Sept. 18,'42	62m	Sept. 19,'42	923	....	1082
Hangmen Also Die	UA	....	Brian Donlevy-Walter Brennan	Mar. 26,'43	131m	Mar. 27,'43	1225	1191	1280
Happy Go Lucky (color)	Para.	4217	Mary Martin-Dick Powell-Rudy Vallee	Block 4	81m	Jan. 2,'43	1089	797	1341
Hard Way, The	WB	209	Ida Lupino-Dennis Morgan	Feb. 20,'43	109m	Sept. 19,'42	923	796	1280
Harrigan's Kid	MGM	329	Bobby Readick-William Gargan	June-Aug.,'43	80m	Mar. 13,'43	1202	1191	....
Haunted Ranch	Mono.	....	Range Busters	Feb. 19,'43	57m	Mar. 6,'43	1190	1019	....
Headin' for God's Country	Rep.	....	William Lundigan-Virginia Dale	July 20,'43	....	.....	....	1339	....
Heart of a Nation (French)	Graetz	....	Raimu-Michele Morgan	Not Set	111m	Mar. 27,'43	1239	....	....
Heart of the Golden West	Rep.	251	Roy Rogers-Gabby Hayes	Dec. 11,'42	65m	Nov. 21,'42	1017	....	....
Heaven Can Wait (color)	20th-Fox	....	Don Ameche-Gene Tierney	July 23,'43	....	.....	....	1240	....
He Hired the Boss	20th-Fox	334	Stuart Erwin-Evelyn Venable	Apr. 2,'43	73m	Mar. 13,'43	1203	1127	....
Hello, 'Frisco, Hello (color)	20th-Fox	333	Alice Faye-John Payne	Mar. 26,'43	98m	Mar. 13,'43	1202	1127	1341
Henry Aldrich, Editor	Para.	4209	Jimmy Lydon-Charlie Smith	Block 2	72m	Oct. 3,'42	934	663	1130
Henry Aldrich Gets Glamour	Para.	4218	Jimmy Lydon-Charlie Smith	Block 4	72m	Jan. 2,'43	1089	986	....
Henry Aldrich Swings It	Para.	4226	Jimmy Lydon-Charlie Smith	Block 6	65m	June 26,'43	1386	1104	....
Here Comes Kelly	Mono.	....	Eddie Quillan-Joan Woodbury	Aug. 20,'43	....	.....	....	1391	....
Here We Go Again	RKO	305	Fibber McGee-Edgar Bergen-"Charlie"	Oct. 9,'42	76m	Aug. 29,'42	938	....	1082
Hers to Hold	Univ.	....	Deanna Durbin-Joseph Cotten	July 30,'43	....	.....	....	1375	....
He's My Guy	Univ.	7041	Dick Foran-Irene Hervey	Mar. 26,'43	65m	Mar. 27,'43	1226	1127	....
Hi Diddle Diddle	UA	....	Martha Scott-Adolph Menjou	Not Set	....	.....	....	1375	....
Hi, Buddy	Univ.	7031	Dick Foran-Harriet Hilliard	Feb. 26,'43	68m	Feb. 20,'43	1170	1079	....
Hidden Hand, The	WB	208	Craig Stevens-Elisabeth Fraser	Nov. 7,'42	67m	Sept. 19,'42	910	....	1082
High Explosive	Para.	4221	Chester Morris-Jean Parker	Block 5	62m	Mar. 27,'43	1226	983	....
Highways by Night	RKO	304	Richard Carlson-Jane Randolph	Oct. 2,'42	63m	Aug. 8,'42	938	715	....
Hi! Neighbor	Rep.	201	Lulubelle & Scotty-Jean Parker	July 27,'42	72m	July 25,'42	927	772	1218
Hit Parade of 1943	Rep.	215	John Carroll-Susan Hayward	Mar. 26,'43	82m	Mar. 13,'43	1202	1043	1280
Hitler, Dead or Alive	House	....	Ward Bond-Dorothy Tree	Not Set	70m	Nov. 21,'42	1018	....	1082

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Hit the Ice (formerly Oh, Doctor)	Univ.	....	Abbott and Costello	July 2,'43	....	.....	....	1162	....
Hitler's Children	RKO	316	Tim Holt-Bonita Granville	Mar. 19,'43	83m	Jan. 2,'43	1089	986	1280
Hitler's Madman (formerly Hitler's Hangman)	MGM	334	Patricia Morison-John Carradine	June-Aug.,'43	85m	June 12,'43	1361	1351	....
Hi'Ya, Chum	Univ.	7039	Jane Frazee-Ritz Brothers	Mar. 5,'43	61m	Feb. 6,'43	1147	1127	....
Hoppy Serves a Writ	UA	....	William Boyd-Andy Clyde	Mar. 12,'43	67m	Mar. 20,'43	1213	....	....
Hostages	Para.	....	Luise Rainer-Paul Lukas	Not Set	....	.....	....	1277	....
How's About It?	Univ.	7025	Andrews Sisters-Robert Paige	Feb. 5,'43	61m	Feb. 6,'43	1147	....	
Human Comedy, The	MGM	380	Mickey Rooney-Frank Morgan	June-Aug.,'43	115m	Feb. 27,'43	1190	1019	1392
ICE-CAPADES Revue	Rep.	206	Ellen Drew-Richard Denning	Dec. 24,'42	79m	Dec. 19,'42	1066	797	1130
Iceland	20th-Fox	306	Sonja Henie-John Payne	Oct. 2,'42	79m	Aug. 15,'42	902	797	1082
Idaho	Rep.	252	Roy Rogers-Virginia Grey	Mar. 10,'43	70m	Feb. 20,'43	1169	1162	1218
I Dood It	MGM	....	Red Skelton-Eleanor Powell	Not Set	....	.....	....	1192	....
I Escaped from the Gestapo	Mono.	....	Dean Jagger-John Carradine	May 28,'43	75m	Apr. 17,'43	1261	1162	....
I Married a Witch	UA	...	Fredric March-Veronica Lake	Oct. 30,'42	78m	Oct. 24,'42	969	797	1218
Immortal Sergeant, The	20th-Fox	327	Henry Fonda-Maureen O'Hara	Jan. 29,'43	91m	Jan. 9,'43	1101	995	1280
In the Rear of Enemy (Russian)	Artkino	....	War Documentary	Oct. 9,'42	59m	Oct. 17,'42	958	....	....
In Which We Serve (British)	UA	....	Noel Coward-Bernard Miles	Feb. 12,'43	113m	Oct. 17,'42	957	....	1280
Isle of Forgotten Sins (1943-44)	PRC	40	John Carradine-Gale Sondergaard	July 26,'43	....	.....	....	1339	....
Isle of Missing Men	Mono.	....	John Howard-Gilbert Roland	Sept. 18,'42	67m	Aug. 15,'42	927	772	...
It Ain't Hay	Univ.	7001	Abbott and Costello	Mar. 19,'43	81m	Mar. 13,'43	1201	1058	1341
It Comes Up Love	Univ.	7023	Gloria Jean-Ian Hunter	Apr. 9,'43	65m	Feb. 6,'43	1146	986	....
It's That Man Again (British)	Gains.	....	Tommy Handley	Not Set	84m	Feb. 27,'43	1182	....	....
It's a Great Life (formerly Blondie Buys a Horse)	Col.	4018	Penny Singleton-Arthur Lake	May 27,'43	....	.....	....	1241	....
I Walked with a Zombie	RKO	324	Frances Dee-Tom Conway	Block 5	68m	Mar. 20,'43	1214	1057	....
I Was a Criminal	Mono.	....	Victor Jory-Pamela Blake	Sept. 10,'43	....	.....	....	1391	....
JACARE	UA	....	Animal feature	Nov.27,'42	65m	Dec. 26,'42	1077	....	1218
Jane Eyre	20th-Fox	....	Orson Welles-Joan Fontaine	Not Set	....	.....	....	1240	....
Jitterbugs	20th-Fox	342	Laurel and Hardy	June 11,'43	74m	May 29,'43	1338	1305	....
Johnny Come Lately	UA-Cagney	....	James Cagney-Grace George	Not Set	....	.....	....	1375	....
Johnny Doughboy	Rep.	205	Jane Withers-Patrick Brook	Dec. 31,'42	63m	Dec. 26,'42	1077	971	1218
Journey for Margaret	MGM	314	Robert Young-Laraine Day	Dec.-Feb.,'43	79m	Oct. 31,'42	981	912	1174
Journey Into Fear	RKO	307	Joseph Cotten-Dolores Del Rio	Feb. 12,'43	71m	Feb. 6,'43	1146	796	1218
Junior Army	Col.	4038	Freddie Bartholomew-Billy Halop	Nov. 26,'42	71m	Feb. 20,'43	1170	1009	....
Just Off Broadway	20th-Fox	310	Lloyd Nolan-Marjorie Weaver	Sept. 25,'42	65m	Aug. 15,'42	902	797	....
KANSAN, The	UA	....	Richard Dix-Jane Wyatt	Not Set	79m	June 12,'43	1374	1182	....
Keep 'Em Slugging	Univ.	7040	Dead End Kids	Apr. 2,'43	61m	Mar. 6,'43	1189	....	....
Keeper of the Flame	MGM	320	Spencer Tracy-Katharine Hepburn	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	936	1280
Kid Dynamite	Mono.	....	East Side Kids	Feb. 5,'43	66m	Jan. 23,'43	1126	....	....
King Arthur Was a Gentleman (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	98m	Jan. 16,'43	1114	....	....
King of the Cowboys	Rep.	254	Roy Rogers	Apr. 9,'43	67m	Apr. 10,'43	1249	1241	....
LADIES' Day	RKO	322	Lupe Velez-Eddie Albert-Max Baer	Block 5	62m	Mar. 20,'43	1213	962	....
Lady Bodyguard	Para.	4216	Eddie Albert-Anne Shirley	Block 4	70m	Jan. 2,'43	1090	946	....
Lady from Chungking	PRC	302	Anna May Wong-Harold Huber	Dec. 21,'42	70m	Nov. 7,'42	1006	574	1174
Lady in the Dark (color)	Para.	....	Ginger Rogers-Ray Milland	Not Set	....	.....	....	1091	
Lady of Burlesque	UA	....	Barbara Stanwyck-Michael O'Shea	Apr. 30,'43	91m	May 1,'43	1289	1182	1392
Lady Takes a Chance, A	RKO	....	Jean Arthur-John Wayne	Not Set	....	.....	....	1240	....
Land of Hunted Men	Mono.	....	Range Busters	Mar. 26,'43	58m	Apr. 24,'43	1274	....	....
Lassie Comes Home	MGM	....	Roddy McDowall-Edmund Gwenn	Not Set	....	.....	....	1240	....
Last Ride, The	WB	....	Richard Travis-Eleanor Parker	Not Set	....	.....	....	1115	....
Last Will of Dr. Mabuse (Fr.)	Krellberg	....	Jim Gerald-Thomy Bourdelle	Mar. 19,'43	94m	Mar. 20,'43	1214	....	....
Laugh Your Blues Away	Col.	4033	Bert Gordon-Jinx Falkenburg	Nov. 12,'42	70m	Feb. 13,'43	1159	986	....
Law of the Northwest	Col.	4204	Charles Starrett-Shirley Patterson	May 27,'43	59m	May 29,'43	1338	1018	....
Law Rides Again, The	Mono.	....	Ken Maynard-Hoot Gibson	July 30,'43	....	.....	....	1339	....
Leather Burners, The	UA	....	William Boyd	May 28,'43	58m	Apr. 10,'43	1250	....	....
Leopard Man, The	RKO	328	Dennis O'Keefe-Margo	Block 6	59m	May 8,'43	1303	1241	....
Let's Face It	Para.	....	Bob Hope-Betty Hutton	Not Set	....	.....	....	1277	....
Let's Have Fun	Col.	4040	Bert Gordon-Margaret Lindsay	Mar. 4,'43	63m	May 1,'43	1290	....	....
Life Begins at Eight-thirty	20th-Fox	322	Monty Woolley-Ida Lupino	Dec. 25,'42	85m	Dec. 5,'42	1041	962	1218
Life of Simon Bolivar, The (Mexican)	Grovas-Mohme	....	Mexican Historical Feature	June 17,'43	152m	June 26,'43	1386	....	....
Little Joe, the Wrangler	Univ.	7072	Johnny Mack Brown	Nov. 13,'42	64m	Dec. 19,'42	1067	....	....
Little Tokyo, U.S.A.	20th-Fox	303	Preston Foster-Brenda Joyce	Aug. 14,'42	64m	July 11,'42	938	....	....
Living Ghost, The	Mono.	....	James Dunn-Joan Woodbury	Nov. 27,'42	61m	Oct. 31,'42	982	....	....
London Blackout Murders	Rep.	210	John Abbott-Mary McLeod	Jan. 15,'43	59m	Dec. 12,'42	1067	....	....
Lone Prairie, The	Col.	4209	Russell Hayden-Bob Wills	Oct. 15,'42	58m	Apr. 24,'43	1275	1058	....
Lone Rider in Death Rides Plains	PRC	365	Bob Livingston-Al St. John	May 7,'43	....	.....	....	1277	....
Lone Rider in Wolves of Range	PRC	366	Bob Livingston-Al St. John	June 21,'43	60m	.....	....	1362	....
Lone Rider in Wild Horse Rustlers	PRC	364	Bob Livingston-Al St. John	Feb. 12,'43	55m	Apr. 3,'43	1238	....	....

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Lone Rider, Overland Stagecoach	PRC	363	Bob Livingston-Al St. John	Dec. 11,'42	58m	Jan. 23,'43	1126	1018	....
Lone Star Trail, The	Univ.	7077	Johnny Mack Brown-Tex Ritter	Not Set	58m	June 19,'43	1373	1019	....
Lost Canyon	UA	....	William Boyd	Dec. 18,'42	63m	Jan. 23,'43	1126	....	....
Loves of Edgar Allan Poe, The	20th-Fox	305	John Shepperd-Linda Darnell	Aug. 28,'42	67m	July 11,'42	914	751	....
Lucky Jordan	Para.	4215	Alan Ladd-Helen Walker	Block 3	84m	Nov. 21,'42	1017	986	1341
Lucky Legs	Col.	4032	Jinx Falkenburg-Kay Harris	Oct. 1,'42	64m	Feb. 13,'43	1158	797	....
MADAME Spy	Univ.	7034	Constance Bennett-Don Porter	Dec. 11,'42	63m	Dec. 5,'42	1042	....	....
Magnificent Ambersons, The	RKO	371	Joseph Cotten-Dolores Costello	July 10,'42	88m	July 4,'42	938	507	947
Major and the Minor, The	Para.	4202	Ginger Rogers-Ray Milland	Block 1	100m	Aug. 29,'42	927	....	1174
Man in the Trunk, The	20th-Fox	315	Lynne Roberts-George Holmes	Oct. 23,'42	71m	Sept. 19,'42	911	855	....
Manila Calling	20th-Fox	314	Lloyd Nolan-Carole Landis	Oct. 16,'42	81m	Sept. 19,'42	911	871	....
Man from Thunder River	Rep.	2312	Bill Elliott-George Hayes	June 11,'43	59m	May 22,'43	1325	1277	....
Man of Courage	PRC	319	Barton MacLane-Charlotte Wynters	Jan. 4,'43	67m	Jan. 30,'43	1137	1031	....
Mantrap, The	Rep.	217	Lloyd Corrigan-Dorothy Lovett	Apr. 13,'43	58m	Apr. 17,'43	1262	1191	....
Man's World, A	Col.	4044	M. Chapman-Wm. Wright	Sept. 17,'42	60m	Dec. 12,'42	1055	....	....
Margin for Error	20th-Fox	330	Joan Bennett-Milton Berle	Feb. 19,'43	74m	Jan. 9,'43	1101	995	....
Mashenka (Russian)	Artkino	....	V. Karavayeva-M. Kuznetzov	Nov. 20,'42	67m	Nov. 28,'42	1030	....	....
Masquerade (Russian)	Artkino	....	Nikolai Mordvinov-Tamara Makarova	May 15,'43	102m	May 22,'43	1326	....	....
McGuerins from Brooklyn	UA-Roach	....	Max Baer-William Bendix	Dec. 31,'42	46m	Feb. 6,'43	1147	....	....
Meanest Man in the World	20th-Fox	329	Jack Benny-Priscilla Lane	Feb. 12,'43	57m	Jan. 9,'43	1115	962	1341
Melody Parade (1943-44)	Mono.	....	Mary Beth Hughes-Eddie Quillan	Sept. 17,'43	....	.....	....	1339	....
Mexicali Rose (Reissue)	Rep.	....	Gene Autry	July 15,'43	58m	Apr. 1,'39	1373	....	....
Mexican Spitfire's Elephant	RKO	302	Lupe Velez-Leon Errol	Sept. 11,'42	64m	Aug. 8,'42	915	....	....
Miracle of Morgan's Creek, The	Para.	....	Eddie Bracken-Betty Hutton	Not Set	....	.....	....	1079	....
Mission to Moscow	WB	220	Walter Huston-Ann Harding	May 22,'43	123m	May 1,'43	1304	1058	1392
Miss London Limited (British)	Gains.	....	Arthur Askey-Evelyn Dall	Not Set	99m	May 29,'43	1339	....	....
Miss V from Moscow	PRC	318	Lola Lane-Noel Madison	Nov. 23,'42	71m	Dec. 5,'42	1042	1031	....
Mister Big	Univ.	....	Gloria Jean-Donald O'Connor	May 28,'43	74m	May 29,'43	1338	1277	....
Moonlight in Havana	Univ.	7026	Allan Jones-Jane Frazee	Oct. 16,'42	62m	Oct. 17,'42	959	....	....
Moon and Sixpence, The	UA	....	George Sanders-Herbert Marshall	Oct. 2,'42	89m	Sept. 12,'42	912	....	1341
Moon Is Down, The	20th-Fox	335	Cedric Hardwicke-Henry Travers	Apr. 9,'43	90m	Mar. 13,'43	1201	1091	1392
More the Merrier, The	Col.	4041	Jean Arthur-Joel McCrea	May 13,'43	104m	Apr. 10,'43	1249	1182	1392
Moscow Strikes Back (Russian)	Rep.	....	Documentary	Aug. 15,'42	55m	Aug. 15,'42	840	....	1130
Mountain Rhythm	Rep.	209	Weaver Bros. & Elviry	Jan. 8,'43	70m	Dec. 12,'42	1054	1009	....
Mr. Lucky	RKO	330	Cary Grant-Laraine Day	Block 6	100m	May 8,'43	1301	1081	....
Mrs. Wiggs of the Cabbage Patch	Para.	4208	Fay Bainter-Carolyn Lee	Block 2	80m	Oct. 3,'42	934	663	1218
Mug Town	Univ.	7027	Dead End Kids	Dec. 18,'42	60m	Jan. 23,'43	1126	....	....
Mummy's Tomb, The	Univ.	7019	Dick Foran-Elyse Knox	Oct. 23,'42	61m	Oct. 17,'42	970	..	1130
Murder in Times Square	Col.	4034	Edmund Lowe-Marguerite Chapman	Apr. 1,'43	65m	May 15,'43	1313	1079	....
My Friend Flicka (color)	20th-Fox	338	Roddy McDowall-Preston Foster	Apr. 23,'43	90m	Apr. 10,'43	1249	962	1392
My Heart Belongs to Daddy	Para.	4214	Richard Carlson-M. O'Driscoll	Block 3	75m	Nov. 7,'42	993	871	....
My Son, the Hero	PRC	311	Patsy Kelly-Roscoe Karns	Apr. 5,'43	68m	Jan. 23,'43	1126	....	....
Mysterious Doctor, The	WB	218	Eleanor Parker-John Loder	Mar. 6,'43	57m	Feb. 27,'43	1181	1091	....
NAVY Comes Through, The	RKO	308	Pat O'Brien-George Murphy	Oct. 30,'42	81m	Oct. 17,'42	957	715	1130
'Neath Brooklyn Bridge	Mono.	....	East Side Kids	Nov. 20,'42	61m	Oct. 17,'42	960		....
Never a Dull Moment	Univ.	....	Ritz Bros.-Frances Langford	Not Set	....	.....	....	1351	....
Next of Kin, The (British)	Univ.	....	Basil Sydney-Nova Pilbeam	May 7,'43	90m	Apr. 10,'43	1262	....	1392
Nightmare	Univ.	7015	Diana Barrymore-Brian Donlevy	Nov. 13,'42	81m	Nov. 14,'42	1018	....	1174
Night for Crime, A	PRC	304	Glenda Farrell-Lyle Talbot	Feb. 18,'43	78m	Aug. 1,'42	903	....	....
Night Monster	Univ.	7038	Irene Hervey-Bela Lugosi	Oct. 23,'42	73m	Oct. 24,'42	970	....	1130
Night Plane from Chungking	Para.	4219	Robert Preston-Ellen Drew	Block 4	68m	Jan. 2,'43	1102	983	....
Night to Remember, A	Col.	4009	Loretta Young-Brian Aherne	Dec. 10,'42	90m	Dec. 19,'42	1066	986	1130
Nine Men (British)	Ealing-UA	....	Jack Lambert-Richard Wilkinson	Not Set	67m	Feb. 13,'43	1158	....	....
Northwest Rangers	MGM	319	James Craig-Patricia Dane	Dec.-Feb.,'43	64m	Oct. 31,'42	981	960	1218
No Place for a Lady	Col.	4036	William Gargan-Margaret Lindsay	Feb. 11,'43	67m	.....	....	1057	....
No Time for Love	Para.	...	Claudette Colbert-Fred MacMurray	Not Set	....	.....	....	855	....
North Star	Goldwyn	....	Walter Huston-Anne Baxter	Not Set	....	.....	....	1305	....
Now, Voyager	WB	206	Bette Davis-Paul Henreid	Oct. 31,'42	117m	Aug. 22,'42	902	....	1174
OLD Acquaintance	WB	....	Bette Davis-Miriam Hopkins	Not Set	....	.....	....	1192	....
Old Chisholm Trail, The	Univ	7073	Johnny Mack Brown	Dec. 11,'42	60m	Jan. 16,'43	1113	....	....
Old Homestead, The	Rep.	202	Weaver Bros. and Elviry	Aug. 17,'42	67m	Aug. 29,'42	938	855	....
Old Mother Riley, Detective (British)	Br. Nat'l-Anglo	....	Arthur Lucan	Not Set	80m	Feb. 13,'43	1159	....	....
Omaha Trail	MGM	311	James Craig-Dean Jagger	Sept.-Nov.,'42	61m	Sept. 19,'42	923	796	1280
Once Upon a Honeymoon	RKO	311	Ginger Rogers-Cary Grant	Nov. 27,'42	116m	Nov. 7,'42	1006	855	1280
One Dangerous Night	Col.	4029	Warren William-Eric Blore	Jan. 21,'43	77m	Apr. 24,'43	1274	983	....
One of Our Aircraft Is Missing (British)	UA	....	Godfrey Tearle-Eric Portman	Oct. 16,'42	86m	Apr. 11,'42	903	....	1174
One Thrilling Night	Mono.	....	John Beal-Wanda McKay	June 5,'42	69m	July 4,'42	914	662	....
Orchestra Wives	20th-Fox	308	George Montgomery-Ann Rutherford	Sept. 4,'42	97m	Aug. 15,'42	927	797	1130
Our Lady of Paris (French)	Hirliman	....	Catholic Art Documentary	Mar. 12,'43	56m	Mar. 20,'43	1215	....	....
Outlaw, The	Hughes	....	Jack Buetel-Jane Russell	Not Set	121m	Feb. 13,'43	1157	....	....
Outlaws of Pine Ridge	Rep.	272	Don Barry-Lynn Merrick	Oct. 27,'42	57m	Nov. 21,'42	1017	....	....
Over My Dead Body	20th-Fox	325	Milton Berle-Mary Beth Hughes	Jan. 15,'43	68m	Dec. 12,'42	1053	995	....
Ox-Bow Incident, The	20th-Fox	336	Henry Fonda-Dana Andrews	May 21,'43	75m	May 8,'43	1302	872	....

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PALM Beach Story, The	Para.	4211	Claudette Colbert-Joel McCrea	Block 3	90m	Nov. 7,'42	993	663	1341
Panama Hattie	MGM	303	Ann Sothern-Red Skelton	Sept.-Nov.,'42	79m	July 25,'42	915	396	1034
Pardon My Gun	Col.	4202	Charles Starrett-Alma Carroll	Dec. 1,'42	57m	May 22,'43	1326	1058	....
Payoff, The	PRC	303	Lee Tracy-Tina Thayer	Jan. 21,'43	74m	Nov. 28,'42	1030	....	....
Petticoat Larceny	RKO	....	Ruth Warrick-Joan Carroll	Block 7	....	.....	....	1240	....
Phantom of the Opera (color)	Univ.	....	Nelson Eddy-Susanna Foster	Aug. 27,'43	....	.....	....	1192	....
Pied Piper, The	20th-Fox	304	Monty Woolley-Roddy McDowall	Aug. 21,'42	87m	July 11,'42	903	751	1082
Pilot No. 5	MGM	332	Franchot Tone-Marsha Hunt	June-Aug.,'43	70m	Apr. 10,'43	1250	971	....
Pirates of the Prairie	RKO	382	Tim Holt	Nov. 20,'42	57m	Apr. 3,'43	1239	1033	....
Pittsburgh	Univ.	7008	Marlene Dietrich-John Wayne	Dec. 11,'42	93m	Dec. 5,'42	1042	....	1341
Power of God, The	St. Rts.	....	John Barclay-Thomas Louden	Not Set	58m	Oct. 24,'42	970	....	....
Powers Girl, The	UA	....	Anne Shirley-George Murphy	Jan. 15,'43	93m	Dec. 19,'42	1078	....	1341
Power of the Press	Col.	4037	Guy Kibbee-Lee Tracy	Jan. 28,'43	64m	Apr. 3,'43	1238	1055	....
Prairie Chickens	UA-Roach	....	Jimmy Rogers-Noah Beery, Jr.	May 21,'43	....	.....	....	986	....
Prelude to War	WAC	....	Documentary	May 27,'43	52m	May 1,'43	1290	....	....
Presenting Lily Mars	MGM	330	Judy Garland-Van Heflin	June-Aug.,'43	104m	May 1,'43	1289	962	1392
Pride of the Army (also called War Dogs)	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Pride of the Yankees, The	RKO	351	Gary Cooper-Teresa Wright	Mar. 5,'43	128m	July 18,'42	915	....	1082
Princess O'Rourke	WB	....	Olivia de Havilland-Robert Cummings	Not Set	....	.....	....	962	....
Priorities on Parade	Para.	4201	Ann Miller-Jerry Colonna	Block 1	79m	Aug. 1,'42	914	....	....
Prison Mutiny (formerly You Can't Beat the Law)	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
Professor Takes a Wife, The (formerly Faculty Row)	MGM	....	Mary Astor-Herbert Marshall	Not Set	....	.....	....	1240	....
Purple V, The	Rep.	212	John Archer-Mary McLeod	Mar. 12,'43	58m	Apr. 3,'43	1238	1162	....
QUEEN of Broadway	PRC	312	Rochelle Hudson-Buster Crabbe	Mar. 8,'43	62m	Nov. 28,'42	1030	1018	....
Queen Victoria (British)	Renown	....	Anna Neagle-Anton Walbrook	Not Set	84m	Jan. 16,'43	1113	....	....
Quiet Please, Murder	20th-Fox	331	Gail Patrick-George Sanders	Mar. 19,'43	70m	Dec. 19,'42	1067	983	....
RAIDERS of San Joaquin	Univ.	....	Johnny Mack Brown	Not Set	59m	June 5,'43	1349	1009	....
Random Harvest	MGM	370	Ronald Colman-Greer Garson	June-Aug.,'43	126m	Nov. 28,'42	1029	796	1280
Rangers Take Over, The	PRC	351	Dave O'Brien-Jim Newill	Dec. 25,'42	60m	Jan. 16,'43	1114	1055	....
Ravaged Earth	Crystal	....	Documentary on China	Not Set	68m	Dec 5,'42	1043	....	1392
Reap the Wild Wind (color)	Para.	4137	Ray Milland-Paulette Goddard	1941-42	124m	Mar. 21,'42	1250	408	795
Redhead from Manhattan	Col.	4024	Lupe Velez-Michael Duane	May 6,'43	59m	May 29,'43	1338	1241	....
Red River Robin Hood	RKO	....	Tim Holt	Not Set	57m	Oct. 17,'42	960	....	....
Reunion in France (formerly Reunion)	MGM	315	Joan Crawford-Philip Dorn-John Wayne	Dec.-Feb.,'43	102m	Dec. 5,'42	1041	872	1341
Reveille with Beverly	Col.	4014	Ann Miller-William Wright	Feb. 4,'43	78m	Mar. 13,'43	1202	1162	1392
Revenge of the Zombies	Mono.	....	John Carradine-Veda Ann Borg	Sept. 3,'43	....	.....	....	1391	....
Rhythm of the Islands	Univ.	7042	Allan Jones-Jane Frazee	Apr. 16,'43	60m	Mar. 13,'43	1203	1127	....
Rhythm Parade	Mono.	....	Gale Storm-Robert Lowery	Dec. 11,'42	70m	Dec. 19,'42	1067	983	....
Ride, Tenderfoot, Ride (Reissue)	Rep.	....	Gene Autry	June 1,'43	65m	Aug. 24,'40	1274	....	....
Riders of the Northwest Mounted	Col.	4211	Russell Hayden-Bob Wills	Feb. 15,'43	57m	Feb. 27,'43	1182	1019	....
Riders of the Rio Grande	Rep.	266	Three Mesquiteers	May 21,'43	55m	May 15,'43	1315	1276	....
Ridin' Down the Canyon	Rep.	253	Roy Rogers-Gabby Hayes	Dec. 30,'42	55m	Dec. 12,'42	1054	1019	....
Riding Through Nevada	Col.	4201	Charles Starrett-Shirley Patterson	Oct. 1,'42	61m	Feb. 20,'43	1169	1058	....
Right About Face	MGM	....	Kay Kyser-Marilyn Maxwell	Not Set	....	.....	....	1241	....
Road to Morocco	Para.	4207	Bob Hope-Bing Crosby-Dorothy Lamour	Block 2	83m	Oct. 3,'42	933	872	1130
Robin Hood of the Range	Col.	....	Charles Starrett-Kay Harris	July 29,'43	....	.....	....	1057	....
Roger Touhy, Last of the Gangsters	20th-Fox	....	Preston Foster-Lois Andrews	Not Set	....	.....	....	1362	....
Russian Story, The	Artkino	....	Historical Feature	June 8,'43	73m	June 5,'43	1349	....	....
Russians at War (Russian)	Artkino	....	Documentary	Not Set	61m	May 1,'43	1290	....	....
SADDLES and Sagebrush	Col.	4212	Russell Hayden-Bob Wills	Apr. 27,'43	57m	May 8,'43	1302	1240	....
Sagebrush Law	RKO	384	Tim Holt	Apr. 2,'43	56m	Apr. 24,'43	1275	....	....
Sahara (formerly Somewhere in Sahara)	Col.	....	Humphrey Bogart-Bruce Bennett	Not Set	....	.....	....	1305	....
Saludos Amigos (color)	RKO	392	Disney South American Feature	Feb. 19,'43	43m	Dec. 19,'42	1065	....	1392
Salute for Three	Para.	4225	Macdonald Carey-Betty Rhodes	Block 5	75m	Mar. 27,'43	1226	1091	....
Salute to the Marines (color)	MGM	....	Wallace Beery-Fay Bainter	Not Set	....	.....	....	1057	....
Santa Fe Scouts	Rep.	265	Three Mesquiteers	Apr. 16,'43	55m	May 15,'43	1314	1276	....
Sarong Girl	Mono.	....	Ann Corio-Tim and Irene	June 11,'43	70m	May 15,'43	1314	1277	....
Scattergood Survives a Murder	RKO	306	Guy Kibbee-Margaret Hayes	Oct. 16,'42	66m	Oct. 17,'42	959	912	....
Second Honeymoon	Univ.	....	David Bruce-Harriet Hilliard	July 23,'43	....	.....	....	1375	....
Secret Enemies	WB	205	Craig Stevens-Faye Emerson	Oct. 17,'42	59m	Aug. 22,'42	914	....	....
Secret Mission (British)	Hellman-Gen'l	....	Hugh Williams-Carla Lehmann	Not Set	94m	Sept. 26,'42	922	....	....
Secrets of a Co-Ed	PRC	309	Otto Kruger-Tina Thayer	Oct. 26,'42	67m	Sept. 19,'42	910	....	....
Secrets of the Underground	Rep.	208	John Hubbard-Virginia Grey	Dec. 18,'42	69m	Feb. 13,'43	1159	1009	....
Seven Days Leave	RKO	310	Lucille Ball-Victor Mature	Nov. 13,'42	87m	Oct. 17,'42	958	872	1280
Seven Miles from Alcatraz	RKO	315	James Craig-Bonita Granville	Jan. 8,'43	62m	Nov. 14,'42	1006	962	....
Seven Sweethearts	MGM	308	Van Heflin-Kathryn Grayson	Sept.-Nov.,'42	98m	Aug. 15,'42	902	....	1174
Shadow of a Doubt	Univ.	7065	Teresa Wright-Joseph Cotten	Jan. 15,'43	108m	Jan. 9,'43	1114	936	1280
Shadows on the Sage	Rep.	261	Three Mesquiteers	Aug. 24,'42	57m	Jan. 2,'43	1090	....	....
Shantytown	Rep.	218	Mary Lee-John Archer	Apr. 20,'43	65m	Apr. 24,'43	1273	1191	....

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She Has What It Takes	Col.	4029	Jinx Falkenberg-Tom Neal	Apr. 15,'43	66m	.....	....	1192	....
Sherlock Holmes, Voice of Terror	Univ.	7020	Basil Rathbone-Nigel Bruce	Sept. 18,'42	65m	Sept. 12,'42	897	....	....
Sherlock Holmes, Secret Weapon	Univ.	7024	Basil Rathbone-Nigel Bruce	Feb. 12,'43	68m	Jan. 2,'43	1090	....	....
Sherlock Holmes in Washington	Univ.	7018	Basil Rathbone-Nigel Bruce	Apr. 30,'43	71m	Apr. 3,'43	1237	983	....
Siege of Leningrad (Russian)	Artkino	....	Soviet Documentary	Feb. 11,'43	62m	Feb. 20,'43	1169	....	....
Silent Witness	Mono.	....	Frank Albertson-Maris Wrixon	Jan. 15,'43	62m	Dec. 19,'42	1066	1033	....
Silk, Blood and Sun (Mexican)	Maya	....	Jorge Negrete-Gloria Marin	Not Set	86m	Feb. 6,'43	1146	....	....
Silver Queen	UA	....	George Brent-Priscilla Lane	Nov. 13,'42	80m	Nov. 14,'42	1005	936	....
Silver Fleet (British)	Archers-Gen'l	....	Ralph Richardson-Googie Withers	Not Set	88m	Mar. 20,'43	1214	....	....
Silver Skates	Mono.	....	Patricia Morison-Kenny Baker	Feb. 26,'43	76m	Jan. 16,'42	1113	....	1341
Silver Spurs	Rep.	....	Roy Rogers	July 18,'43	....	.....	....	1351	....
Sin Town	Univ.	7017	Constance Bennett-Brod Crawford	Sept. 25,'42	73m	Oct. 3,'42	934	898	....
Six-Gun Gospel	Mono.	....	Johnny Mack Brown-Raymond Hatton	Aug. 27,'43	....	.....	....	1391	....
Sky's the Limit, The	RKO	....	Fred Astaire-Joan Leslie	Block 7	....	.....	....	1162	....
Sleepy Lagoon	Rep.	....	Judy Canova-Dennis Day	Not Set	....	.....	....	1391	....
Slightly Dangerous	MGM	325	Lana Turner-Robert Young	Apr.-May,'43	94m	Mar. 6,'43	1189	1057	1280
Smith of Minnesota	Col.	4035	Bruce Smith-Arline Judge	Oct. 15,'42	66m	Oct. 17,'42	959	797	....
Soliga Solberg (Swedish)	Scandia	....	Edvard Persson	Sept. 12,'42	89m	Sept. 19,'42	910	....	....
Sombrero Kid, The	Rep.	271	Don Barry-Lynn Merrick	July 31,'42	56m	Oct. 3,'42	935	796	....
Someone to Remember (formerly Prodigal's Mother)	Rep.	....	Mabel Paige-John Craven	Not Set	....	.....	....	1276	....
Something to Shout About	Col.	4006	Don Ameche-Jack Oakie-Janet Blair	Feb. 25,'43	90m	Feb. 13,'43	1157	1043	1341
Somewhere I'll Find You	MGM	301	Clark Gable-Lana Turner	Sept.-Nov.,'42	107m	Aug. 8,'42	902	726	984
Somewhere in France	UA	....	Constance Cumming-Tommy Trinder	June 11,'43	83m	Feb. 20,'43	1169	....	....
Souls at Sea (Reissue)	Para.	4254	Gary Cooper-George Raft	Not Set	93m	Aug. 14,'37	1374	....	....
So Proudly We Hail	Para.	4228	Claudette Colbert-Paulette Goddard	Block 6	126m	June 26,'43	1385	1104	....
Son of Dracula	Univ.	....	Louise Allbritton-Lon Chaney	Not Set	....	.....	....	1241	....
Song of Texas	Rep.	225	Roy Rogers	June 14,'43	69m	May 29,'43	1337	....	....
Song to the Wind (It.)	Hoffberg	....	Giuseppe Lugo	Apr. 24,'43	76m	May 8,'43	1303	....	....
South of the Border (Re-release)	Rep.	2302	Gene Autry	Mar. 1,'43	71m	Dec. 16,'39	1158	....	....
Spirit of Stanford, The	Col.	4022	Frankie Albert-Marguerite Chapman	Sept. 10,'42	73m	Oct. 31,'42	982	796	1082
Spitfire (British)	RKO	....	Leslie Howard-Rosamund John	Not Set	90m	Apr. 17,'43	1275	....	....
Spotlight Revue (1943-44)	Mono.	....	Billy Gilbert-Frank Fay	Oct. 1,'43	....	.....	....	1351	....
Spring Song (Russian)	Artkino	....	Nikolai Kunovalov-Ludmila Tzelikovskaya	Sept. 11,'42	74m	Sept. 19,'42	910	....	....
Springtime in Rockies (color)	20th-Fox	317	Betty Grable-John Payne	Nov. 6,'42	91m	Sept. 26,'42	921	855	1174
Spy Train	Mono.	....	Richard Travis-Catherine Craig	July 9,'43	60m	June 5,'43	1349	1277	....
Squadron Leader X (British)	RKO	326	Eric Portman-Beatrice Varley	Block 6	100m	Nov. 28,'42	1030	....	....
Stage Door Canteen	UA	....	Stage and Screen Stars	Not Set	132m	May 15,'43	1313	1115	1392
Stand By, All Networks	Col.	4042	John Beal-Florence Rice	Oct. 29,'42	64m	Mar. 6,'43	1189	797	....
Stand By for Action	MGM	316	Charles Laughton-Robert Taylor	Dec.-Feb.,'43	109m	Dec. 12,'42	1053	871	1341
Star Spangled Rhythm	Para.	4231	Betty Hutton-Eddie Bracken-Victor Moore	Special	100m	Jan. 3,'43	1102	855	1280
Stormy Weather	20th-Fox	....	Bill Robinson-Lena Horne	July 16,'43	77m	May 29,'43	1337	1192	....
Stranger from Pecos	Mono.	....	Johnny Mack Brown	July 17,'43	....	.....	....	1277	....
Stranger in Town, A	MGM	324	Frank Morgan-Jean Rogers	Apr.-May,'43	67m	Feb. 13,'43	1158	1079	....
Street of Chance	Para.	4210	Burgess Meredith-Claire Trevor	Block 2	74m	Oct. 3,'42	933	871	1082
Strictly in the Groove	Univ.	7028	Leon Errol-Mary Healy	Nov. 20,'42	60m	July 4,'42	914	....	....
Submarine Alert	Para.	4229	Richard Arlen-Wendy Barrie	Block 6	67m	June 26,'43	1385	772	....
Submarine Base (1943-44)	PRC	401	John Litel-Alan Baxter	July 15,'43	....	.....	....	1305	....
Sundown Kid	Rep.	273	Don Barry-Linda Johnson	Dec. 28,'42	55m	Jan. 16,'43	1113	....	....
Sweet Rosie O'Grady (color)	20th-Fox	....	Betty Grable-Robert Young	Not Set	....	.....	....	1305	....
Swing Shift Maisie	MGM	....	Ann Sothern-James Craig	Not Set	87m	May 8,'43	1302	1191	....
Swing Your Partner	Rep.	221	Lulubelle and Scotty-Vera Vague	May 20,'43	72m	May 8,'43	1302	1276	....
TAHITI Honey	Rep.	216	Simone Simon-Dennis O'Keefe	Apr. 6,'43	69m	Apr. 3,'43	1238	1191	....
Tales of Manhattan	20th-Fox	313	C. Boyer-R. Hayworth-G. Rogers	Oct. 30,'42	118m	Aug. 8,'42	927	706	1130
Tarzan's Desert Mystery	RKO	....	Johnny Weissmuller-Nancy Kelly	Block 7	....	.....	....	1362	....
Tarzan Triumphs	RKO	319	Johnny Weissmuller-Frances Gifford	Feb. 19,'43	77m	Jan. 23,'43	1125	983	1174
Taxi Mister	UA-Roach	....	William Bendix-Grace Bradley	Apr. 16,'43	46m	Mar. 13,'43	1203	986	....
Tennessee Johnson	MGM	322	Van Heflin-Ruth Hussey	Dec.-Feb.,'43	100m	Dec. 19,'42	1065	946	1392
Tenting Tonight on the Old Camp Ground	Univ.	7074	Johnny Mack Brown	Feb. 5,'43	61m	Mar. 6,'43	1189	1018	....
Terror House	PRC	322	Wilfred Lawson-James Mason	Apr. 19,'43	62m	May 22,'43	1326	1276	....
Texas to Bataan	Mono.	....	Range Busters	Oct. 16,'42	56m	Sept. 26,'42	922	....	....
Thank Your Lucky Stars	WB	....	All Warner Contract Players	Not Set	....	.....	....	1058	....
That Nazty Nuisance	UA-Roach	....	Bobby Watson-Joe Devlin	Not Set	43m	June 12,'43	1361	1019	....
That Other Woman	20th-Fox	318	Virginia Gilmore-James Ellison	Nov. 13,'42	75m	Oct. 17,'42	960	936	....
Theatre Royal (British)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	100m	June 5,'43	1350	....	....
They Came to Blow Up America	20th-Fox	339	George Sanders-Anna Sten	May 7,'43	73m	Apr. 24,'43	1273	1162	....
They Got Me Covered	RKO	352	Bob Hope-Dorothy Lamour	Feb. 5,'43	96m	Jan. 2,'43	1102	872	1341
This Is the Army	WB	....	Joan Leslie-George Murphy-Stage Cast	Not Set	....	.....	....	1276	....
This Land Is Mine	RKO	323	Charles Laughton-Maureen O'Hara	Block 5	103m	Mar. 20,'43	1213	1162	1392
Those Kids from Town (British)	Anglo	....	Percy Marmont-Marie O'Neill	Not Set	75m	May 2,'42	633		
Three Hearts for Julia	MGM	321	Ann Sothern-Melvyn Douglas	Dec.-Feb.,'43	90m	Jan. 9,'43	1101	1009	1392
Thumbs Up	Rep.	....	Brenda Joyce-Richard Fraser	June 24,'43	67m	June 19,'43	1374	1351	....
Thunder Birds (color)	20th-Fox	307	John Sutton-Gene Tierney	Nov. 20,'42	78m	Oct. 17,'42	958	796	1130
Thunder Rock (British)	Charter-Metro	....	Michael Redgrave-Barbara Mullen	Not Set	111m	Oct. 3,'42	935	....	....
Thundering Trails	Rep.	263	Three Mesquiteers	Jan. 25,'43	56m	Feb. 13,'43	1159	1115	....
Time to Kill	20th-Fox	326	Lloyd Nolan-Heather Angel	Jan. 22,'43	61m	Dec. 5,'42	1042	995	....
Tish	MGM	302	Marjorie Main-Lee Bowman	Sept.-Nov.,'42	83m	July 25,'42	938	772	1034
Tomorrow We Live	PRC	307	Jean Parker-Ricardo Cortez	Sept. 29,'42	64m	Sept. 26,'42	922	....	....
Tonight We Raid Calais	20th-Fox	337	Annabella-John Sutton	Apr. 30,'43	70m	Apr. 3,'43	1239	1192	....
Tornado in the Saddle	Col.	4210	Russell Hayden-Bob Wills	Dec. 15,'42	59m	.....	....	1058	....
Trail Riders	Mono.	....	Range Busters	Dec. 4,'42	55m	June 5,'43	1350	1018	....
Traitor Within, The	Rep.	207	Don Barry-Jean Parker	Dec. 16,'42	62m	Dec. 5,'42	1043	983	1174

Title	Company	Prod. Number	Stars	Release Date	Running Time	REVIEWED M. P. Herald Issue	REVIEWED Product Digest Page	REVIEWED Advance Synopsis Page	REVIEWED Service Data Page
Triumph Over Pain (formerly Great Without Glory)	Para.	....	Joel McCrea-Betty Field	Not Set	....	.....	....	912	....
Truck Busters	WB	213	Richard Travis-Ruth Ford	Feb. 6,'43	58m	Jan. 23,'43	1126	....	....
True to Life (color)	Para.	....	Mary Martin-Franchot Tone	Not Set	....	.....	....	1079	....
Two Fisted Justice	Mono.	....	Range Busters	Jan. 8,'43	61m	Jan. 23,'43	1127	1031	....
Two Senoritas from Chicago	Col.	4019	Jinx Falkenburg-Joan Davis	June 10,'43	68m	June 5,'43	1349	1305	....
Two Tickets to London	Univ.	....	Michele Morgan-Alan Curtis	June 18,'43	78m	June 19,'43	1373	1339	....
Two Weeks to Live	RKO	317	Lum 'n' Abner	Feb. 26,'43	75m	Feb. 6,'43	1147	....	....
UNDERCOVER Man	UA	....	William Boyd-Andy Clyde	Oct. 23,'42	68m	May 9,'42	647	....	....
Underground Agent	Col.	4039	Bruce Bennett-Leslie Brooks	Dec. 3,'42	68m	Feb. 6,'43	1148	1009	....
Undying Monster, The	20th-Fox	319	James Ellison-Heather Angel	Nov. 27,'42	60m	Oct. 17,'42	970	936	1082
Union Pacific (Reissue)	Para.	4250	Barbara Stanwyck-Joel McCrea	Not Set	138m	Apr. 29,'39	1374	....	....
Unpublished Story (British)	Col.	....	Richard Greene-Miles Malleson	Not Set	91m	Apr. 11,'42	598	....	....
VALLEY of Hunted Men	Rep.	262	Three Mesquiteers	Nov. 13,'42	60m	Mar. 6,'43	1190	1031	....
Varsity Show (Reissue)	WB	215	Dick Powell-Fred Waring	Dec. 19,'42	81m	Aug. 21,'37	1043	....	....
Vengeance of the West	Col.	3216	Bill Elliott-Tex Ritter	Sept. 3,'42	60m	.....	....	....	....
Victory Through Air Power	UA-Disney	....	Disney Aviation Feature	Not Set	....	.....	....	1375	....
Virgin of Guadalupe (Mex.)	Maya	....	Jose Luis Jiminez	May 14,'43	95m	May 22,'43	1325	....	....
WAGON Tracks West	Rep.	....	Bill Elliott-Gabby Hayes	Not Set	....	.....	....	1391	....
Wake Island	Para.	4205	Brian Donlevy-Robert Preston	Block 1	87m	Aug. 15,'42	902	772	1130
War Against Mrs. Hadley, The	MGM	306	Fay Bainter-Edward Arnold	Sept.-Nov.,'42	86m	Aug. 8,'42	902	797	1174
War Dogs	Mono.	....	Billy Lee-Addison Richards	Nov. 13,'42	63m	Oct. 10,'42	946	....	....
Watch on the Rhine	WB	....	Bette Davis-Paul Lucas	Not Set	....	.....	....	986	....
We Are the Marines	20th-Fox	324	Marine Feature	Jan. 8,'43	70m	Dec. 12,'42	1053	....	....
We Dive at Dawn (British)	Gains.	....	John Mills-Eric Portman	Not Set	98m	May 22,'43	....	....	....
We'll Smile Again (Brit.)	Nat'l-Anglo	....	Bud Flanagan-Chesney Allen	Not Set	93m	Oct. 31,'42	982	....	....
Went the Day Well? (British)	Ealing-UA	....	Leslie Banks-Basil Sydney	Not Set	92m	Nov. 14,'42	1006	....	....
West of the Law	Mono.	....	Buck Jones-Tim McCoy	Nov. 2,'42	55m	Nov. 7,'42	994	....	....
West of Texas	PRC	353	Dave O'Brien-Jim Newill	May 10,'43	54m	May 15,'43	1314	1277	....
West Side Kid	Rep.	....	Donald Barry-Dale Evans	July 11,'43	....	.....	....	1351	....
We've Never Been Licked	Univ.	....	Richard Quine-Noah Beery, Jr.	July 16,'43	....	.....	....	1115	....
What's Buzzin', Cousin?	Col.	....	Ann Miller-John Hubbard	July 8,'43	....	.....	....	1351	....
When Johnny Comes Marching Home	Univ.	7016	Allan Jones-Jane Frazee	Jan. 1,'43	74m	Dec. 26,'42	1090	....	1341
Whistling in Dixie	MGM	313	Red Skelton-Ann Rutherford	Dec.-Feb.,'43	74m	Oct. 31,'42	981	946	1174
White Cargo	MGM	310	Hedy Lamarr-Walter Pidgeon	Sept.-Nov.,'42	89m	Sept. 19,'42	923	871	1341
White Savage (color)	Univ.	7004	Maria Montez-Jon Hall-Sabu	Apr. 23,'43	76m	Apr. 17,'43	1261	1079	....
Who Done It?	Univ.	7002	Abbott and Costello	Nov. 6,'42	75m	Nov. 7,'42	993	971	1082
Wildcat	Para.	4204	Richard Arlen-Arline Judge	Block 1	73m	Aug. 29,'42	938	....	....
Wild Horse Stampede	Mono.	....	Ken Maynard-Hoot Gibson	Apr. 16,'43	59m	May 1,'43	1290	1276	....
Wings and the Woman (British) (formerly They Flew Alone)	RKO	303	Anna Neagle-R. Newton	Sept. 18,'42	94m	May 2,'42	903	....	1082
Wings Over the Pacific	Mono.	....	Inez Cooper-Edward Norris	June 25,'43	60m	June 26,'43	1387	1276	....
Without Notice	Col.	....	Charles Coburn-Isabel Elsom	Not Set	....	.....	....	1391	....
World at War	WAC	....	Documentary	Sept. 18,'42	66m	Sept. 5,'42	890	....	....
World of Plenty (British)	Rotha	....	Documentary on Food	Not Set	60m	June 19,'43	1373	....	....
Wrecking Crew	Para.	4212	Richard Arlen-Chester Morris	Block 3	73m	Nov. 7,'42	994	986	....
Wyoming Hurricane	Col.	....	Russell Hayden-Bob Wills	Not Set	....	.....	....	1079	....
X MARKS the Spot	Rep.	204	Damian O'Flynn-Helen Parrish	Nov. 4,'42	56m	Nov. 7,'42	994	986	....
YANK at Eton, A	MGM	305	Mickey Rooney-Edmund Gwenn	Sept.-Nov.,'42	87m	Aug. 15,'42	915	726	1130
Yankee Doodle Dandy	WB	201	James Cagney-Joan Leslie	Jan. 2,'43	126m	June 6,'42	903	674	1082
Yanks Ahoy	UA-Roach	....	Joe Sawyer-William Tracy	Not Set	47m	Mar. 13,'43	1203	1019	....
Yanks Are Coming, The	PRC	301	Maxie Rosenbloom-Mary Healy	Nov. 9,'42	65m	Oct. 3,'42	935	....	1130
You Can't Beat the Law	Mono.	....	Edward Norris-Joan Woodbury	Feb. 12,'43	61m	Jan. 30,'43	1137	1081	....
You Can't Escape Forever	WB	207	George Brent-Brenda Marshall	Oct. 10,'42	77m	Sept. 26,'42	921	898	1034
You Love Me, I Love You (It.)	Hoffberg	....	Alida Valli-Amedeo Nazzari	Apr. 3,'43	95m	Apr. 17,'43	1262	....	....
You Were Never Lovelier	Col.	4002	Fred Astaire-Rita Hayworth	Nov. 19,'42	97m	Oct. 10,'42	945	796	1174
Young and Willing	UA	....	William Holden-Susan Hayworth	Feb. 5,'43	82m	Feb. 13,'43	1170	663	....
Youngest Profession, The	MGM	331	Virginia Weidler-E. Arnold & Guests	June-Aug.,'43	81m	Mar. 6,'43	1189	1081	1341
Young Mr. Pitt (British)	20th-Fox	316	Robert Morley-Robert Donat	Feb. 26,'43	103m	July 4,'42	914	....	1392
Youth on Parade	Rep.	203	John Hubbard-Martha O'Driscoll	Oct. 24,'42	75m	Oct. 3,'42	934	....	....

Feature Product including Coming Attractions, listed Company by Company, in Order of Release on Page 1376.

THIS IS NUMBER 6 OF A SERIES OF ADVERTISEMENTS SPONSORED BY THE INTERNATIONAL PROJECTOR CORPORATION MANUFACTURERS OF Simplex EQUIPMENT IN COOPERATION WITH THE NATIONAL CONSERVATION PROGRAM

"Keep Our Theatres Open by Caring for Equipment Now!"

— says VERNE LANGDON



VERNE R. LANGDON
Exhibitor
Chicago, Illinois

"TODAY, we exhibitors are face to face with a critical situation born of war-time conditions.

The show must go on and it must be done with our *present* equipment, from the basement to the booth, as practically no new equipment is available. So far, the question of proper conservation and maintenance is up to us and whether we sink or swim is on our own shoulders.

The proper kind of Maintenance will prolong the life of our equipment as well as the life of the film. It is, therefore, of the utmost importance that all equipment be inspected regularly by competent persons and any needed repairs made *at once* before real trouble develops.

Good Maintenance will become a habit once you get a taste of it. It will be of immeasurable help in conserving many raw materials and finished products so that we can carry on for the duration.

Let's *keep our theatres open by caring for equipment now!*"

Verne R Langdon

NATIONAL THEATRE SUPPLY DIVISION

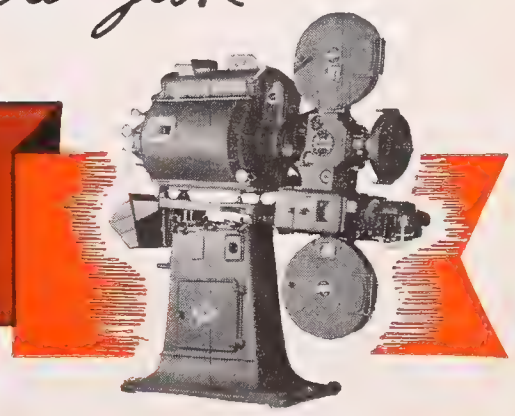
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THANKS MR. EMANUEL

The accompanying editorial from 'The Exhibitor' of June 2nd is the expression of an exhibitor who personally operates many theatres, is a publisher and a prominent figure in film circles. Coming from a man of Mr. Emanuel's stature in this industry, we are only too proud to reprint his opinion in full.



ATIONAL Screen SERVICE
PRIZE BABY OF THE INDUSTRY

JOIN JULY
SHANGRI-LA
WAR STAMP
DRIVE!

Think You Have Headaches?

EVERY BRANCH of the industry has felt the pressure of war-time conditions. Employes have left for the armed services or for war industries. Materials are scarce. Things are, and will be different for the duration.

BUT TOUGH as matters may be for all of us, we doubt whether the situation is any more serious than it is for the well known Herman Robbins, National Screen Service president. Not only has this organization been beset by conditions which affect every branch of the business, but, because of the nature of the work of the company, things have tightened even more.

MUCH LIGHT was cast upon the situation recently in a luncheon with the National Screen Service president, who emphasized that the company wasn't complaining. However, what he divulged deserves repeating, for it will help the industry as well as NSS's customers to understand the situation, and act accordingly.

NATIONAL SCREEN SERVICE now serves over 14,000 theatres each week with trailers and accessories, with over 200,000 individual shipments made each week. In addition, the company has gladly co-operated without charge with the War Activities Committee in six campaigns, in addition to similar local efforts. For example, 12,000 trailers were handled on The March of Dimes campaign. President Robbins here emphasizes that the company was more than glad to be able to do its part this way.

BUT CHANGING PERSONNEL and tightening up of railroad schedules have prevented NSS from giving the kind of service for which it has been famous, although it is doing a whale of a job, all things considered. As President Robbins declares: "We're going to do our best. Beyond that we can't do any more, for selling service today is not the same thing it was two years ago."

A NEW WAREHOUSE SYSTEM has been created, with which the trade has been made acquainted, in an endeavor to keep things moving on time. Others are contemplated to facilitate handling of shipments in various parts of the country.

GENERALLY, President Robbins states, the trade has understood NSS's problems, but there is still a very small minority which is as fussy as ever. Due to the shortage, for example, date strips cannot be allocated against any company, but some exhibitors refuse to believe this.

NATIONAL SCREEN SERVICE, he declares, will continue to do its best, and, considering the job, it is this writer's opinion that NSS is making a heroic effort. We are all in the same boat for the duration, and tolerance and understanding will go a long way toward making things easier.

PRESIDENT ROBBINS and his NSS aides need the co-operation not only from the majority but from that small minority which perhaps has not understood the company's problems.

Jay Emanuel

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